CALIFORNIA
STATE LIBRARY

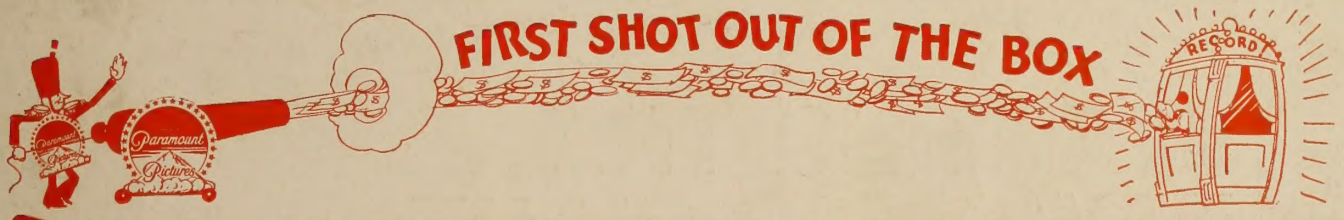
Call No.

0 2007 1214168 4
California State Library

"Laugh Month Special" in This Issue

Moving Picture WORLD

VOL. 78, No. 1 JANUARY 2, 1926 PRICE 25 CENTS



"The Grand Duchess and the Waiter"—first of Paramount's Big Spring Group to be shown anywhere at popular prices, gets $31,000 for the week at McVicker's Theatre, Chicago!

STATE LIBRARY

Yes, sir-r-r, with a HAROLD LLOYD release*, with "Vanishing American", "Wanderer" and other BIG ONES, IT WILL SURE BE SOME PARAMOUNT WINTER AND SPRING.

* Produced by HAROLD LLOYD CORPORATION

Published by CHALMERS PUBLISHING COMPANY 516 FIFTH AVE. NEW YORK CITY

Entered as second class matter June 17, 1906, at the Post Office at New York, N. Y., under the act of March 3, 1879. Printed weekly. $3 a year.

Last Will and Testament of 1925
To 1926 I do bequeathe my Quality 52 contract. 1926 will positively be another Metro-Goldwyn-Mayer Year.
1926

STARTING THE NEW YEAR RIGHT

What a break 1926 gets.

Happy New Year is correct.

Metro-Goldwyn-Mayer is going to ring out some old records and ring in some new ones.

And we've got pictures to do that with.

Soon you'll hear the title of Lon Chaney's greatest picture—he unquestionably surpasses "The Unholy Three."

You'll agree that it's more than a phrase when we say:

1926 is another Metro-Goldwyn-Mayer year.

Here's just an idea of what's coming at the beginning.

To help you start the New Year right:

With showman-productions like "Dance Madness." (For the crowds.)

And the tremendous new picturization of Rex Beach's "The Barrier." (What action.)

Lucky 1926.

You get Cosmopolitan's gigantic production of "Ibanez Torrent."

It's the crowning fiction achievement of the man who wrote "The Four Horsemen," "Blood and Sand" and others.

Prosperous 1926.

The Quality Fifty-Two hands you "The Auction Block," by Rex Beach (a wonder-story that brought him fame and fortune.)

And "Money Talks" by Rupert Hughes. And Norma Shearer in "The Light Eternal."

We said The Quality Fifty-Two had some treasures coming.

And though we're too busy making pictures to make New Year resolutions—

We'll make this one:

1926 IS ANOTHER METRO-GOLDWYN-MAYER YEAR

Signing America's greatest actor, the acknowledged leader of the dramatic art, whose name is always box office magic, is some accomplishment-

-it has been done!

Finding for a great star a novel that is a recognized classic and at the same time has every element necessary for box office bigness, is another accomplishment –

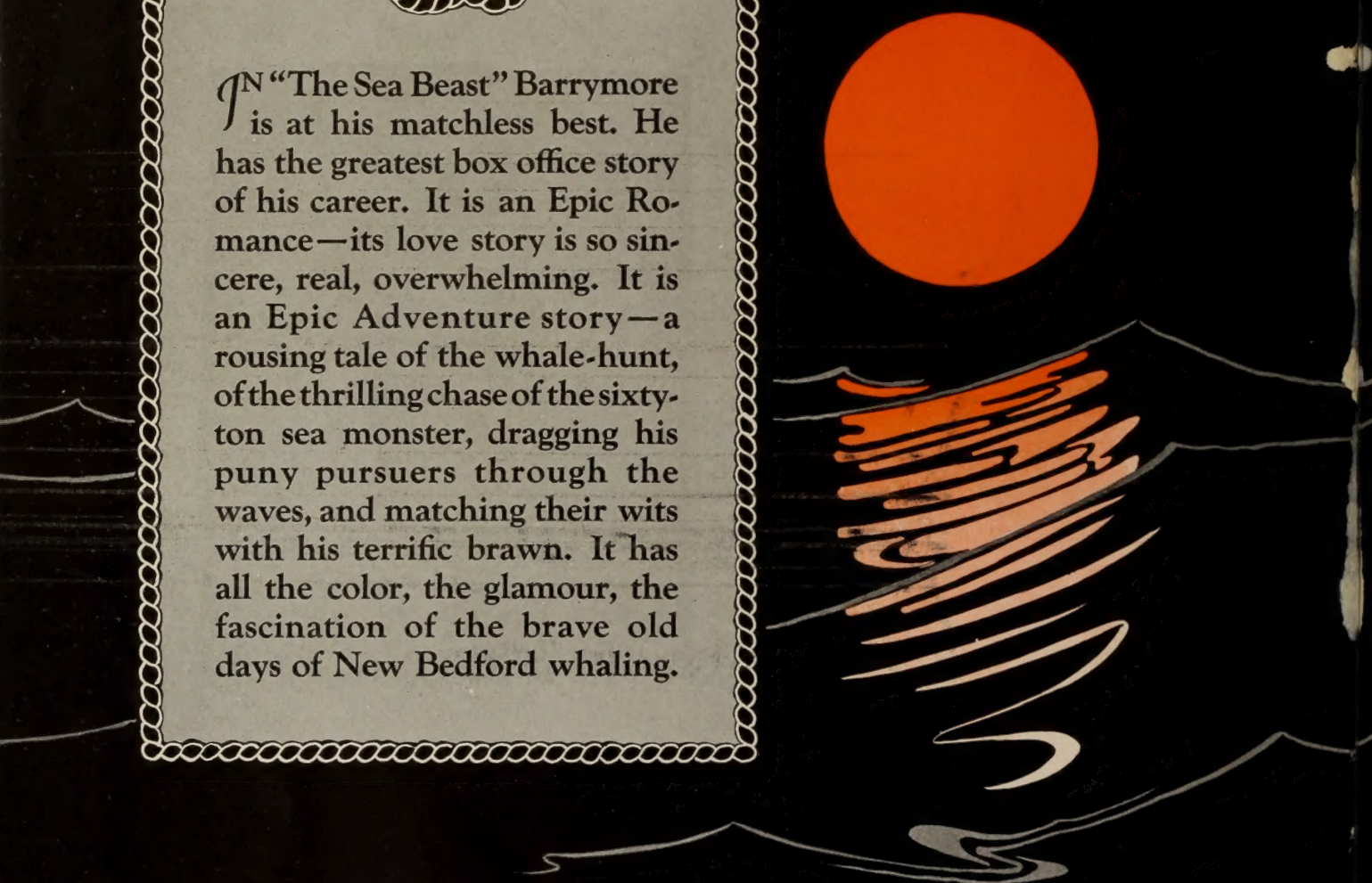
–it has been done!

Creating a gigan-
-tic sea epic of unpre-
-cedented magnitude
by power of theme,
realism of produc-
-tion and perfection
of acting, is a work
that will live forever-

-it has been done!

Warner has done

IN "The Sea Beast" Barrymore is at his matchless best. He has the greatest box office story of his career. It is an Epic Romance—its love story is so sincere, real, overwhelming. It is an Epic Adventure story—a rousing tale of the whale-hunt, of the thrilling chase of the sixty-ton sea monster, dragging his puny pursuers through the waves, and matching their wits with his terrific brawn. It has all the color, the glamour, the fascination of the brave old days of New Bedford whaling.



John Barry

in "The Sea B

From the novel "Moby Dick", by Herman

DOLORES COSTELLO and GEOR

Directed by Millard Webb

it!

more

east"

Melville

GE O'HARA

WARNER BROS

Classics of the Screen

The supreme screen achievement of

John Barrymore

A JOHN BARRYMORE production is more than a picture—it is an event in the theatrical world. He who has, by the force of his genius, made his name a world-wide tradition and lived in the public mind as the most fascinating, brilliant and magnetic personality in the dramatic world, cannot and will not, fail to give a perfect performance.

But now, in "The Sea Beast," he has gone beyond his goal. Not only his most powerful screen role, not only *bigness* of production, but real *greatness, power* and *force* make "The Sea Beast" what it is—a monument to the magic personality that is Barrymore's.

We not only WISH you the Most Prosperous New Year in your history—We GUARANTEE it!

1926
You can play these BIG ONES *now!*

"MANNEQUIN"
JAMES CRUZE'S smashing production of FANNIE HURST'S $50,000 prize Liberty story

"A KISS FOR CINDERELLA"
The BRENON-BARRIE-BRONSON Successor to PETER PAN

"GRAND DUCHESS AND THE WAITER"
Adolphe Menjou Florence Vidor
Already a sensation

"THE SONG AND DANCE MAN"
Big Brenon production of George M. Cohan's greatest comedy

"THE WANDERER"
The spectacular road show now at popular prices

"THE VANISHING AMERICAN"
Also a $2.00 Scale production

And Soon!

HAROLD LLOYD'S
first Paramount release
PRODUCED BY HAROLD LLOYD CORPORATION

And 27 other BIG SPECIALS ~ between now and July!

Paramount Pictures

another big success No. 6

For Season 1926-1927

WILLIAM FOX *presents*

JOHN GOLDEN UNIT

Pigs

JOHN GOLDEN'S latest stage hit *by* Anne Morrison *and* Patterson McNutt

"A Romance of American Youth"

Another national stage success to become big FOX Picture!

To-day—a great stage success *all over the country* following an entire year's run in New York City.

TOMORROW-A SMASHING FOX PICTURE TRIUMPH EVERYWHERE.

"Greater than the play" will be the unanimous opinion.

A John Golden hit on the stage! A FOX-GOLDEN hit on the screen!

Yes! you can count this as another big FOX hit!

and now we come to NO. 7

A big one if there ever was one

Fox Film Corporation

New Year's Greetings!

FOX FILM CORPORATION

WILLIAM FOX, President

to

THEATRE OWNERS AND ALL PERSONS ENGAGED IN THE MOTION PICTURE INDUSTRY

EVERY dollar paid for Fox pictures, in fair and reasonable rentals, is an investment for the protection of your home, your theatre and your independence. Every Fox contract is a first line defence to preserve your property rights. The steady progress made by Fox pictures has advanced them to the front rank of box-office attractions; their unprecedented quality has gained public recognition for fine, consistent entertainment. For release in the new season, starting September, 1926, Fox takes another great step forward through purchase of the world's best stage plays and popular novels of high screen value. The Fox releases for next year are a stupendous aggregation of box-office attractions.

PLAY FOX PICTURES for INDEPENDENCE and STRENGTH

MILLIONS have seen, talked about and been thrilled by "The Bat" as a sensationally successful stage play.

MILLIONS in profits have been paid to theatre owners — a $10,000,000 legitimate theatre gross — for the thrills and mystery in "The Bat".

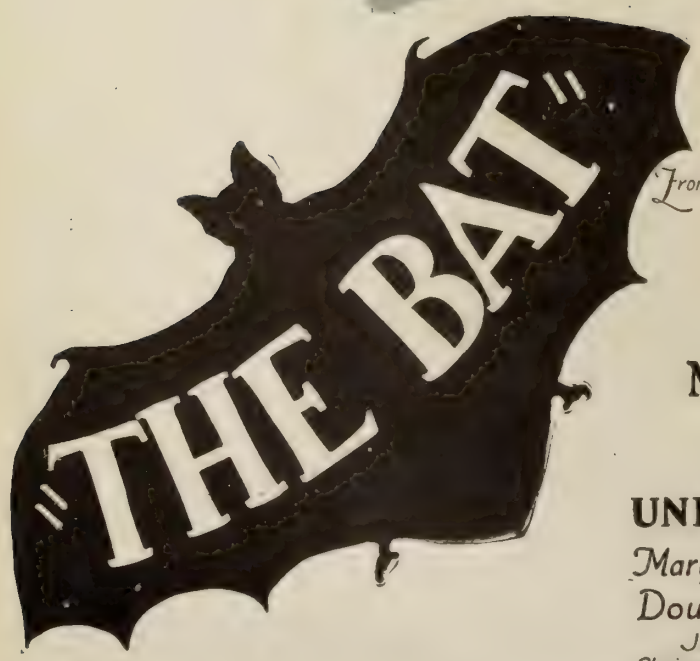
MILLIONS will crowd YOUR theatres to see the screen version of "The Bat", outstanding in every way as a sensationally successful mystery film.

A Stupendous Picture!
Tremendous in Thrills!

"THE BAT"

A ROLAND WEST Production

A Mystery Melodrama
By
Mary Roberts Rinehart
and Avery Hopwood
From the stage play produced by Wagenhals and Kemper —



MARCH 15th RELEASE

NOW BOOKING

UNITED ARTISTS CORPORATION

Mary Pickford
Douglas Fairbanks
Joseph M. Schenck, Chairman, Board of Directors

Charles Chaplin
D. W. Griffith
Hiram Abrams, President

"*Abe & Mawruss*"

The world famous "50-50" partners spring a brand new type of film laughs and thrills in

"*Partners Again*"

The trials and bickerings in this new Potash & Perlmutter partnership in selling automobiles make

The Laugh and Thrill Sensation of the Nation

Your box-office profits are as sure as the laughs; will be as big as the thrills.

FEB. 15th RELEASE

By far the biggest Potash & Perlmutter

Samuel Goldwyn presents

The Henry King Production

"PARTNERS AGAIN"

WITH POTASH & PERLMUTTER

with George Sidney and Alexander Carr

Adapted by Frances Marion

From the Broadway Stage Success by Montague Glass and Jules Eckert Goodman

NOW BOOKING

UNITED ARTISTS CORPORATION

Mary Pickford — Charles Chaplin

Douglas Fairbanks — D. W. Griffith

Joseph M. Schenck, Chairman, Board of Directors — Hiram Abrams, President

Nathan Saland

Announces

¶The opening of his own laboratory for the developing of negatives, release printing and first prints. ¶Complete Title Service. ¶Offering to the trade sixteen years of practical experience in the laboratory field. ¶A laboratory where you can obtain satisfactory QUALITY—SERVICE—FINANCE. ¶Equipped to turn out each week one million feet of guaranteed film.

SALAND
TRADE MARK

SALAND FILM LABORATORIES, INC.
729 Seventh Ave., New York, N. Y.
Phone Bryant 7577

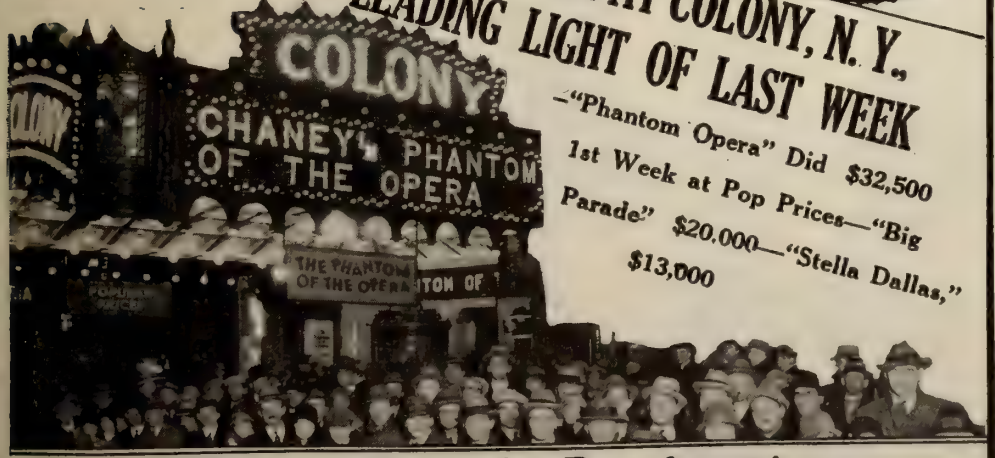
$32,500.00 taken in during 9th week

12th week now playing on Broadway

The PHANTOM of the OPERA

"The Leading Light of week" says VARIETY

PRESENTATION AT COLONY, N. Y.,
LEADING LIGHT OF LAST WEEK
—"Phantom Opera" Did $32,500 1st Week at Pop Prices—"Big Parade" $20,000—"Stella Dallas," $13,000



A Universal Production
Presented by Carl Laemmle

Beating "The Hunchback" Everywhere

WINNIPEG, CAN.

"Biggest gross in over a year. Despite severe cold and snow thousands were turned away. Anticipate record-breaking business."
New Lyceum Theatre, Winnipeg, Can.

FORT WORTH, TEX.

"Just completed 8-day run on Phantom. Final day largest in receipts of any week day of engagement. Should have played it ten days instead of eight."
Rialto Amusement Co., Fort Worth, Tex.

ST. LOUIS, MO.

"Opened Saturday in our three first-run theatres simultaneously, Grand Central, West End Lyric and Capital. Doing phenomenal business. Created a furor."
Spyros P. Skouras, St. Louis, Mo.

DALLAS, TEX.

"Record for house would have been twice as much if we could have handled the mob that tried to gain admission. Thousands turned away."
Stinnett & Charnisky, Dallas, Tex.

HARTFORD, CONN.

"Phantom of the Opera at the Poli Capitol Theatre, 3200-seat house, sold out in forty minutes. Lobby jammed waiting for next show."
Capitol Theatre, Hartford, Conn.

DALE HANSHAW, President H. B. CARPENTER, Vice President OSCAR ANDERSON, Secretary

SIERRA PICTURES

Incorporated

316 TAFT BUILDING, HOLLYWOOD, CAL.

offers the State Right Market a Christmas Present of THE STIRRING CHAPTER PLAY

VANISHING MILLIONS

EXPLOITATION
ANGLES
GALORE

DIRECTED BY ALVIN J. NEITZ

FAST?—AND HOW
ACTION?—WOW
GET IT!—NOW!

The first million is the hardest, but it's a cinch that VANISHING MILLIONS IS A CLEAN UP

These Strong Box-office Names Will Draw the Business

15 AND 5

15 AND 5

15 AND 5

15 Smashing Episodes—5 Famous Stars

New York Office, 729 Seventh Avenue

Foreign rights controlled by CAPITOL PRODUCTION EXPORTING CO., INC.
W. M. PIZOR, General Manager
729 Seventh Avenue, New York City
Cable Address: Pizorfilms

NEW YEAR CARDS

They bring happy days to you

IBAÑEZ TORRENT

Blasco Ibanez
Is author of
The screens biggest
Hits.
Watch this one.

A happy new year

Marion Davies
Has big news
For you.
"Beverly
Of Graustark"
Is a
Sensation.

A happy new year

Never more beautiful.
Norma Shearer
In "His Secretary."

A happy new year

Lon Chaney
Outdoes his
"Unholy Three" stuff
In his newest hit.
Wait!

A happy new year

Laugh and be merry
With Buster Keaton
And his cow
In "Go West"

A happy new year

Mae Murray
And John Gilbert
Greet you
In
"The Merry Widow"

A happy new year

Ramon
Novarro
Thrills
Millions in
"The Midshipman"

A happy new year,

Business done
On "Rag Man"
Exceeded by
Jackie Coogan's
"Old Clothes"

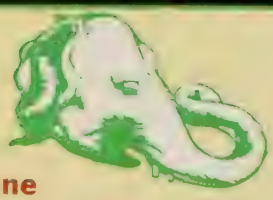
A happy new year,

Rex Beach's
"The Auction Block"
Is something
To look ahead for

A happy new year,

Comedienne superb
Is
Marion Davies in
"Lights of Old
Broadway"

A happy new year,



Imagine
An elephant
As the hero of
Marshall Neilan's
Comedy hit
"The Great Love"

A happy new year,

Monta Bell
Has made hits
But none so big
As "Pretty Ladies"

A happy new year,

"**Never** the Twain
Shall Meet"
Brings happiness
To every
Box-office

A happy new year,

For real thrill
You can't beat
Pauline Starke's
Siren scenes
With
Conrad Nagel
In
"Sun-Up"

A happy new year,

Big business
At Capitol (N. Y.)
Starts this great film
On a record-breaking career.

A happy new year

The great new production
Of "The Barrier"
Is on its way.

A happy new year

EXTRA! EXTRA!
HUSBAND BORROWS NEIGHBOR'S WIFE
FULL DETAILS ON PAGE 5

An exploitation idea
From the comedy hit
"Exchange of Wives."

A happy new year

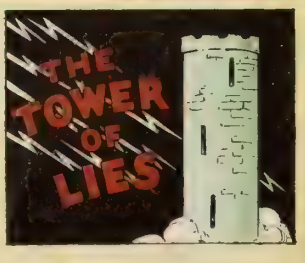
"Bright Lights"
Is another sample
Of M-G-M showmanship.
It brings Charles Ray
Back to the public
That loves him.

A happy new year

Exciting? Elinor Glyn's
"The Only Thing"
Holds packed houses
Tense!

A happy new year

The three names
That made
"He who gets
Slapped"
Shearer—
Chaney—
Seastrom—
Repeat!



A happy new year

Aileen Pringle surpasses
"The Mystic"
In "Soul Mates"
The man is
Edmund Lowe.

A happy new year

Mae Murray in "The
Masked Bride"
Is
Audience joy.

A happy new year

The beauty of
Claire Windsor
Makes the big
Production
"Dance Madness"
Even more so!

A happy new year

"Money Talks"
Is a great title
And Rupert Hughes'
Story
Is a whale
Of a comedy

A happy new year

"A Slave of Fashion"
Is a Hobart Henley hit
He's just contracted
To make more
Hits for M-G-M.

A happy new year

Tod
Browning
Knows how
To bring 'em in.
"The Unholy 3"
"The Mystic"
And others.

A happy new year

HAPPY NEW YEAR

1926

will *positively* be another

Metro-Goldwyn-Mayer year

NATURALS-
for laugh month

AL CHRISTIE'S COMEDY SPECIALS

Madam Behave
with
JULIAN ELTINGE and
ANN PENNINGTON
Adapted by
F. McGREW WILLIS
From the French Farce by
JEAN ARLETTE
Directed by
SCOTT SIDNEY

Charley's Aunt
with
SYD CHAPLIN
From the Farce Comedy by
BRANDON THOMAS
Directed by SCOTT SIDNEY
Adaptation by F. McGrew Willis

STOP FLIRTING
From the Famous London
Musical Success by
FRED JACKSON
With a Great Comedy Cast
Directed by SCOTT SIDNEY
With John T. Murray, Wanda Hawley, Hallam Cooley, Ethel Shannon, Vera Steadman, Jimmie Adams, Jack Duffy, Jimmie Harrison, and David James

Seven Days
With Lillian Rich, Creighton Hale, Lilyan Tashman, Eddie Gribbon, Mabel Julienne Scott and Hal Cooley
From the famous Stage Farce by
MARY ROBERTS RINEHART
and Avery Hopwood
Adaptation by
FRANK ROLAND CONKLIN
Directed by SCOTT SIDNEY

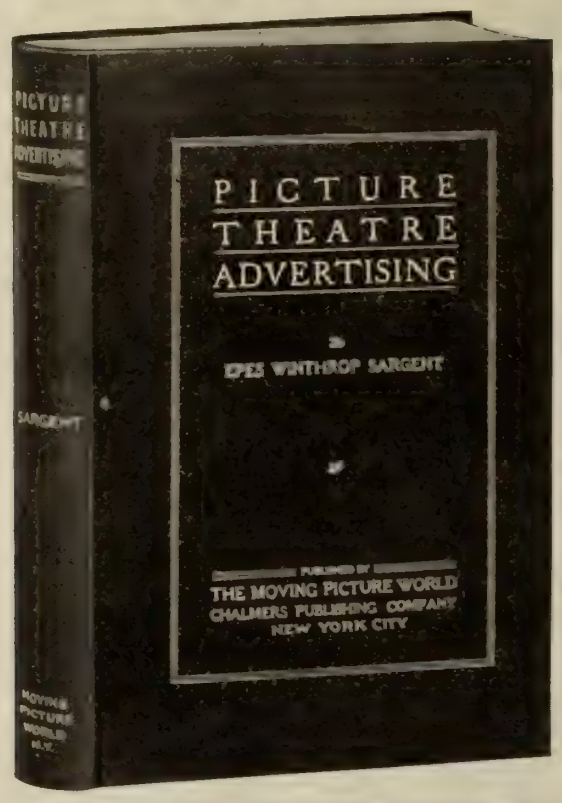
Reckless Romance
With Harry Myers, T. Roy Barnes, Wanda Hawley, Tully Marshall, Sylvia Breamer, Lincoln Plumer, Jack Duffy, Morgan Wallace and Mitchell Lewis
From the New York Stage Success:
"What's Your Wife Doing?"
By HERBERT HALL WINSLOW and
EMIL NYITRAY
Adapted for the screen by
F. McGREW WILLIS
Directed by SCOTT SIDNEY

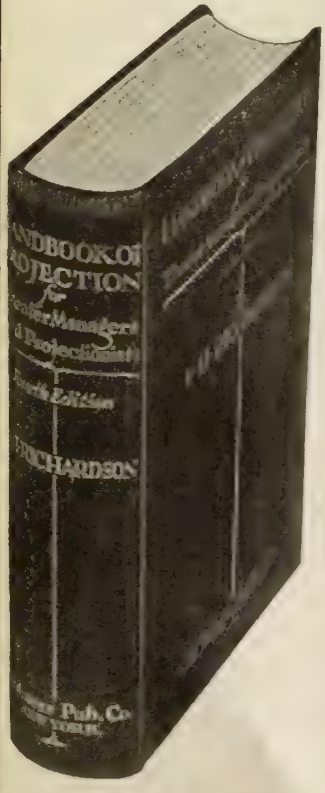
Hold your Breath
With
Dorothy Devore, Walter Hiers, Tully Marshall, Jimmie Adams, Priscilla Bonner and Jimmie Harrison
Directed by SCOTT SIDNEY
Story by
FRANK ROLAND CONKLIN

RELEASED BY
PRODUCERS DISTRIBUTING CORPORATION

Follow the Straight-Line Approach to—

THEATRE ADVERTISING
PERFECT PROJECTION





THEATRE ADVERTISING CONDENSED

Let Epes W. Sargent, who during the past fourteen years has examined and edited more theatre advertising than any other man in the business, give you in condensed form the benefits of his rich experience in this highly specialized form of advertising.

CONTENTS

Introduction
I. The Personality of the Theatre
II. The Lobby as an Advertisement
III. Advertising Features for the House
IV. The Importance of House Trade Marks
V. Music as an Advertisement
VI. Tabulating Information
VII. Catchlines
VIII. Advertising on the Screen
IX. Lithographs and Billboards
X. Doing Press Work
XI. Newspaper Advertising
XII. Type and Typesetting
XIII. Halftone and Line Cuts
XIV. Printing, Paper and Cuts
XV. Preparing Advertising Copy
XVI. Distributed Matter
XVII. Novelty Advertisement
XVIII. House Program Forms as Advertisements
XIX. Copy for House Programs
XX. Methods of Distributing
XXI. Form Letters
XXII. Street Advertising
XXIII. Getting Matinee Business
XXIV. Prize and Contest Schemes
XXV. Premium and Coupon Schemes
XXVI. Various Schemes
XXVII. Advertising Special Season
XXVIII. Handling Specials and Serials
XXIX. Summer Advertising
XXX. Rainy Day Advertising
XXXI. Opening a House
XXXII. Opposition

With the Aid of This Book You Can Give Your Patrons the Best Projection in Town,

OUTSTANDING FACTS

1. It is a 974 page book.
2. It has 375 illustrations.
3. It gives full instructions on care and operation of Power, Simplex, Proctor, Motiograph and Baird projectors.
4. It contains a full account of Mazda Lamp projection.
5. It describes the G. E. Sunlight, and Simplex high intensity arc lamps.
6. It treats fully on generators, insulation, grounds, lenses, light action, mercury arc rectifiers, motor generators, picture distortion, practical projection optics, the projection room, the screen, speed indicators, transformers, etc.
7. It asks and answers 842 appropriate questions.
8. It has a complete, fast working index.
9. It is up-to-date and authentic.
10. It is written by an author who knows what he's writing about, who writes in plain understandable English, and who is *the only projection author who has already written and completely sold out three large previous editions of a book on projection.*

Price, $2.00
Postpaid

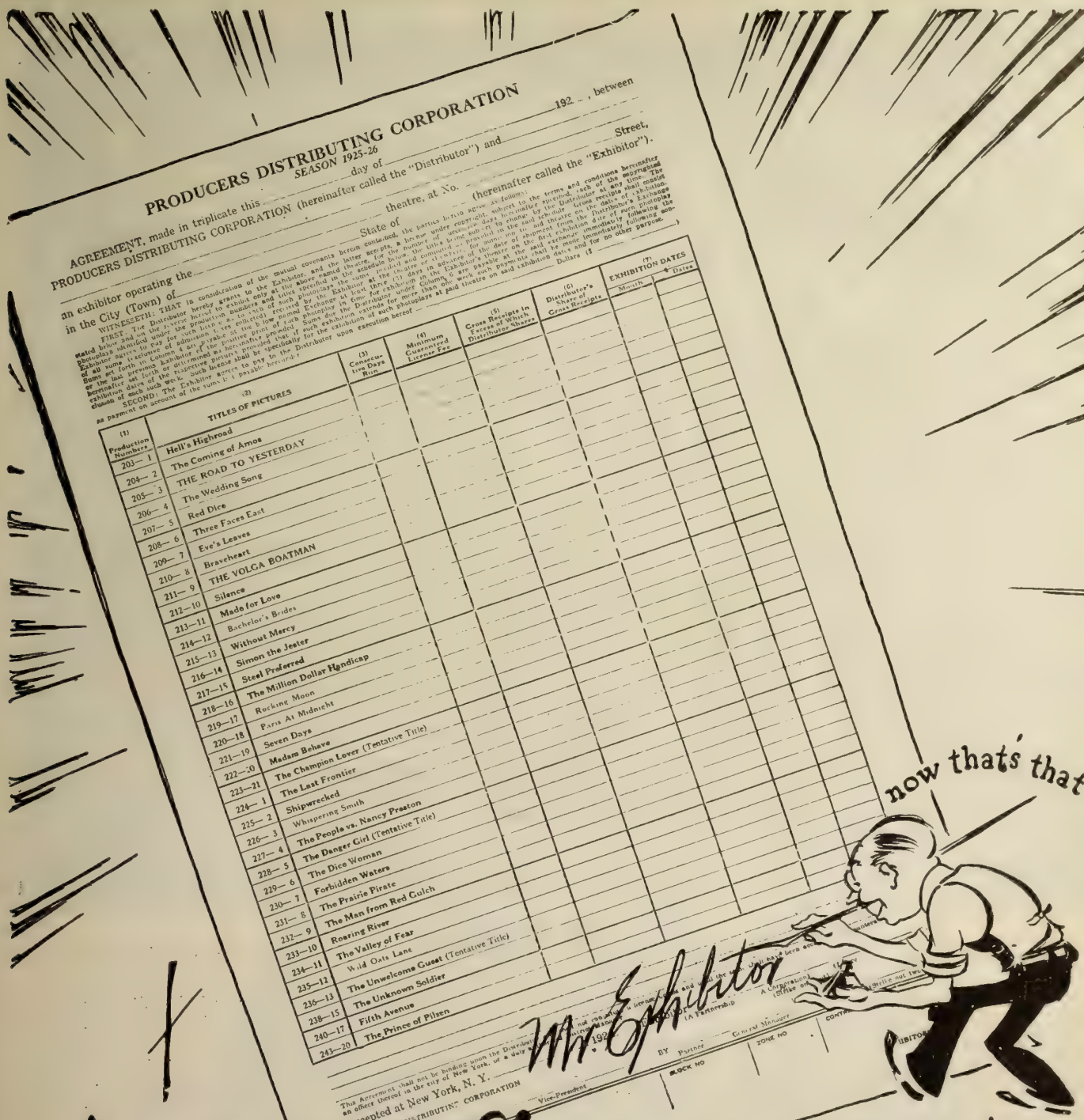
Price, $6.00
Postpaid

At Your Dealer or Direct from

CHALMERS PUBLISHING COMPANY

516 Fifth Avenue, New York City

Enclosed find $..... for which please send me.....
Name .....
Address .....


PRODUCERS DISTRIBUTING CORPORATION
SEASON 1925-26
AGREEMENT, made in triplicate this day of 192 , between
PRODUCERS DISTRIBUTING CORPORATION (hereinafter called the "Distributor") and (hereinafter called the "Exhibitor").
an exhibitor operating the theatre, at No. Street,
in the City (Town) of State of
WITNESSETH: THAT in consideration of the mutual covenants herein contained, the parties hereto agree as follows:
FIRST: The Distributor hereby grants to the Exhibitor, and the Exhibitor accepts, a license under copyright, subject to the terms and conditions hereinafter stated and on the terms set forth in the following schedule below, the right and privilege, each of the pictures listed below (hereinafter called "pictures") for the number of consecutive days set forth in Column 3 below, at the theatre above named, for the number of times specified in letter agreement, each of the exhibitions hereinafter called "exhibitions" to be given during the consecutive days specified in Column 3 below, the first exhibition to begin not later than the date specified in Column 7 below, or if no date is specified, not later than the last day of the last week of the run specified in Column 3 below, or if no run is specified, not later than three (3) days from the date of shipment of such picture to the Exchange of the Distributor supplying the Exhibitor with such picture, provided, however, that if such picture is not released for exhibition on the first exhibition date specified in Column 7 below, the Exhibitor may, at the option of the Distributor, postpone the first exhibition of such picture to a date not more than one week later than the date specified in Column 7 below, and the Exhibitor shall be under no obligation to exhibit such picture on any date other than the date specified in Column 7 below, or the postponed date as the case may be, unless the Exhibitor shall consent thereto. Such consent may be given by the Exhibitor's manager in charge of the theatre on the first exhibition date specified in Column 7 below, or the postponed date as the case may be, and shall be binding upon the Exhibitor. The Exhibitor agrees to pay to the Distributor for the exhibition of each picture licensed hereunder the sum specified in Column 4 below, as payment on account of the sum, if any, payable to the Distributor upon execution hereof.
SECOND: The Exhibitor agrees to pay to the Distributor for the exhibition of such photoplays at said theatre on said exhibition dates and for no other purpose.
Dated ... Dollars ($)
Exhibitor agrees to pay for each picture licensed hereunder the sum specified in Column 4 below, or if no sum is specified, then the sum specified in Column 5 below, or if no sum is specified, then the sum specified in Column 6 below, or if no sum is specified, then the sum specified in Column

January can't come soon enough!

It's FIRST NATIONAL month!

$2,000.00 Cash Prizes for Showmanship!
Special Free Accessories!
Big Pictures for a Big Business Month!
and the news of First National's record-breaking line-up for 1926

C-O-M-E JANUARY!

Play These Winners From First National's Winner Group

Richard Barthelmess in "Just Suppose."

"Joanna," the Newspaper Serial Hit.

"Too Much Money," with Lewis Stone and Anna Q. Nilsson.

Leon Errol and Dorothy Gish in "Clothes Make the Pirate."

Corinne Griffith in "Classified."

"The Dark Angel," George Fitzmaurice Production.

"What Fools Men" with Lewis Stone.

"Memory Lane," John M. Stahl Production.

Norma Talmadge in "Graustark."

Richard Barthelmess in "The Beautiful City."

Johnny Hines in "The Live Wire."

"The Scarlet Saint," with Lloyd Hughes and Mary Astor.

"Why Women Love," with Blanche Sweet.

"The New Commandment," Robert Kane Production.

"Bluebeard's Seven Wives," with Blanche Sweet, Lois Wilson, and Ben Lyon.

Colleen Moore in "We Moderns."

Corinne Griffith in "Infatuation."

Milton Sills in "The Unguarded Hour," with Doris Kenyon.

Richard Barthelmess in "Shore Leave."

Frank Lloyd's "The Splendid Road."

"The Girl from Montmartre," with Lewis Stone and Barbara La Marr.

And 2 Stupendous Specials: "The Lost World" and "Winds of Chance"

The
MOVING PICTURE
WORLD
Founded in 1907 by J. P. Chalmers

"Make Us Laugh"

Dedicated to the Motion Picture in General and to "Laugh Month" in Particular

The cry of the ages—
"Make us laugh."
The Mountebank for the streets. The Fool for the court of the king.
"Make us laugh."
The plague is on the city.
"Make us laugh."
Harp in the banquet hall. Song in the harvest field.
"Make us laugh."
War drums shake the air.
"Make us laugh."
Bells of peace are ringing.
"Make us laugh."
The coal bin is filled.
"Make us laugh."
The coal bin is emptied.
"Make us laugh."
Friends are far.
"Make us laugh."
Friends are near.
"Make us laugh."
The first of the month; bills are here.
"Make us laugh."
The last of the month; bills are paid.
"Make us laugh."
Wish of the rich.
"Make us laugh."
Legacy of the poor.
"Make us laugh."
Touchstone of the world; destiny of humanity; gift of the Motion Picture; the power and the glory of "Laugh Month."
"Make us laugh."

William J. Reilly

Something That Is Constructive—By Bill Reilly

Scratching the Mud Horses

WHAT is art? When Gabriel blows his trumpet, the birds who hear it LAST will be those who are debating among themselves as to what art is and what it is not. "All art is autobiography." "Art is soul." "Art is life." "Art takes up where life leaves off." "Art is realism."

AND SO ON.

We will never set ourselves up as an authority on art. Our personal belief is that it can never be catalogued or pigeonholed or PILL-IFIED. It is just about as CONFINABLE as a February sea on the Atlantic.

Nor do we believe that Will Hays wants his opinion to be the Last Word on Art. He gave expression, however, to a WORKING MOTTO during a luncheon last week at which he presented the Riesenfeld Gold Medal to Earl W. Hammons on behalf of Starevitch the Pole who made the Gold Medal winner, "The Voice of the Nightingale," distributed by Educational.

Speaking of "The Voice of the Nightingale," Mr. Hays said, "It is a bit of sunshine." That's what art should be—SUNSHINE.

We'll play that one across the board: "ART IS SUNSHINE."

Frame it and hang it in the STUDIO, write it in the SKY; paste it in your HAT; do anything you like with it. It is a real PRODUCTION creed.

In the old days some producers had the idea that the best MUD HORSE won. If the track wasn't muddy enough their professional RAIN MAKERS made it muddier.

But the report today is: "Weather clear. Track fast."

The mud horses are being SCRATCHED from the production field.

Play "Art is sunshine" across the board. It's a GOOD tip.

And we don't mean Pollyanna.

Let 'Er Go!—"A to Z"

H. A. DAVITTS, of the Dixie Theatre, Winona, Mississippi, may not have 5,000 seats in his house, but he has plenty of those gray cells in his brain that enable a man to appreciate what the 1926 trade paper means to the 1926 exhibitor.

Proof?

After talking of the CONSTRUCTIVE value of Moving Picture World's QUICK REFERENCE PICTURE CHART, Mr. Davitts says:

"I read the Moving Picture World from A to Z.

"I could not get along without it!"

"Studio Stuff!"—

IT'S mighty seldom that the STUDIO—that place of marvels of creation and of constructional executive cleverness—gets much attention.

It's even less often that the equipment which backs up creative genius and enables executive skill to bring out the fine productions seen on the screen today, gets the attention it deserves.

It's a CONSTRUCTIVE step that has been taken in YOUR EQUIPMENT department this week with the publication of a splendid, right-to-you chat by Louis B. Mayer.

Mr. Mayer talks freely about the studio equipment that aids in the making of CONSTRUCTIVE PRODUCTION for Metro-Goldwyn-Mayer. What's even a bigger thing, Mr. Mayer freely admits the value of the equipment that he as frankly declares must be, and in his case is, the best.

Exploitation?

ZINAIDA JURJEWSKAJA, Russian star of BERLIN OPERA, recently disappeared. The Berlin police grew more puzzled over the mystery every day. Maybe Zinaida's disappearance was Universal's OPERATIC opening gun on the Berlin exploitation of "The Phantom of the Opera."

Here's another one. Twenty-four MILES in from the COAST of the North Sea the skeleton of a prehistoric WHALE has been discovered six feet down in a Danish bog. Copenhagen geologists believe a great TIDAL WAVE swept the whale inshore several thousand years ago as the skeleton seems to be of a species long extinct. Then again it may be a whale of a stunt by Warner Bros. as a prelude to "THE SEA BEAST."

Moving Picture WORLD

EDITOR - - - - - - - WILLIAM J. REILLY

Published Weekly by CHALMERS PUBLISHING COMPANY, 516 Fifth Avenue, New York, N. Y. Telephone: Murray Hill 1610-1-2-3. Member Audit Bureau of Circulations. John F. Chalmers, president; James P. Chalmers, Sr., vice-president; Alfred J. Chalmers, vice-president; Eliza J. Chalmers, secretary and treasurer, and Ervin L. Hall, business manager.

Branch Offices: Joseph Esler, 5434 Glenwood Avenue, Chicago; W. E. Keefe, 6404 Sunset Blvd., Hollywood, Cal.

Managing Editor—John A. Archer; Advertising Manager—Frank Saunders; Circulation Manager—Dennis J. Shea.

Subscription price: United States and its possessions, Mexico and Cuba, $3.00 a year; Canada, $3.50; foreign countries (postpaid), $10.00 a year. Copyright, 1925, Chalmers Publishing Co. Copyright throughout Great Britain and Colonies, under the provisions of the Copyright Act of 1911. (All rights reserved.)

Other publications: Cine-Mundial. Published in Spanish and circulating in all Spanish speaking countries of the world. Technical Books.

VOLUME 78 NUMBER 1

OF the Screen, BY the Screen, And FOR the Screen

HROLF WISBY

By William J. Reilly

HERE'S where Hrolf Wisby does his stuff. We have been talking about his new plan of production technique for two weeks. This week we decided to let Mr. Wisby do the talking himself. So we asked him a few direct questions, calling for direct answers.

When you say to this man, "Speak for yourself, Hrolf," you get an earful.

We cannot agree with everything Mr. Wisby says about current values and methods in production, particularly in what he says about the value of stars.

However, in the questions and answers that follow, we made no effort to cross-examine him.

The pulpit is his. He is preaching the sermon. If, after reading what he has to say, you cannot join in an "Amen" chorus, just step up to the rostrum and declare yourself.

Here are our questions and Mr. Wisby's answers:—

Question No. 1—"Is the Wisby plan designed to please the highbrows only or is it suitable for general production?"

Answer by Mr. Wisby—"I do not aim at class nor mass consciousness as an excuse for entertainment. I am not interested in highbrows nor in lowbrows. They belong in business. There are no such distinctions in the arts and the sciences out of which my production technique has been evolved to kindle and nourish the best and the finest instincts of the people of the United States taken as a whole."

Question No. 2—"It has been intimated that your plan might be more effective for costume spectacles than for pictures of everyday life—is that so?"

Answer by Mr. Wisby—"No, it is not so. It makes not the faintest difference what the subject or the vehicle may be—anything from spectacle drama on the grand scale to homespun melodrama and comedy. The Wisby Cinema-Regie is a methodized procedure—not a mechanized process or system—for creating ORIGINAL values on the screen. It is a highly organized medium of operation raising the acting as well as the atmosphere from the level of mere craft to the status of a true art of-for-and-by the screen. It is an esthetic enterprise, not a mechanical operation."

Question No. 3—"How long would the advance preparations require and how long actual production for a picture on the Wisby plan?"

Answer by Mr. Wisby—"On a grand-scale costume production the preparatory period would be longer than actual production time, but as I employ only four experts on my staff outside of myself the cost is conservative. It is absolutely necessary that the preparations are definitely and concretely charted scene for scene before the crank starts. The cost of it is saved many times over in the brisk rate of production following. "There is very little camera rehearsing. The director rehearses his cast, going through the script from start to finish, during the last two weeks of my work in completing the advance preparations."

Question No. 4—"Do you join the director in coaching his cast or does he work independent of you and your functions as regisseur?"

Answer by Mr. Wisby—"The ideal way is for the regisseur and the director to co-operate on main lines of action. Each man is supreme in his field. There is no interference, no butting in. Every one of the five cinematicians composing the staff must take the view that they are members on the same team and that they must work together as a unit. You might call it co-operation of directorship. Five highly trained director cinematicians pool their talent and experience under the same team pennant, and they receive credit on the screen as a unit. Once the proper authorities have been secured the staff becomes permanent for only in this way can we achieve our goal to create a new standard of technique for each picture."

Question No. 5—"How about actual costs outside of time charges as such?"

Answer by Mr. Wisby—"Sets, props and wardrobe would, in most instances, be much less than present studio costs. True, practically everything I use must be specially designed and made to fit into the general scheme of technique, but then I use the cheapest materials I can find and very little of them. The salary roll would shrink considerably. "I do not need stars. I can do much better with talented amateurs who are seriously ambitious to excel. The staff is paid full salaries on production time only, and living salaries during the advance and finishing periods. I take the same medicine myself. Once we get together a permanent staff its members will be given special inducements in the way of a bonus plan similar to the 'tantieme' arrangement of the royal theatres on the Continent."

Question No. 6—"Why are you against stars?"

Answer by Mr. Wisby—"Stars are all right as drawing cards for routine production, which is not in itself of sufficient interest without them to hold the crowds. Stars are not all right when it comes to putting new acting values on the screen. American stars, especially, because they are fundamentally 'personality exploiteers' rather than interpreters of characters. The star as such is much more occupied with himself than with the production as such. He is adept at 'actoring' all over the place but he gives us precious little acting. You will find that the great, creative regisseurs of the Continent—men like Reinhardt, Appia and Stanislavsky—started out with unknowns and not with stars. The particular kind of acting I have evolved to harmonize with the new technical values of my Regie is a new element in itself consisting of two phases of cinematic pantomime, the objective or external effect of instant visualization and the subjective or inner meaning which is revealed subconsciously. You can teach an intelligent and competent amateur things like that but a star cannot be taught because he knows it all and believes he knows it."

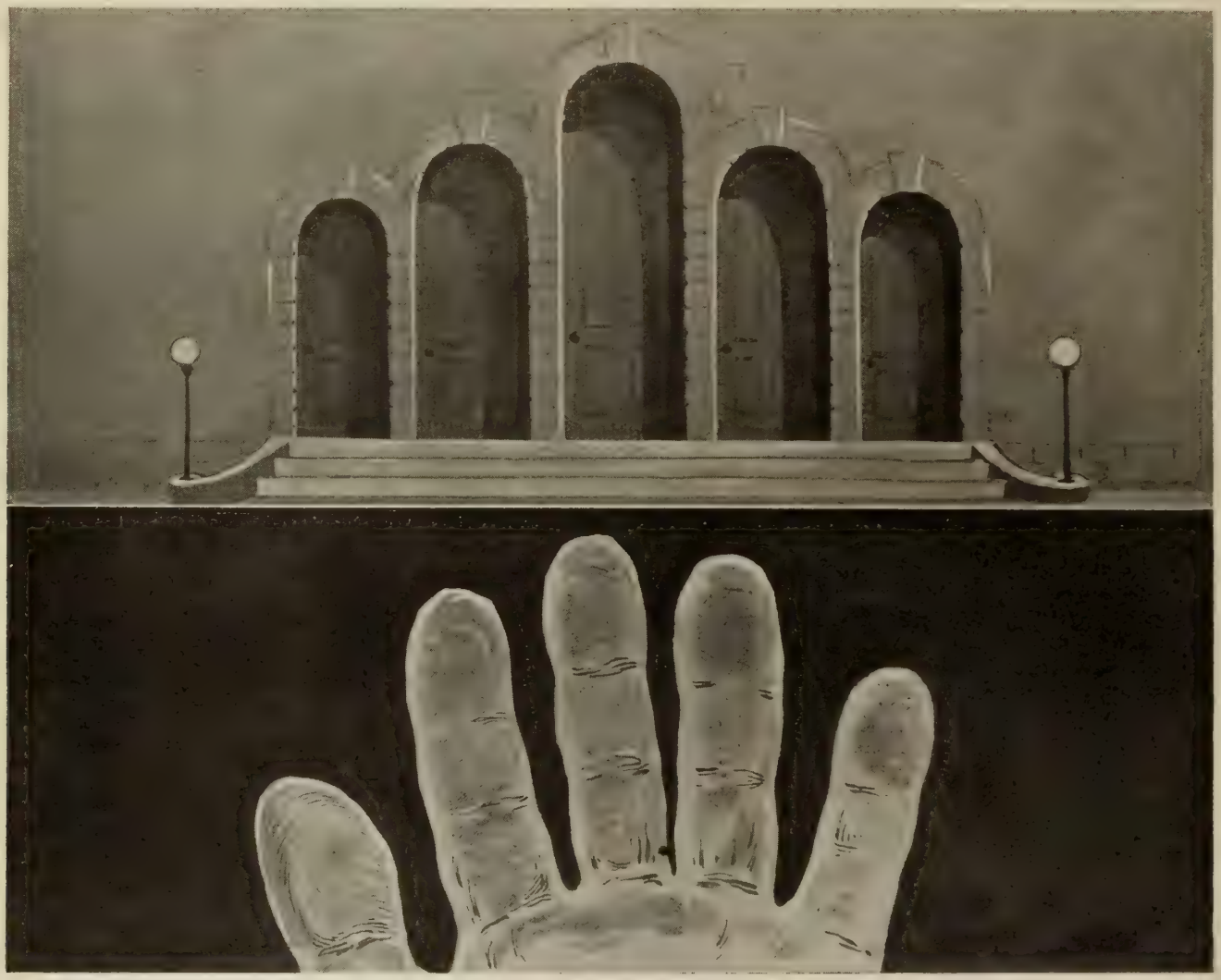
Question No. 7—"Suppose your first picture on the Wisby plan goes across in great style artistically and financially, would this fact in itself revolutionize production?"

Answer by Mr. Wisby—"Yes and no. I feel certain in advance of the artistic success and if this is also followed by a real commercial success there may be some kind of upheaval taking the form of imitation. None of the producers possess staffs for creating work of the new calibre, but they are adept at imitating anything they can get their eyeballs on and they will most certainly imitate a successful offering of the new school I represent."

"I am not worrying about it, however, as nothing we shall attempt will have

(Continued on following page)

THE SCRIPT CALLS FOR THE "CAUGHT IN THE TOILS OF JUSTICE" SEQUENCE. HOW WOULD YOU TREAT IT?



How to eliminate common and tiresome routine in production? The two panels above show how Hrolf Wisby gets something ORIGINAL out of the old criminal court procedure. The top panel shows the entrance to the police court. The criminal, or supposed criminal, is admitted through the central door. The five doors than fade out and you see in their place the five fingers of the hand, as suggested in the lowr panel. On the tips of the fingers then appear the marks of the police thumb-print, light, black or crimson as the situation demands, showing the degree of innocence or guilt, actual or implied. In place of the timeworn criminal court procedure Mr. Wisby has devised a treatment economical as to production and generous in dramatic value. This is characteristic of his entire production plan.

Wisby Plan

(Continued from preceding page)

to conform to a preconceived 'standard of production,' and as each and every picture must stand on its own feet as a valid expression of a specific technical standard exclusively adapted to it and instantly destroyed when the picture is finished, we shall always be far in advance of those who may desire a sleigh ride. Yes, the chances are that a certain proportion of current production may become obsolete if the Wisby plan breaks into the big money."

GEORGE E. BRADLEY RESIGNS

George E. Bradley, motion picture editor of the New York Morning Telegraph, has resigned. He will join the scenario department of First National Pictures Corporation.

Missouri Exhibitor Buys Newspaper; Why Not You?

HENRY HALLWAY, who owns picture houses in St. John's Station and Florissant, Mo., purchased the Gem Overland-St. John's Record, issued weekly at St. John's Station, to see that his houses got proper publicity in the news column.

In the issue of December 3 a seven-column banner announced: "This edition is dedicated to Mary Carr, Priscilla Bonner and Kenneth Harlan, the stars in 'Drusilla With a Million,' and to Mr. Tom McKean, the St. Louis manager for F. B. O., who made it possible for us to get this Super-Special direct from the New St. Louis Theatre."

Moral: If the editor doesn't give you an even break get a newspaper of your own.

Auburn, N. Y., Theatre Is Sold for $100,000

Fitzer-Auburn, Inc., a corporation composed of Ben, Max and Mrs. Rae Fitzer of Syracuse and Charles D. Blessing and Nicholas Drake of Auburn, N. Y., have purchased the Strand Theatre Building in Water street, Auburn, for $100,000. The building was sold by Norman Loeb of New York City through Auburn realtors. The late Edwin Burtis built the Strand some twenty years ago and Raymond Hitchcock, the comedian, opened it. The house was known at that time and for many years afterward as the Auditorium.

G. E. DePauw, who has been managing the Grand and Universal Theatres in Auburn for the past year, has been appointed manager for the new Schine Capital Theatre in Newark, N. Y. The Capital has been built at a cost of $200,000.

Reviews from the Screen Viewpoint of Plays, Books, Stories and Operas

By Gray Strider

It's Still the Christmas Classic

LAST week in this column it was suggested that Dicken's "A Christmas Carol" would make the ideal Christmas picture,—a classic that could be shown each year in every village, every town and every city from Minnesota to Florida and from New York to California.

Since then the New York WORLD, one of the largest metropolitan dailies in the world has printed the following in its short story section of December 20, 1925:

"Charles Dickens wrote 'A Christmas Carol' so long ago as 1843 but it shows no sign of age. It evoked an immediate sensation of good cheer and good will, which has not waned, but rather has grown to be universal, during the 82 years that have elapsed since its first publication. The inimitable little masterpiece, translated into all languages and conditions of people is acted as play or pantomime in theatres throughout the world, and illustrated by artists of various nationalities. Yet the characters of Scrooge, Bob Cratchit and the rest, not forgetting wistful, pathetic Tiny Tim, remain changeless, perennial, perfect.

"Dickens himself launched 'A Christmas Carol' with the following modest wish (that has been overwhelmingly fulfilled):

"'I have endeavored in this Ghostly little book to raise the Ghost of an idea, which shall not put my readers out of humor with themselves, with each other, with the season, or with me. May it haunt their houses pleasantly, and no one wish to lay it.'

"Everybody in Christendom ought to read the 'Carol' each Yuletide season. Perhaps everybody does. If not, they are steadily coming to it . . . ."

And so I hope by the time the next Christmas comes around that we may all be able to see the "wistful, pathetic Tiny Tim" in a picture which will remain "changeless, perennial, perfect."

"Lions 'N' Tigers 'N' Everything"

WHEN I picked up Courtney Ryley Cooper's book (publishers, Little, and Co.) "Lions 'N' Tigers 'N' Everything," I thought it was a child's story, but I was happily disappointed.

This man Cooper certainly knows what he's talking about, namely, the circus and animals, and with Charlie Chaplin's circus picture in the offing, I want to quote a few pages from Mr. Cooper's book, a few pages —which if picturized in any circus screen production—would draw an uncountable audience from all over the country:

"Bon was the baby (hippopotamus), a bulbous thing of some five hundred pounds when he arrived from the old home place on the River Nile. The result was that Bon began to grieve to such an extent that he worked himself into a state of hysterio, if such a thing can be imagined in a member of the hog family. . . . Then one day the crisis arrived; Bon began to beat his head against the bars, a favorite method which grieving hippopotami seem to have for committing sucide. That night Bon was happy. He had a human companion, known by no other name than Mike—and the world was good again.

"The baby hippo ceased to whine. Gradually it was noticed that the "hippopotamus nurse" was taking more and more interest in his charge, pilfering bread for him or cutting fresh grass. . . . The hippo seemed cured.

"'Guess you can go back to your bunk now,' said the menagerie superintendent.

"But Mike continued to sleep in the hippopotamus den without pay.

"One night, the emergencies suddenly clamped hard. There had come a shrieking cry from the shrouded wagons atop the flat cars:

"Fire! F-i-r-e!

"Hurrying men spotted the cage where a red glow had shown for an instant, then faded—the hippopotamus den. Workmen and performers rushed forward.

"Then den was dripping with water, evidently carried from the circus water-cart just ahead. But Mike, the "hippo nurse," was not to be found.

"Then came a shout. They had discovered him by the right of way, his neck broken; in the fight for his grotesque comrade's life he evidently had slipped on the top of the den and fallen from the train.

"Mike gave his life to save that of a hippopotamus.

"The circus bought a lot for Mike in one of the best cemeteries of the Western town near which his death occurred. The usual "round robin" went about the circus lot for flowers. There was only one time in which the show people could pay their last respects to the faithful Mike, and that came between parade and show time. That morning the few people in the big cemetery saw a strange cavalcade turn through the gates of the burial place, winding among the silent tombstones and masoleums. The band men atop the carved wagons playing music strange to the circus; the lions shifting in their cages; the equestriennes, with their white, be-ribboned horses, riding beside the hearse; the snares and bases of the Zouave drum corps muffled and beating in slow time to the funeral music from the big-top and kid-show bands; the clowns slumped on the big tableaux—the whole circus, Mike's beloved circus, with its colors, its beautiful mottled parade horses, its cages, its clowns and couriers and Wild West Riders, with Bon whining in his big tank in dumb wonderment as to what had become of his companion—Mike's circus had come to say good-by. And some way, to those who watched, there was nothing strange about it, nothing incongruous. They were of his life—a grim, rushing, tumultous life behind its covering gaudiness, and neither the paint, nor the spangles, nor glittering colors seemed to matter."

If this scene is picturized, it will draw the entire country. It will add the most dramatic of all contrasts to any circus comedy.

PURCHASED FOR THE SCREEN

Carl Laemmle has bought his first German story, "The Opera Glass," by Gabrielle Reuter, the well known German authoress. The story has been adapted by Don Cobb of the Universal scenario department and will be called "Three Women and a Man." Reginald Denny will be starred.

Universal has also purchased Frank H. Spearman's collection of ten short stories called "The Nerve of Foley," a group of railroad fiction, including the well known "Whispering Smith." Five of the Foley stories have been grouped and adapted by Cobb into a big railroad melodrama for Universal. The story will be directed by Eddie Laemmle under the title "The Still Alarm."

Clear Lobbies, Exits, Remove Draperies, Orders Mayor

PICTURE theatre lobbies must be kept clear at all times, emergency exits must be open and in working order, all draperies in theatres must come down. Mayor Dever gave that three-ply ultimatum to a group of Chicago theatre owners over their protests and pleas for a compromise. The fire ordinances must be obeyed to the letter, the mayor said. He told the theatre owners that Fire Commissioner Connery had complained of conditions in the larger movie houses.

The theatre owners suggested adoption of a rule allowing half of the lobby space to be used for persons waiting for seats. The mayor turned down the proposal. People standing in the lobby block the exits, he said. In case of a disaster the thousands inside the theatre wouldn't be able to get out he argued.

Owners of theatres elaborately decorated with velvet draperies and other expensive ornaments were told that the law permits nothing on theatre walls but paint and plaster.

After the conference it was said that a committee probably will be appointed to work out a set of rules with Fire Commissioner Connery.

NEW WASHINGTON THEATRE

Construction is about to start on the new $150,000 theatre and commercial building in Mount Vernon, Wash. The property covers a triangular site 200x212x100 feet at First and Kincaid streets. The theatre will occupy a portion of the building 50x100 feet. It will be constructed on a main floor plan and will seat 700. It will be of concrete and brick construction with terra cotta trim. William Aitkin of Seattle was the architect. Alexander & MacNeil are the contractors. A $17,000 pipe organ will be included in the equipment.

Menace of Censorship Looms In Washington Legislature

A LAST minute bill introduced by Senator Christensen in the Washington State Legislature provided for the appointment of a Film Supervision Commission by the governor. This commission would be given power to inspect all films made or sold in the state, basing their fee for this inspection on the length of the film, the rate to be set by them. They would have power to enforce a penalty of $500 fine or 60 days in jail or both, for violation of this section of the bill. Members would be appointed to serve from one to five years respectively, one to be a member of the faculty of the University of Washington, a faculty member from Washington State College, two women and one member appointed at large. No one having any interest or connection with the film industry would be permitted to become a member of this commission.

This commission would refuse the right to show any film condoning or glorifying crime, any display of the commission of murder in its actuality, any scenes of violence, obscenity or anything they deemed would incite minors to crime or moral delinquency. Any film depicting hatred of any country with which the United States is at peace, or anything that would provoke religious or race hatred, anything that would tend to induce disrespect of parents, parenthood or the home.

The Northwest Film Board of Trade got in touch with the Hays organization immediately and that body has taken steps to act. Exhibitors and exchanges alike are united to combat this drastic measure.

First National Pictures Get Many Bookings for January

FROM all sections of the country bookings are pouring in for January, First National Month, according to reports just received from the Distribution Department of First National. Two weeks before the first of the year, the bookings in first-run theatres of small cities as well as the key centers far exceeded the mark set by the Sales Department for that date. Many exhibitors have rearranged their programs in order to run a solid month of First National product.

An important feature of the month which has aroused keen interest among the managers of theatres is the exploitation contest open throughout January and carrying awards totolling $2,000 for the best exploitation, advertising and publicity in connection with First National Month. Soon after the announcement of the terms of the contest was published, letters began to arrive from exhibitors announcing that they would enter the competition which will be decided by the editors of the trade papers, acting in the capacity of judges.

Among the theatres that have booked First National pictures solid during January are the following: Strand, New York, Strand, Brooklyn; State, Minneapolis; Capital, St. Paul; Garrick, Duluth; Rialto and Strand, Omaha; Princess and Rialto, Sioux City; Liberty, Portland; Orpheum, Ogden; Liberty and Strand, Seattle; Liberty, Spokane; Imperial, St. John; Rialto, Tulsa; Grand Opera House, Pittsburgh; Strand, Erie; Chicago, Chicago; Madison, Peoria; Gaiety, Springfield, Ill.; Burns, Colorado Springs; Rialto, Des Moines; Strand, Grand Rapids; Criterion and State, Los Angeles; Strand, Milwaukee; Orpheum, Oshkosh; Strand and Walnut, Cincinnati; Southern and Keith's, Columbus.

Leland, Albany; Rialto, Poughkeepsie; Avon, Utica; Opera House, Newburgh; Avon, Watertown; Strand, Binghamton; Olympia, Boston; Majestic, Providence; Olympia, Worcester; Broadway, Springfield; Olympia, New Bedford; Merrimac Square, Lowell; Central Square, Cambridge, Mass.; Olympia, Lynn; Broadway, Lawrence; Toole Square, Somerville; Star, Manchester; Olympia, Brockton; Olympia, New Haven; Proctor's, Yonkers; Capitol, Reading; Savoy, Wilmington; Opera House, Easton; Colonial, Harrisburg; Washington, Chester; Metropolitan, Washington; Rivoli, Baltimore; State, Dayton; Pantheon, Toledo; Strand, Akron; Dome, Youngstown; Circle, Indianapolis; Main Street, Kansas City; Miller, Wichita; Rialto, Louisville; Majestic, Memphis; Crescent, Nashville; Rialto and Tivoli, Chattanooga; Riviera, Knoxville; Empire, Mobile; Stanley, Philadelphia; Poli, Bridgeport; Strand, Hartford and Crown, New London.

Another Censorship Bill Is Filed in Washington

The House of Representatives in Washington, D. C., is considering a second bill providing for federal control of the motion picture industry. Its author is Representative Upsham, Democrat, of Georgia. The author of the previous censorship bill is Representative Swope of Pennsylvania.

The Upsham bill stipulates a membership of six censors, with the federal commissioner of education as chairman, to be appointed under civil service rules. Two members would be women.

WALRATH INVITED

John Walrath, who will retire as mayor of Syracuse, N. Y., on January 1, may become a member of the New York State Motion Picture Commission. It is said that Mayor Walrath has been tendered the position by Governor Alfred E. Smith, but as yet is undecided whether or not he will accept.

Active in Conn.

A BIG theatre building program, backed by the Famous Players-Lasky Corporation, is reported under way in Connecticut. New London and Hartford are the scenes of the corporation's activities at this time.

It was definitely announced in New London that as the State Street Corporation the Famous Players-Lasky Corporation is interested in the erection of a theatre to cost $1,500,000. Officials refused to admit they were behind the contemplated program in Hartford, where a theatre and a fifteen-story building will be erected on the site of the Allyn House, which is to be demolished.

The New London theatre will be beautiful in construction and will seat 1,550, with provision for the addition of a balcony if necessary. Plans have not been completed for the Hartford theatre, but it was announced that it will seat 3,000. Another theatre is also being erected in Hartford at a cost of $1,500,000. It will be controlled by New Jersey interests.

Montreal Men Invade Theatre Field in Rochester, N. Y.

BURPEE & WEST OF MONTREAL, a corporation operating a chain of theatres in Canada, announces that plans have been completed for the construction of four community theatres in the City of Rochester, N. Y., to cost in the neighborhood of $1,000,000. A 1,700-seat house to cost $225,000 will be built in Dewey avenue, north of Driving Park. Another will be in Monroe avenue, with a seating capacity of 1,400 and a cost of $200,000.

Work will begin at once on these two houses, and in the spring construction will start on the other two, according to Maurice West, who was in Buffalo this week booking some big attractions for the new Thurston Theatre which this firm recently opened in Rochester.

It is understood that the company may also enter Syracuse.

BOLD THEATRE ROBBERS

Thieves are bold when it comes to stealing theatre safes and robbing box offices. Last week Sergeant Roy Hesser and his squad from the detective headquarters captured the driver of an auto truck who was hauling the safe taken from the Knickerbocker Theatre of Lubiner & Trinz on the North Side with the Sunday receipts of the house. Two of his helpers got away, but the safe and $2,200 receipts were turned back to the owners. It took several shots from the policemen to bring the safe robbers to bay.

"Laugh Month Special" This Way! Snap Into It➔

New Jersey "Open Sunday" Bill Due; Governor Praises Theatre Owners

New "Insurance"

THE Midwest Film Distributors, Inc. a Kansas City corporation, has established in the Kansas City territory among the small town houses what is to to be known as "dark house" insurance.

Many times during an extremely cold period when blizzards raged, small town theatres have been stranded without a picture for the night and patrons turned away. For $7.50 the Midwest concern will allow the exhibitor to retain a feature picture in his possession for a month, to be used in case of emergency.

Although in its infancy here, the plan is proving a popular one.

Panic Follows Fire in Montana Theatre; Many Hurt

AT Deer Lodge, Montana, the Rialto Theatre was the scene of a bad fire in the operating booth, built of cement and situated on the main floor. Panic followed. The people stampeded to the various exits but the great jam occurred in the main exit. Those injured in the crush were taken to the hospital. Only a few were singed as the flames shot out of the booth. The projectionist, Sigfried Miller, suffered minor injuries.

Mr. Miller was placing film in the tin box as he finished screening it. A spark from the electric wire quickly ignited the film, and though the lid was put on the box, gas generated so rapidly that the explosion broke open the box and the flames shot out of the booth. The fire was confined to the booth, as Miller closed the door as soon as he could get out. But smoke and confusion were the cause of most of the injuries sustained by the spectators, none of whom were seriously hurt. Every effort was made to quiet the crowd but it was in vain.

Damage to the booth was estimated at $1,500 by Jens Hansen, manager of the theatre. He had not then been able to determine the extent of the damage to the projecting machine.

F. G. BRADFORD DIES

F. G. Bradford, vice-president of the Lee-Bradford Corporation, died last week in Los Angeles after a long period of ill health. He had not been active in the affairs of the company for some time. He was about 50 years old.

Skeeter Exhibitors Plan Document Similar to That of New York—Urge Against Any Affiliation with M. P. P. D. A.

AN important meeting of the Motion Picture Theatre Owners of New Jersey closed after an eight-hour session in Trenton on December 16, with the Board of Directors instructing its legislative committee to introduce in the New Jersey Legislature a local option "Open Sunday" bill similar to the one which proved so successful in New York State.

A most important clause in this bill, which the organization believes will be of especial significance to opponents of Sunday movies, is a restriction which will provide that no theatres would function on the Sabbath in competition with the regular hours devoted to church services.

This resolution was adopted in Executive session immediately after the directors had listened to Governor Stokes' broad commendation of the motion picture industry.

"You men are entitled to recognition," the governor said. "You are an advocate for good. You are an educational and moral force. You have nothing to apologize for. You must let officialdom and the public know what public service you are rendering."

This statement by the governor, together with an open endorsement for local option on Sunday movies in New Jersey by the Hon. Walter H. Olden, a Princeton theatre owner, who was recently elected to the New Jersey Legislature and who was introduced by Joseph M. Seider, president of the New Jersey organization, as "the first governor of futurity emanating from exhibitor ranks," imbued the directors with additional confidence that their fight of years against the Blue Laws is rapidly nearing victory. Mr. Olden is also an elder in a Presbyterian church.

That the New Jersey governor is one of filmdom's greatest advocates and admirers, was reflected in his closing remarks when he said, "Motion Pictures are one of the good things of life, and I like good things." He made this statement after praising the program of public service being executed by the theatre owners in his own state and by members of the national organization with whose activities in public service he said he was well familiar.

In his report, President Seider declared that the time is rapidly nearing when theatre owners, not only in New Jersey but in the entire country, will be emancipated from political dominance of such things as Blue Laws. He spoke of the necessity for harmony in the entire industry, but stressed the point that before all things the exhibitor must recognize that his salvation reposes not only in his state organization but in the national organization.

Mr. Seider informed the twenty-eight directors and associate directors in attendance that he had submitted to members of the New Jersey Legislature copies of the current New Jersey organization's bulletin. In this bulletin Mr. Seider quotes the Law in New York State regarding the exhibition of Sunday pictures. He states:

"Any law that is not respected is a bad law. If I were opposed to Sunday movies I would first advocate the repeal of the antiquated and obsolete 'Blue Law'—that the motion picture industry shall be freed from the 'Vice and Immorality Act.'

"With legal Sunday movies a fact, I would work for the closing of the movies in my town through a local referendum or option.

"A law thus passed will be respected by the movie-goers and particularly by the movie owner.

"The real opponents of legalized Sunday pictures are the New York competitors of the New Jersey showmen. With New Jersey theatres closed the New York theatres reap a harvest.

"New Jersey merchants also suffer through this situation. Trade follows the movies. When a New Jersey resident travels to New York for wholesome entertainment on Sunday he is subconsciously led to New York on other days of the week. He also does all his shopping in New York. This is an established fact. Ask New Jersey merchants.

"The public in large communities demand the much needed, harmless and healthful entertainment that the motion picture affords, on Sunday after church hours.

"New York State also had a law against Sunday pictures on its statute books. Its Legislature was foresighted enough to repeal it."

The business of the New Jersey organization has reached such a state, it became known, that monthly meetings of the Board of Directors may not suffice. In the near future the directorate may be divided into several administrative committees, which may meet several times a week, so that all details of the organization may be given thorough consideration.

An outstanding event at the Trenton meet-

(Continued on next page)

Ha-Ha-Ha! Here Comes Laugh Month!→

Many Theatres Change Hands In the St. Louis Territory

THE Ozark Theatre, Webster Groves, Mo., has been purchased by the St. Louis Amusement Company. The consideration has not been revealed. For some time the Ozark has been served films by the Koplar-Skouras circuit. It is anticipated that other local and suburban houses will be added to the St. Louis Amusement Company string in the next few months. The company's program for expansion contemplates a chain of some fifty or sixty houses. Several new houses will be constructed in neighborhoods where desirable houses cannot be purchased.

It is reported that Charley Goldman and J. Laventhal will take over the Majestic Theatre, 1022 Franklin avenue, owned by Sam Komm. The Majestic seats 1,100 persons. Goldman and Laventhal own the Astor and Rainbow on Broadway and are building a new house alongside the Astor.

Jim Drake has sold the Easton-Taylor and White Way Theatres to John Pappas. The Easton-Taylor is a 596-seat house and the White Way has 392 seats. The latter has a 689-seat airdome.

Information along Picture Row is that Billy Mueller of Jefferson City, Mo., has received a flattering offer for his two houses in Jefferson City and one in Sedalia, Mo., and from M. B. Shamber of Kansas City, Mo.

The Gem Theatre, Centralia, Ill., owned by H. M. Ferguson, has been added to the Reed-Yenn-Hayes Circuit. This company now has eighteen houses in Centralia, Zeigler, Christopher, Benton, Duquoin, Marion, Mount Vernon and West Frankfort, being the largest chain in Southern Illinois.

Frank Leitz has sold the Gem, Mascoutah, Ill., to Noah Bloomer, Belleville, Ill.

Contracts for the construction of the new Strand Theatre, East Monroe street, Jonesboro, Ark., have been awarded by the Jonesboro Amusement Company. The new house will cost $100,000.

Plans for a $25,000 theatre for East St. Louis, Ill., have been drawn by B. A. Mueller, architect, Arcade Building, East St. Louis. It will be one story, 60 by 80 feet. Its location has not been announced. H. Stephens is the owner.

The Theatre Realty Company with $2,000 capital has been organized by A. M. Frumberg, St. Louis attorney. As announced, Frumberg recently purchased the corner of Grand and Washington boulevards for an unnamed client. Gossip has it that he represents the Fox interests and that a $5,000,000 picture palace, office and apartment building will mount skyward at that point within the next several months.

Fitzpatrick-McElroy Acquire Strand Theatre, Muncie, Ind.

FITZPATRICK & McELROY have completed negotiations with Leonard Sowar whereby the Strand Theatre becomes a Fitzpatrick & McElroy enterprise in conjunction with the Columbia, Star and Lyric Theatres, Muncie, Ind. Mr. Sowar will be resident general manager of the interests of Fitzpatrick & McElroy in Munice and assumed charge of all matters of business on December 21.

The addition of the Strand Theatre to the Columbia, Star and Lyric Theatres reecntly acquired by Fitzpatrick & McElroy in Munice, and also the association of Mr. Sowar with this firm, means that every effort will be extended to give the patrons of Munice the very best in entertainment of motion pictures, attractions and all high-class legitimate amusements.

The enterprises with which Fitzpatrick & McElroy are connected are operating close to fifty theatres in Illinois, Indiana, Michigan and Wisconsin, and during the present month have opened a new fireproof theatre at Alpena, Mich. They have recently acquired all theatres at Michigan City, Indiana, have a new theatre under construction at Richmond and have several projects in course of completion through the major cities of Indiana.

Mr. Sowar's efforts and attention will be at the exclusive service of the patrons of the Munice theatres, and as personally completed during conference in Chicago, arrangements have been made for the best that there is in the market during this and the coming months for the entertainments of Muncie.

Mr. Sowar and his associates will have other important announcements to make in the near future relative to the theatrical situation of Munice.

Mr. Hayman of the law firm of White & Hayman conducted the legal negotiations for all parties concerned in this transcation.

ROSCOE COCHRAN DIES

Roscoe Cochran, Carmi, Ill., head of Roscoe Cochran Amusement Enterprises, owners of the Strand and Grand Opera House, Robinson, Ill., died on December 14. He had been ill about a year. He started in the business about twelve years ago, operating the Maine Theatre, Carmi, Ill. Later he took over the Opera House and Strand at Robinson. J. C. Hewitt, manager of the houses, will continue in that capacity.

NO TAX REPEAL

The House of Representatives at Washington, D. C., by vote has declined to repeal the tax on amusements. It is hoped that the motion picture industry will make some headway in a campaign taken directly to the Senate.

N. J. Meeting

(Continued from preceding page)

ing was the report of J. B. Fox that he had collected over $1,000 for state and national dues in Camden County during the past month. Mr. Fox reported that never before had he found the local organization so highly regarded.

Resolutions in addition to the one sanctioning the drawing up of a Local Option Bill included one that the organization will never make a membership affiliation with the M. P. P. & D. A. In this respect, however, the point was emphasized that New Jersey will continue to function and co-operate for the common welfare of both producer and theatre owner.

The association also went on record as opposed to the bill to be introduced by Congressman Randolph Perkins authorizing collection of a tax by music publishers in excess of what the association believes to be a fair profit, especially since it would mean the payment of royalties to foreign societies.

Appreciation of his untiring efforts were embodied in a laudatory resolution to President Seider on behalf of the entire organization.

New Jersey theatre owners were warned not to answer any questionnaires of any description which might come to them through the mails until after they have been thoroughly investigated by the organization.

Another resolution put the organization on record as opposing voting of any nature through the mails.

A resolution of sympathy and condolence was extended to Sydney Samuelson, chairman of the board, over his bereavement in the recent death of his father.

A vote of thanks was tendered J. B. Fox and Charles Hildinger, who was the host at this meeting.

Evidence that Famous Players-Lasky, contrary to the denial it made at the last session of the New Jersey organization, is booking "The Ten Commandments" on a non-theatrical basis, was presented to the directors at Trenton in the form of a newspaper advertisement which publicised "The Ten Commandments" as playing in an independent hall in a New Jersey town on December 1 and 2.

The next meeting will take place at Morristown when the directors will be the guests of National President R. F. Woodhull and I. A. Roth.

Those in attendance at the Trenton meeting included: W. C. Hunt, Wildwood; Benjamin J. Hayney, Riverside; John Mannix, Bordentown; E. Thornton Kelly, Palisade; I. A. Roth, Morristown; Joseph and Samuel Varbalow, Benjamin Schindler, Camden; Louis Gold and John Keale, Newark; A. W. Hill, Paulsboro; J. B. Fox, Burlington; Lee Newbury, Belmar; Leon Rosenblatt, Bayonne; L. G. Juskowitz, Perth Amboy; Louis Rosenthal, Orange; Isaac Levy, Frank L. Warren and Walter H. Olden, Princeton; P. M. Hirshblond, Toms River; Pearson H. Hume, H. H. Laird, Russell H. Lamont, William Keegan, Charles Hildinger and Phillip Blaustein, Trenton; Sydney Samuelson, Newark; secretary of the association.

"Laugh Month!" The Side-Splitting Era! →

Hail! The Wampas Stars of 1926

Thirteen Girls Are Selected Out of One Hundred

HERE they are, the thirteen girls who the Wampas select each year as the most promising young leading women on the screen and who this year the publicity men are labelling "Wampas Stars of 1926."

No longer are they called "baby stars." This time, the astute publicists are going on record as predicting the girls' elevation to stardom within the calendar year, based on their study of the girls' merits, achievements and future promise.

Over 100 girls were considered by the entire Wampas membership before the vote. The results were announced at the meeting of the publicity men and the girls will be presented in all their glory at the 1926 Wampas Frolic and Ball which will be held at the Shrine Civic Auditorium on February 4.

The lucky girls include:

Mary Astor, now with First National, played opposite Douglas Fairbanks in "Don Q" and John Barrymore in "Don Juan."

Mary Brian, from Texas, first came to the screen as "Wendy" in "Peter Pan," and is now in "Behind the Front" at the Lasky Studio, where she is under contract.

Joyce Compton of Kentucky is a newcomer to the films. She, too, has a First National contract; her first part was in "What Fools Men."

Dolores Costello, the only New Yorker on the list, is a daughter of Maurice Costello, early screen idol. She started in musical comedy and is now a Warner contract player, having worked most recently opposite John Barrymore in "The Sea Beast."

Joan Crawford also hails from Texas. Her stage name was Lucile Le Sueur. Her first screen role was in Jackie Coogan's "Old Clothes," followed by the part of "Irene" in "Sally, Irene and Mary." She is under contract to Metro-Goldwyn-Mayer and has been loaned to Harry Langdon.

Marceline Day recently came into prominence after a couple of years in bits and small parts. Her two latest featured roles were in "The Splendid Road," produced by Frank Lloyd, and "The Barrier," an all-star production.

Dolores Del Rio is the young Mexican beauty whom Edwin Carewe induced to enter the films and who is scheduled for a featured role in one of his early productions for First National.

Janet Gaynor has been in the films just a short time. Already she has to her credit leads in a number of Universal pictures, and recently she was signed by Fox on a long-term contract. Her first featured part is in Irving Cummings' "The Johnstown Flood."

Sally Long is another recruit from musical comedy. Her most recently important screen role was in the Producing Distributing production, "Fifth Avenue."

Edna Marian is internationally known as a star of Century Comedies, although she has recently played important roles in several dramatic pictures at Universal and Fox.

Sally O'Neill was "discovered" by Marshall Neilan and stepped right into a prominent role in "Mike." She is now under contract to Metro-Goldwyn-Mayer and will be seen soon as "Mary" in "Sally, Irene and Mary."

Vera Reynolds is another Wampas star of 1926 with a comedy background. Her dramatic opportunity was in "Icebound," where she was "discovered" by Cecil B. De Mille and played with him in several of his pictures while he was still with Lasky. Since the organization of his own company, he has signed Miss Reynolds for a long-term contract and is featuring her in a number of pictures, of which the first is "The Road to Yesterday."

Fay Wray was born in Canada, but had her first professional experience in the Hollywood Pilgrimage Play. Subsequently, she appeared in a number of comedies and is now under long-term contract to Universal, for whom she is now playing opposite Jack Hoxie under the direction of Al Rogell.

Another Donation

BRINGING his philanthropic contributions to more than $600,000, A. R. McNichol of Winnipeg, Manitoba, has donated $25,000 to the Victorian Order of Nurses, according to announcement made on December 19. Mr. McNichol is still the richest moving picture owner in all Canada, being the owner of the Lyceum, Starland and College theatres in Winnipeg.

COURTLAND SMITH MENTIONED

Rumors along the Rialto have it that final details for a Famous Players news reel will be completed when Sidney R. Kent returns from Europe and that Courtland Smith will resign as assistant to Will H. Hayes to conduct it. No confirmation could be obtained.

Twelve Immortals of Industry To Attend Naked Truth Dinner

ENTHUSIASM is running high among the entire membership of the A.M.P.A. on the coming seventh annual Naked Truth Dinner which has now become as famous in New York's motion picture industry as the celebrated Gridiron dinner in the newspaper fraternity.

The twelve Immortals chosen by the members of the A.M.P.A.—those twelve most representative men who stand as the ideals in the progress, growth and expansion of the industry—will be present. They are Adolph Zukor, Jesse Lasky, Will Hays, Marcus Loew, William Fox, ("Roxy") Rothafel, D. W. Griffith, Joseph M. Schenck, Carl Laemmle, Sidney Kent, Dick Rowland, and Sam Katz. Besides these representative leaders of the industry, there will be a galaxy of motion picture stars such as have never been gathered together under one roof at any time in the entire history of the business. One hundred stars and one hundred tables.

At the special meeting of the A.M.P.A. last week it was unanimously voted to have no speakers and no speech-making, thus this year's affair will far eclipse any of the former ones in many ways. Instead of one orchestra there will be two of the most famous orchestras of New York City, with music and dancing constantly and continuously during the entire evening and far into the dawn. The affair this year has been described as the first of the "Eye and Hoof" gala nights of these big annual dinners.

Plans and preparations are under way to make this party the outstanding event in the picture industry since its inception. Nat Rothstein of F.B.O. has been chosen by the A.M.P.A. as the chief and official announcer for the evening.

An idea of the magnitude of this year's party may be judged by the responses from the most prominent stars who have signified their intentions to be present, not alone from among those who are now in New York and those who will be here at the time the dinner is given, but stars from Hollywood as well.

Eighteen of the best known stars in the business have sent in requests for tables and have hinted at chartering a special compartment coach direct from Los Angeles to New York. Last season 122 requests for admission had to be denied due to lack of accommodations.

A timely suggestion is offered that all those who wish to be present at this party Communicate immediately with Charles Einfeld, 365 Madison avenue, New York.

NEW THEATRE SHEIK

A vicious form of male annoyer in a theatre has been discovered. When a woman patron of the Standard Theatre in West Lynn, Mass., ignored the attempts of a man seated next to her to attract her attention, she felt a sharp pain in one side of her body. This was followed by a burning sensation. Feeling faint, she asked her sister to leave the theatre with her. As they entered her home she fell to the floor. It was found that the woman had a puncture in her side, similar to that which a needle would make. Physicians have been unable to determine what form of liquid the fiend used.

Theatre Deals Cause Panic, John Flinn Tells A. M. P. A.

"THE motion picture industry is in a panic right now over the theatre situation," John C. Flinn, president of Metropolitan Productions and vice-president of the Producers Distributing Corporation, told members of the Associated Motion Picture Advertisers, Inc., at their regular weekly luncheon held Thursday, December 17, at the Hofbrau-Haus, New York.

"A chaotic condition," he said, "has been caused within the industry because of the acquisition of control of hundreds of theatres throughout the country by leading producing and distributing companies in the business. Independent producers are worrying because they feel their product may find no theatre outlet.

"But," added Flinn, who is a past president of the A. M. P. A., "there is really no need for a panic and no reason for such general worry. The centralization of theatre control is a natural part of the evolution of the business, and will, to my way of thinking, in the end prove a boon to it."

He declared that the time is undoubtedly coming when practically all motion pictures would be booked through one central agency just as practically all of the big-time vaudeville acts are now booked through the United Booking Agency.

"At the present time," he pointed out, "there are hundreds of branch offices maintained throughout the United States by the various film companies to effect the distribution of their pictures at an estimated cost of $30,000,000 a year, the greater portion of which could be saved through centralized booking. Such a system would not only eliminate waste in overhead but would also force the production of better pictures.

"So far as the independent producer is concerned, he will never find difficulty in securing a ready market for good pictures, even over theatre circuits controlled by big producer-distributor organizations who have their own product."

Mr. Flinn declared that a year ago, as an independent producer, he met with no difficulty in arranging for the exhibition of pictures in theatres controlled by opposition companies.

Other speakers at the A. M. P. A. meeting were Theodore Mitchell, who, after a long stay in the publishing business, has returned to his old love, the movies; Mr. Long of the New York Evening World staff, who spoke in behalf of the Evening World's coal fund campaign, and Morris Ryskind. President Glenn Allvine presided.

Sales Manager Smith Names More Associated Managers

FURTHER changes in the personnel of the sales force of Associated Exhibitors, Inc., are announced this week by General Sales Manager E. J. Smith. In making the announcements of the changes, Mr. Smith states that Associated Exhibitors is rapidly approaching, in the field, a closely-knit organization of go-getters that will be second to none in the industry.

A. E. Atkinson has been appointed manager of the Indianapolis branch. The appointment was made by Lew C. Thompson, central sales supervisor. Mr. Atkinson was connected with Metro-Goldwyn for upwards of three years in the Pittsburgh territory.

Dan B. Lederman, western sales director, has appointed Fred Horn as manager of the Des Moines branch. For seven years Mr. Horn has been in the employ of Metro-Goldwyn.

The Cincinnati branch has been placed in charge of Otto Horowitz. Mr. Horowitz has been connected wtih the Philadelphia branch of F. B. O. for three years and he will be very much missed by his exhibitor friends in that territory.

Fred Voight has been made branch manager at San Francisco. Mr. Voight was formerly in charge of the Metro-Goldwyn exchange in that territory. During his many years association with Metro-Goldwyn he built up a fine representation for the product and won the good will of the entire exhibitor body of that territory.

J. H. Mayer is a newly-appointed salesman at the Cincinnati office. Mr. Mayer's experience embraces virtually every phase of the business. At one time he was director of advertising and publicity for Universal.

New Paramount Theatre Announced for Denver

PARAMOUNT has announced plans for a new theatre which will be located at Sixteenth and Glenarm streets, in the heart of the business district of Denver. There has been rumors for many months that Paramount would start construction on a new theatre in Denver, but not until a few days ago had definite plans been announced.

Theannouncement is significant in that it marks a new location for the first run theatres in Denver, all other first-run houses being located on Curtis street.

CHRISTMAS IN BERMUDA

M. H. Hoffman, general manager of Tiffany Productions, left for a trip to Bermuda on Wednesday, December 23, to be gone for ten days. Accompanying Mr. Hoffman are his family and William D. Shapiro of the Franklin Film Company of Boston, the Tiffany franchise holder for New England, Max Schulman and Judge D. Lourie, all of whom are accompanied by their families.

Incorporations

With only four companies incorporating, the past week brought a slump in the number of companies entering the motion picture business in New York State. The four companies incorporated were: M. C. Distributing Company, Inc., capitalized at $25,000, with Louise Gilsinger, Louise C. Jentes, New York; Esther Freedman, Brooklyn; the capitalization of the following not being specified: Excellent Pictures Corporation, M. J. and A. S. Krellberg, New York; D. M. Palley, Brooklyn; Madaler Patent Rights Holding Corporation, Hampton Bays, Ferd Von Madaler, Hampton Bays; W. C. Grable, Mattituck; P. E. Taylor, Rockville Centre; the J. M. and L. W. Theatre Corporation, Albany, H. W Burmaster, M. M. Pedlow, Albany; M. E. Leonard, Brookview.

One Killed, 26 Injured In Quebec Theatre Panic

A serious accident occurred in the picture theatre in the remote town of Montmagny, Quebec, December 16, when the film which was being presented caught fire. A panic ensued with the result that one person was killed and 25 others were seriously injured. There were about 400 people in the cinema at the time. The Montmagny Theatre, like many other theatres in the Provincial towns of Quebec, is an upstairs hall and many people fell as they rushed for the stairway leading to the street.

TWO MORE IN LOS ANGELES

Two big Los Angeles theatres to be opened within the next ten days are those of the West Coast Theatres, Inc., the Uptown Theatre, which is to be opened on December 29, and the Manchester to be opened on January 5, 1926. The outstanding features of the Uptown Theatre, aside from the usual quality of West Coast buildings, is that the theatre has been placed far enough from the street to allow its being widened—this measure is in accordance with Los Angeles progress. The Manchester is designed as a family theatre and will permit people living away from the downtown section to enjoy the best in entertainment within the walls of one of the finest houses.

In and Out of Town

George Hackathorne has returned from a trip abroad.

William M. Vogel also is back from abroad.

Frank Fischer, owner of theatres in Wisconsin, is staying at the Alamac.

Clara Bow has returned to the West Coast, having completed work here in Paramount's "Dancing Mothers."

Irvin Willat and his wife, Billie Dove, are visiting relatives in Florida. They will see Palm Beach, Havana, Yucatan, Vera Cruz and Mexico City before returning to the West.

T. W. Lovejoy, manager of the Eastman Kodak Company, and Mrs. Lovejoy are back from abroad.

J. Charles Davis, 2nd, president of Davis Distributing Division and vice-president of Vital Exchanges, Inc., has left for California where he has established permanent headquarters.

Hal Roach is back on the West Coast after a short visit in New York.

Thirty-one Days of Mirth—in January!→

"Laugh Month" Special

Edited by Charles Edward Hastings

Gotham's Main Street in "Laugh Month" Rally; Western Houses for "All-Comedy" Programs

BROADWAY rallies to the National Laugh Month banner with the receipt this week of assurances of active co-operation from Herman S. Heller, Managing Director of Warner's Theatre.

While the theatrical capital of America was taking its place in the ranks of the "Laugh Month" sponsors, the National Capital was likewise declaring itself in on the nationwide movement through word from its foremost exhibitor, H. M. Crandall, to the effect that the Crandall houses were lining up especially strong comedy programs in celebration of January as Laugh Month.

In his letter assuring cooperation with the Laugh Month plans, Herman S. Heller, Managing Director of Warner's Theatre characterizes the comedy as always "essential in a Broadway program." Mr. Crandall endorses the campaign in the following enthusiastic terms:

"May I take this means of saying that we are heartily in favor of the 'Laugh Month' plan, as outlined in the trade papers for January. We have arranged our bookings so as to have a goodly share of our entertainment for the month of January consist of comedies. We have always in the past made it a policy to advertise our comedies along with the rest of the program, and will continue to do so in the future. I am always happy to cooperate in anything that is for the general good of the industry, and I think this present plan of a 'Laugh Month' a very happy one."

Whitehurst Circuit "In"

The Whitehurst Combined Theatrical Interests of Baltimore, a powerful circuit, has joined up under the auspices of the circuit's General Manager, William M. Whitehurst, who, in a letter to Jack Pegler, of Pathe's field exploitation staff, writes as follows:

"Allow me this opportunity to express my full accord and support of the plan for 'Laugh Month,' as outlined in the national motion picture trade papers of recent date.

"As general manager of the Baltimore string of Whitehurst Theatres I want to voice an appreciation of the worthwhile efforts of the short subject producers during the past year in giving to the exhibitors, regardless of production cost, condensed comedies that have unquestionably enhanced the value of our exhibition programs.

"The advocacy of 'Laugh Month' would seem the natural deduction expected and the display of showmanship in making it a national issue is appreciated, I am sure, by the wideawake exhibitor.

"The short subject comedy has come into its own and the exhibitor who fails to recognize the fact is turning real money away from the box-office.

"Kindly accept my regards and cooperation."

"Ike" Libson "Sold"

J. M. Johnston, of the Cincinnati office of Educational Films reports that "a great many exhibitors throughout the territory have expressed a willingness to cooperate with the movement. I have personally called upon Mr. Libson, who has theatres in our three key cities in this territory. He has given me the assurance that he will make a special effort and use additional publicity for short subjects during this period."

An especially encouraging evidence of the way exhibitors are taking hold in the way of active preparations for the opening of the national campaign two weeks hence. Among those putting in heavy orders for Laugh Month banners, posters, and pennants during the past week were Roy Tillson, of the Fuller Theatre, and General Manager Beatty, of the Butterfield Circuit.

New England Theatres

Among the New England theatres that have signified their intention during the past week of cooperating in an active way with the Laugh Month Campaign are the following:

Massachusetts—Merrimac Square, Lowell; Empire, New Bedford; Olympia, Chelsea; Universal, Fitchburg; Palace, Pittsfield; Central Square, Cambridge; Harvard, North Cambridge; Allston, Allston; Strand, Dorchester; Codman Square, Dorchester; Fields Corner, Dorchester; Union Square, Somerville; Family, Worcester; Olympia, Lynn; North Shore, Gloucester; Strand and Plaza, Worcester; Fox, Springfield; Plaza, Salem; Modern, Lawrence; Allen's Charlotte Co., Inc., New Bedford; Allen's, New Bedford; American, New Bedford; Capitol, New Bedford; Casino, New Bedford; Colonial, New Bedford; Comique, New Bedford; Orpheum, New Bedford; Princess, New Bedford; State, New Bedford; Colonial, Brockton; Metropolitan, Boston; Modern and Beacon, Boston; Lancaster, Boston.

Rhode Island—Strand, Pawtucket; Laurier, Woonsocket; Strand & Majestic, Providence.

Maine—Opera House, Bangor; Music Hall and Stand, Lewiston; Colonial, Augusta; Opera House and Central, Biddeford; Opera House, Waterville; Columbia, Bath; Colonial, Belfast; Opera House, Gardiner; Temple, Houlton; Opera House, Rockland; Majestic, Rumford; Star, Westbrook; Park, Ft. Fairfield; Dreamland, Livermore Falls; Rex, Norway; Strand, South Berwick.

Vermont — Majestic, Burlington; Strand and Grand, Rutland; Park, Barre; Playhouse, Montpelier.

New Hampshire — Albert and Opera House, Berlin; Star, Concord; Lyric, Dover; Colonial, Portsmouth.

Exploitation Contest

Exhibitors in al parts of the country have signified their intention of entering the prize contest for the best exploitation tying up with Laugh Month in which the National Laugh Month Committee is to award $850.00 in cash prizes. A number of exhibitors have filled in the entry blanks which have been printed in the trade papers and have sent them to the National Laugh Month Committee in advance of the beginning of Laugh Month in order to "get their bids in early." As prizes are to be awarded for the best campaign conducted each week during the month, however it will be necessary for each

(Continued on following page)

"All-Comedy Bills"

THE "all-comedy bill" seems to have become all the rage in the Kansas City territory.

This is a development following the successful experiment of Walter Fenny at his Best Theatre, Parsons, Kans., recently

About twenty-five theatres have contracted for all-comedy bills in the near future, it is said.

Every Kid Knows "Our Gang" Kids!

"Say It with Comedies" Is Timely Slogan

By STANLEY B. WAITE
Sales Manager of Two-Reel Comedy Department of Pathe Exchanges, Inc.

THE month of January, 1926, is to be LAUGH MONTH in the theatres of America.

A great number of slogans have been suggested to the theatre owners with which to exhort their customers to attend their performances more regularly and more often. Practically every industry and every movement for the promotion of business in all lines have had a day, a week or a season. In our own business we have had a Greater Movie Season and even the conservative members of our business have been greatly surprised with the benefits which have accrued to them from this movement. All campaigns for increased business that have been successful have enjoyed concerted and wholehearted co-operation from every member of the business to benefited.

The showmen and exhibitors of this country can make LAUGH MONTH just as effective in improving their business as they are willing to. It will depend entirely and absolutely on the manner in which the theatres of the country exploit the idea and follow up in the selection of their programs the purpose of the campaign.

STANLEY B. WAITE

No member of the reading public of our country can say that he has not been solicited effectively by the Association of Wholesale and Retail Florists in the Campaign which they have been conducting for several years to increase their business. This association adopted the Slogan "Say it with Flowers!", and in one form or another, they have reached every member of the reading public. In national advertising in all its forms and in direct solicitation have the florists of the country carried this message to their market. One phase of their campaign was to inaugurate one day of the year as the public as a whole to glorify the mothers of the country with floral offerings sent on this particular day. This movement alone has meant many millions of dollars to the florists of the country. They have persistently followed up this phase of their campaign and are now enjoying the benefits from their work.

It is unnecessary to point out to the real showmen of America that the basis of moving picture entertainment should be comedy subjects. Within the last couple of years the theatre-going public of America have definitely established the fact that they prefer "Mother's Day" and they have appealed to this type of picture to all others. More comedies have appeared on the programs of all the leading producers of motion pictures and the season 1925-6 has rightfully been termed "Comedy" year.

It cannot be denied that the motion picture fans of the country want every program they attend to contain some comedy subjects. By an examination of the amusement pages of the newspapers in all the larger cities, it is apparent that the regular theatre fans have established their preference as well for comedy plays. For one dramatic play in the theatres of New York and Chicago, there are ten comedies and comedy dramas. This is an undeniable indication of the type of entertainment desired by the theatre-goers of America.

Surely no exhibitor who is in touch with his patronage has failed to notice their preference for comedy subjects and there can be no happier or more appropriate time to start a concentrated campaign to reach new customers and make new fans of irregular patrons than during the first month of the new year. The moving picture theatres who get behind this move and avail themselves of the opportunities for increasing their business can definitely establish the practicability of this campaign.

It is a movement to make more moving picture patrons.

If the possibilities of LAUGH MONTH are fully appreciated and availed of, the theatres of this country will enjoy more business during the year 1926 than ever before. It will be a happier year for the moving picture industry, for the exhibitors of the country and for the theatre-going public.

Gotham's Main Street In "Laugh Month" Rally

(Continued from preceding page)

exhibitor to make a separate entry with each week's campaign which he desires to have considerd for the cash prizes.

All exhibitors or exhibitor employees responsible for exploitation work are eligible to enter the contest and they can make as many as four entries during the month—one for each week.

Music for "Laugh Month"

The importance of proper music in putting over the comedy is emphasized in the offer of the Music Publishers Protective Association made through the National Laugh Month Committee of the fullest cooperation with exhibitors in arranging their musical programs for Laugh Month.

Exhibitors are invited to communicate with E. C. Mills, Chairman of the Board of the Association, at 56 West 45th Street, New York City, who will be glad to give any assistance in the arrangement of Laugh Month musical programs and especially to write to each exhibitor individually, offering suggestions as to proper musical treatment for comedies under each exhibitor's peculiar conditions. Mr. Mills, besides being an expert in every angle of motion picture theatre music, is a former exhibitor, and is as well equipped as any person in the country to give practical advice to exhibitors on their music problems.

The Music Publishers Protective Association is preparing under Mr. Mills' direction some concrete suggestions on the best music to use with comedies and other Short Features which will be ready for distribution to exhibitors soon.

Music publishers and other agencies are being notified of the Laugh Month campaign, offering another big tie-up for exhibitors in the form of window displays in music stories. The most popular plan for the music display seems to be one plugging the jazz type of song and boosting the comedy picture shown in the neighborhood theatre during Laugh Month.

Whole-hearted cooperation in boosting National Laugh Month is reported on the part of newspaper editors, columnists and cartoonists in various parts of the country. Column after column has been devoted to this unique idea, and, as January 1st, the beginning of National Laugh Month, approaches, an increased number of newspapers are falling into line behind the rib-tickling drive.

Several of the metropolitan dailies in New York City have been especially enthusiastic over Laugh Month. Arthur Brisbane, the noted Hearst newspaper editorial writer, has given it significant space. The New York World is an ardent supporter of the Laugh Month idea. Heywood Broun and "F. P. A." both have devoted an entire column to the idea, in the World, while similar Laugh Month copy has appeared in the New York Evening World. Frank Sullivan, feature writer of the Evening World devoted a column of his space to the drive, Palmer Smith gave it the better part of his section early World cartoonist drew sketches.

"The Song of the Nightingale"

(Gold Medal Winner, 1925)

"Laugh Month" Deserves Full Co-operation

By ELMER R. PEARSON
Vice-President and General Manager of Pathe Exchange, Inc.

LAUGH MONTH was a great inspiration coming at a most opportune time. January comes around every year bringing unpaid bills, cold weather, Congress and the coal problem, but this year along comes LAUGH MONTH to the great relief of a sorely tried public.

When the full length of LAUGH MONTH has swept across the country co-operated with by people in the public eye, magazines and newspapers, it will so fasten itself upon the nation that it will spontaneously repeat itself year after year bringing cheer and courage to multitudes yet unborn.

Every retail merchant heretofore has found it necessary to force sales at tremendous price reductions in order to do any business that month at all because during that month the public is depressed as during no other time of the year.

The influence of LAUGH MONTH can overcome this harmful condition of the public mind and LAUGH MONTH deserves the thorough cooperation of every business institution of the land.

Each exhibitor can bring a great boon to the business men of his locality by assuming the leadership of the LAUGH MONTH campaign among his fellow merchants and induce each of them to carry the LAUGH MONTH SLOGAN in their advertising, in their window displays, and they will do right well to have a seat in his theatre at every performance.

ELMER PEARSON

Since September this industry has seen the release of a great may of the wonder works of the great producers of spectacles, drama, sex and weepy mello's in reelage from eight to twelve. The public has responded as never before, but any good showman knows that there is such a thing as becoming surfeited with heavy entertainment of this character, and particularly in January must the public be offered something of a very much lighter nature. Thus again LAUGH MONTH is, indeed, a panacea for what usually ails all business in January.

All great ideas have modest beginnings.

J. Sterling Morton of Nebraska started Arbor Day.

The Pilgrims started Thanksgiving Day.

The Short-Subject distributors have started LAUGH MONTH.

The industry ought to get behind LAUGH MONTH as it never got behind any similar movement before. It is going to live forever to the great benefit of all peoples and all business every January. How much benefit the industry derives this year will depend entirely upon the extent and quick reception of its individuals to take advantage of a great opportunity.

LAUGH MONTH is a grand idea in that everybody profits by unselfishness. Even the feature distributors have comedies. They are bound to profit. The exhibitors, merchants, distributors, producers and the public will be tremendously benefited by the celebration spirit LAUGH MONTH inculcates.

Let "Laugh Month" Open Short Feature Year

By J. E. STOREY
Assistant General Manager, Pathe Exchange, Inc.

"LAUGH MONTH", as the coming January has been designated, seems destined, even thus far in advance, to prove a decidedly valuable ally for Short Subject distributors and all who have at heart the best interests of this form of picture entertainment.

For years the producers of Short Subjects have made very largely thankless efforts to win for their product something like fair and just recognition from exhibitors.

They have devoted millions and millions in money and time to the perfection of an art that has been all but ignored by the market. They have steadily and consistently improved their product until it actually vies with the finest features. They have developed stars whose names have tremendous box-office value. They have given this product to the picture-loving world only to have it used merely to round out programs that glorify feature-length subjects, and they have known all the time that however poor the feature might be and however meritorious their short subjects, the feature would get the billing.

This was not only discouraging. It was manifestly unfair and unjust. It meant that nothing less than feature length pictures could expect recognition in advertising, exploitation and publicity. The feature alone was so honored for no reason other than that its length put it in the feature class.

J. E. STOREY

This is all in the past, however. A different state of affairs exists today. The past year has seen a marked change in the attitude of exhibitors and public. Through constant and patient hammering home their arguments, the Pathe Sales and Exploitation Departments have succeeded in bringing about a more equitable state of affairs. Today it is no unusual thing to see the Hal Roach and Mack Sennett comedies billed in electric lights and featured in advertising. No more convincing proof could be offered in support of the contention that the short subject is coming into its own.

All honor to the short subject producer, particularly the comedy producer! He has forced recognition of his product by the simple process of making it so meritorious, such a power at the box-office, that the exhibitor can no longer afford to ignore it. It is the opening wedge in the distributors' fight against an injurious practice and it has had telling effect.

But the campaign must now be waged more strenuously than ever. The year 1926 must see still further advances in prosecuting the case for the short subject before the Public. The "Laugh Month" idea offers us a splendid introduction for the work that faces us in the New Year. It merits our hearty support and cooperation. Let "Laugh Month" open the greatest year the Short Subject has ever known.

The First Pictures Were "Shorts"

Urges More Advertising for Short Features

By HARRY SCOTT
General Sales Manager, Pathe Exchange, Inc.

SO much has been written and said concerning the box-office value of short subjects and their ever growing importance in the field of motion picture entertainment that certainly by this time the message should have registered with telling force. Every conceivable medium has been used to get this idea before the exhibitor and to convince him of its value to him, and yet we have not perfected our work to the point where we may sit back and consider it completed.

It is true that the past year has seen a marked advance along the line. Concentrated sales and advertising effort have served to bring home to exhibitors generally the fact that they have been overlooking vast money making possibilities by their practice of literally ignoring short subjects in the past. The year 1925 may well be looked upon as the year of a great awakening in the motion picture industry—an awakening to a realization of the vital place short subjects occupy in the world of motion picture entertainment.

It now becomes the duty of motion picture distributors dealing in short subjects to make 1926 the year for definitely establishing as a fixed policy in all picture theatres the practice of according one, two and three-reel pictures advertising, publicity and exploitation consideration in proportion to their box-office merit rather than to their length. There is no reasonable or logical

HARRY SCOTT

argument to be advanced against this, save the fact that custom has in the past decreed otherwise. Surely by this time it has been proved beyond all shadow of doubt that the quality, the money-making possibilities, the audience pleasing possibilities of a picture bear no relation whatever to the number of reels it contains.

In this connection, distributors of short subjects should most enthusiastically support the "Laugh Month" movement that has been proposed for January, 1926. Short subjects, of course, are not all comedies, but an overwhelming majority of comedies are short subjects, therefore the idea is particularly appropriate at this time. The coming year is to see the reaching of conclusions in this fight for just recognition of short subjects, and to start it off by dedicating the first portion of it to the extended use of laugh-making pictures is indeed to make a flying start.

The House of Pathe, long recognized as leader in the short subject field, has a vital contribution to make to the cause of Laugh Month. The entire two-reel comedy output of Hal Roach and Mack Sennett, the industry's foremost comedy producers; the Roach one-reel comedies, the Harold Lloyd productions, the Chaplin subject "A Dog's Life," Aesop's Film Fables, and Topics of the Day are regular releases and admirable ammunition for Laugh Month.

From all appearances, 1926 is to have an auspicious start. Laugh Month should inaugurate a year that will see the cause of short subjects far advanced toward the goal we are seeking—100 per cent recognition at the hands of exhibitors.

Court Jester to All—Pathe's Big Little Three

By WILLIAM A. V. MACK
Short Subject Sales Manager of Pathe Exchange, Inc.

"IN the days of old when Knights were bold" the court Jester with his laugh producing antics was as vital a part of the King's household as the drawbridge over the moat and the key to the postern gate. The head of many an unfriendly foe escaped the anger of an enraged monarch through the unexpected capers of the lowly comedian.

"Laugh and grow fat" was the spirit of the day and judging from the pictures we have seen of the Kings of old, great must have been the laughter.

Harold Lloyd, who today outrivals any star of stage or screen, built his future on acceptance of the fact that "A little nonsense now and then is relished by the best of men." Eminently successful motion picture producers like Hal Roach and Mack Sennett have staked their fortunes on the assumption that people the world over enjoy hearty laughter in large doses.

The designation of January as Laugh Month was a happy thought. Starting the New Year with a laugh and a smile augurs well for a year of sunshine and happiness in our business. The exhibitor who laughs up his sleeve at the suggestion can justify his action only because of the fact that his funny bone happens to be located in that portion of his waistcoat.

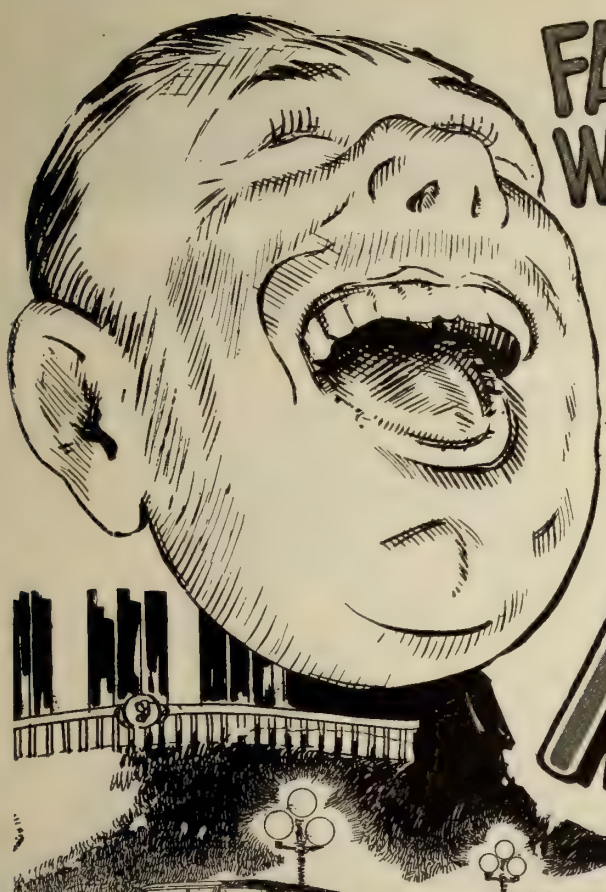
W. A. V. MACK

Those who join in the movement to create a national mirthquake will most surely have the laugh on those who don't.

During the month of January and every month next year audiences who attend the Keith Vaudeville Theatres anywhere in the United States will be guaranteed at every performance fifteen minutes of laughter by the gloom chasing twins AESOP'S FILM FABLES and THE TOPICS OF THE DAY. Both of these subjects are being shown regularly every week in the finest motion picture palaces throughout the land.

The wide distribution enjoyed by these two subjects in every civilized country of the world is ample testimony of the public's desire for merriment. The single reel comedy released through Pathe every other week by Hal Roach fills an important spot on the programs of our leading theatres and will contribute largely to the success of Laugh Month.

We venture to predict that public appreciation of the diversified quality program which includes a generous sprinkle of laughter will register at the box-offices throughout the land a new national attendance record for the month of January—LAUGH MONTH.



FANS AND EXHIBITORS WILL ROAR WITH GLEE DURING JANUARY LAUGH MONTH

SEE F.B.O.'s FORMIDABLE LINE OF SHORT SUBJECT

BOX OFFICE GEMS ON THE NEXT TWO PAGES

F.B.O. Short Subjects
Book 'em solid for Laugh Month

Alberta Vaughn
supported by
LARRY KENT
AL COOKE AND KIT GUARD
in
The **ADVENTURES OF MAZIE"**

Wherever "THE ADVENTURES OF MAZIE" are being shown they are a hit. 12 wonderful chapters packed with high-powered entertainment with the greatest comedy team combination in the business today and known to more people than any other comedy combination in the business.

They're a gold mine for exhibitors. Are you playing them? Ask exhibitors who are. Then you'll book and boost 'em to the limit.

The entire Country reads his great stories in the Saturday Evening Post

Cash in on the tremendous Following and popularity of this great writer

THE FAMOUS
Sam Hellman
STORIES
"FIGHTING HEARTS"
WITH
ALBERTA VAUGHN
AL COOKE KIT GUARD
AND A BRILLIANT SUPPORTING CAST

Will Make Your Show

and the other 11 months of the year

BRAY
ONE REEL COMEDY COMBINATION
CARTOONS

26 OF THE FAMOUS AND TREMENDOUSLY POPULAR

F. B. O.
Short Subjects
Will Underwrite
Laugh Month

for you not only in January, but for every month in the year.

Book F. B. O. Short Subjects

FILM BOOKING
OFFICES OF AMERICA, Inc.
(New Address)
1560 Bway—New York

Dose: "2 Two-reels; 3 Singles; News"

How "Laugh Month" Is Being Put Over Nationally

By Nat G. Rothstein
Director of Publicity, Advertising and Exploitation for F. B. O.

LAUGH MONTH will crash its way clear across the continent and back again, up and down, East and West, North and South, because the boys behind the movement have their hearts and souls in the idea.

Already more than 1,700 of the leading newspapers throughout the Nation have been communicated with and hundreds have signified their intentions to get behind LAUGH MONTH in every way they can to make it an event that won't soon be forgotten.

Originally the idea was sort of "pooh-pooh-ed" as being impossible, unfeasible, not practical—too many obstacles, too much red tape, too many angles and all that rot.

That didn't make an iota of difference among the boys who started out to put the idea across, they reasoning that after all things are accomplished by human beings who have faith enough in their proposition, and the boys back of the big idea had faith and will continue to have it long after the doubting Thomases have ceased croaking because of the wonderful results they will be enabled to see and hear about if they have eyes and ears.

In the New York World of Dec. 4th the famous "Columnist," Frank Sullivan, used a double column space and about 125 lines deep on the front page of the second section of the World to comment humorously on LAUGH MONTH.

Hundreds of the leading newspapers throughout the Nation will follow suit. The famous King Feature Syndicate that controls more actual circulation than any other syndicate or combination of syndicates in this country or elsewhere for that matter have famous nationally known cartoonists and humorists interested in Laugh Month.

Valuable Endorsements

Prominent editors, educators, men in high political stations, clergymen, publicists, and many of the best known men in other walks of life have O. K'd LAUGH MONTH as a great idea and one conducive to better mental state and better health for the Nation in not just one laugh month but a continuity of laughter during all the months, thru the medium of films or whatever other agency these constant laughs can be produced.

NAT. G. ROTHSTEIN

Magazines devoted exclusively to humor have accepted Laugh Month wholeheartedly and will boost it to the limit.

Publications of all characters that use humorous columns or humorous pages have already accepted this great Laugh Month idea. Already hundreds of letters have been received by the National Laugh Month committee from exhibitors praising the big time showman's idea behind Laugh Month and promising their utmost co-operation.

Leading figures in the film industry have written to the committee and have complimented the idea and the plan. Several of the most prominent theatre circuits have showered praise on the idea.

We can't begin to list the names of all who have already boosted the idea, proof that not alone those directly interested in the financial success of the idea but that others, big timers in other walks of life have set their stamp of approval on this big national week of hilarity.

Paging 17,000 Theatres

A broadside has been mailed out to 17,000 theatre owners to be followed shortly by a big press sheet carrying dozens of ideas, suggestions and plans for putting Laugh Month over with a smash.

When you remember that the tireless efforts of several of the high pressure boys in the industry are behind the idea you may understand that LAUGH MONTH can't fail to go over.

The press sheet now being printed is jam packed with ideas, stunts, suggestions, ballyhoos, and includes everything an exhibitor could possibly wish for to put LAUGH MONTH over.

One of the dandy ideas in this press sheet is the PROCLAMATION by Mayors in all cities.

Any exhibitor can quickly and easily sell the Mayor of his town the idea of happiness, optimism and LAUGH MONTH. It just fits right into the scheme of things for the big new prosperous year that's coming.

Thus such a proclomation will focus the public's attention to LAUGH MONTH at every theatre where Laugh Month is being conducted.

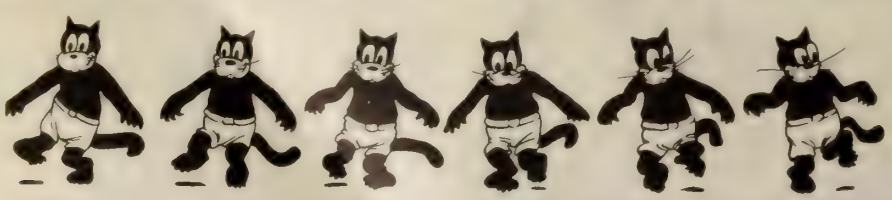
The decorations provided by manufacturers for exterior and interior house decoration will make a great flash anywhere.

Follow the variety of sure-fire ideas shown in the press sheet, all of which are very inexpensive and easy to do, and Laugh Month will pay you handsome dividends.

And on top of it all you'll get a brand new idea of what you can do with short subjects of worth while quality.

The idea in the main was "just an idea," yet it has grown with such amazing rapidity and to such proportions in less than two weeks that its success is unquestioned.

The Nation will know that LAUGH MONTH is a reality when January 1st comes around, and every smart exhibitor who is looking for extra business during January and who seeks to go still further and build up his business by the use of short subjects properly advertised will find in LAUGH MONTH a whale of a starting point. Crash the cymbals, sound the siren, ring the bells, shoot off the fireworks for LAUGH MONTH. It will pay you handsomely.



HENRY CAT DOES THE CHARLESTON FOR "LAUGH MONTH"—the feline dandy of "Aesop's Film Fables," the animated cartoon subject released by Pathe, caught by Paul Terry's facile pen in six characteristic movements in the Charleston Dance.

Try: "Two Hours of Short Features"

Short Feature Is Gaining In Prestige

By S. Barrett McCormick,
Director of Exploitation, Pathe Exchange, Inc.

A SWING around the theatres of the big Eastern cities by the Pathe field men has been convincing proof that short product is being played up more than ever by the exhibitors through their newspaper advertising, lobby and theatre-front displays, ballyhoos and novelties. Showmen have begun to see the vast possibilities of selling complete shows instead of only the feature.

Short product that was once considered a filler and was merely billed as "a comedy," or was not even mentioned, the showmen taking it for granted that the patrons would expect something of the sort, is now receiving prominent display in the advertising of the larger houses. The titles of the comedies as well as the name of the star are well displayed, while the special "cornerblock" illustrated newspaper ads on Pathe comedies are finding their way into print in increasing numbers. Special displays of various kinds are found on a majority of theatre fronts of key houses, novelties are distributed to the public and the theatre programs contain interesting material dealing with the shorts.

A visit to the Stanley Theatre, Philadelphia, found them using a special trailer announcing the coming of an "Our Gang" comedy. In it, the theatre management recommended that their patrons see it and vouched for its quality. In the frame of the Stanley Theatre front the "Our Gang" comedy headed the list of added attractions. Large paper mache cut-outs of Farina and Mary were used in the lobby decorations and "Our Gang" was prominently displayed in the house program.

S. BARRETT McCORMICK

As in the Keith-Albee houses in New York, Keith theatres everywhere are doing everything in their power to call the attention of their patrons to the Pathe comedy features on their vaudeville program. At Keith's Theatre, Providence, a large frame carried a complete black and white layout of players in "Our Gang," as well as a forceful announcement of the permanent added attraction. The Keith-Albee Temple Theatre in Rochester gave "Our Gang" space in their newspaper advertising equal to that of the headline act.

Manager Schwartz, of the Savoy Theatre, Philadelphia, had a big front flash on "Our Gang." Manager John Sidebottom, of the New Broadway, Philadelphia, had a good front display on the Pathe comedy played and on Aesop's Fables. Mr. Sidebottom uses all the Pathe accessories on the company's short product, including the mats of ads which are always furnished free. The Ritz, another Philadelphia house, had the comedy announcement in a conspicuous place on his theatre front. The Globe had a large cut-out of Ben Turpin hanging alongside the door. The Bell, under the management and ownership of M. Fineman, had a big front flash of short product.

Manager Joe Gans, of the Globe, used a front display on Pathe comedies, including one sheets, a cut-out of "Our Gang" and a large cut-out of Harry Langdon at the entrance of the theatre. The Victoria Theatre used a double brass frame for its Roach comedy.

The advertisements of Shea's Hippodrome, Buffalo, include a good display of the comedy features. The Capitol, in Buffalo, carried a one sheet in its wall frame on a Mack Sennett comedy they were playing. The Emblem, Buffalo, had a front display of "Our Gang," Aesop's Fables, the Patheserial "Play Ball" and a large head cut-out of Mickey Daniels of "Our Gang." The Rialto, Buffalo, had a good "Our Gang" front flash, as did the Maxin.

"FAILURE," one of the most entertaining of all the O. Henry stories, has been brought to the screen in a two-reeler directed by Daniel Keefe, for release by the Fox Film Corporation. This production will be included in the "National Laugh Month" offerings from the house of William Fox.

Ask Yourself: "Does Laughter Hurt?"

Laugh Month Contributions from Bray Productions

By Jacques Kopfstein,
General Manager of Bray Productions

IT is particularly fitting that Bray Productions, the pioneers in the production of animated cartoons, should be represented during Laugh Month by the release during this period of some outstanding subjects.

I would call the exhibitor's especial attention to "Dinky Doodle at the Circus" as a production which combines everything desirable in a one-reel subject. We have in this straight cartoon comedy in which appear Dinky Doodle and Weakheart, the pup, creations of Walter Lantz, the eminent artist of the Bray Studios, also all the circus freaks, the Fat Lady, the Rubber Man, the Inseparable Twins, etc., for the first time in cartoon—then we have straight comedy—the artist appearing alone and then a combination of cartoon and straight photography—in particular the scene of the artist riding a cartoon mule is one of the most realistic as well as one of the most hilarious scenes ever depicted on the screen.

Other Dinky Doodle subjects which should prove of great audience interest are "Dinky Doodle at the Restaurant" which is now in course of completion. In this subject, Dinky gives the Child's flapjack balancers some interesting instructions; "Dinky Doodle and the Bad Man," in which Dinky and the artist have a most thrilling experience in lassooing the most desperate of all cartoon desperadoes—Dynamite Dan and reap a reward of one thousand cartoon dollars; "Dinky Doodle in the Hunt," showing how Dinky proves a greater hunter than his master.

JACQUES KOPFSTEIN

F. B. O., releasing the Dinky Doodle subjects, are also distributing the new series of one-reel comedies with cartoon, known as the "Unnatural History" Comedies. These subjects are burlesque on where the wild animals obtained their most distinguishing characteristics. In each "Unnatural History" the artist is forced by circumstances into the position of story-teller to his nephew and the Unnatural History tale which is told in cartoon results. Titles of the first four will indicate the variety of the subjects, "How the Elephant Got His Trunk"—"How the Bear Got His Short Tail"—"The Camel's Hump" and "The Leopard's Spots." For Laugh Month, in addition to the four above mentitoned, "The Goat's Whiskers" will be ready for release and we promise comedy, cartoon, burlesque and novelty in this subject as in its predecessors.

I would particularly suggest to the exhibitor that he play at least one comedy each day during Laugh Month, but not to forget that with Laugh Month over he still is to play more and more comedies. The Capitols, Rivolis and Strands were the result of audiences created by short subjects and in the old days short subjects were not "fillers" but were actually what filled the theatres. And if the exhibitor would only realize it, he could still "pack them in" with a diversified bill of quality short subjects.

In a varied bill of shorts there are bound to be several subjects that please every one in the audiences. This cannot be said of the feature. If the exhibitor will set one day each week aside during Laugh Month and play only short subjects that day and compare his business with what he does on other days, I know he will be agreeably surprised—but give this day the same advertising that is given the feature

HUNGRY FOR LAUGHS? Try "Hot Cakes for Two" in which stars Alice Day; if short of breath how about "Long Pants" which Hal Roach puts Glenn Tryon in—or into—they're the two end pictures, between which is a picture that must be good for the Saturday crowds because it's "Saturday Afternoon," Mack Sennett's Harry Langdon scream. They're all Pathepictures.

For the good of all -

Laugh Month

January 1926

When the "Laugh Month" idea was started no one ever thought of the possibility that there would not be enough comedies to meet the demand.

Bookings for January have been so tremendous that our laboratory has been called upon for many extra prints of many comedies.

Producers have also put their best foot forward. It is, therefore, our privilege to announce herewith the release, during January, of ten corking comedies; and to promise that even though they are released throughout "Laugh Month," prints on many of them will be available for pre-release bookings. Description of the five from Mack Sennett follows.

If you have not already made provision for enough comedies to adequately tie up with the popular "Laugh Month" movement, may I suggest that you get in immediate touch with your nearest Pathe exchange.

"Laugh Month" is a great idea.

It benefits everybody.

But it benefits most those who cooperate best.

ELMER PEARSON

Vice President and General Manager

PATHE EXCHANGE, INC.

"The Gosh-Darn Mortgage"

a Mack Sennett Comedy

Two Reels

The laughable tale of a girl who hadn't been done right by, told in the Mack Sennett way for the benefit of all who hate gloom.

Pathécomedy

TRADE MARK

RELEASED
JANUARY 3RD

anuary Laugh Month 1926

Mack Sennett

presents **Ralph Graves**

in

"Wide Open Faces"

A Two Reel Comedy

This town was so tough that they said it with six shooters.

The church hadn't been opened in so long that the birds built nests in the doorway.

If any stranger came around and merely raised an eyebrow at one of the town's two pretty girls, right away the citizenry made him look like the top of a salt cellar.

It was a good place for a man who hated peace; but this debonair young dentist didn't, and he had to go and let the two pretty girls fall in love with him!

Pathécomedy

TRADE MARK

RELEASED
JANUARY 10TH

anuary **Laugh Month** 1926

Mack Sennett

presents

Alice Day

in "Hot Cakes for Two"

Two Reels

The dolorous (?) tale of a flapper who flipped flapjacks for a living, tried to pose as the boss's daughter and did a flop.

The kind of talent that makes a hit in a beanery does not insure success in the movies as this little flapper found.

"Hot Cakes for Two" is beaucoup laughs for many.

Pathécomedy

TRADE MARK

RELEASED
JANUARY 17TH

January Laugh Month 1926

"Whispering Whiskers"

Mack Sennett Comedy

Two Reels

with Billy Bevan, Madeline Hurlock Andy Clyde and Kewpie Morgan

You don't have to be told what a "Mack Sennett" comedy is; you know.

Clever comedians, pretty girls, plenty of "gags," enough slapstick to tickle the kids (and their pas and mas too) and lots of speed.

That's this one, built to increase the laughter voltage in Laugh Month.

Pathécomedy

TRADE MARK

RELEASED JANUARY 24TH

January Laugh Month 1926

Mack Sennett

presents

Harry Langdon

in the Three Reel Laughter Special

"Saturday Afternoon"

He was the kind of husband who either gives his wife his pay envelope peaceably or else has her take it from him by force.

As a Romeo he was a bust. He was as meek as Mister Common People, so when a friend compelled him to step high and wide with him one Saturday afternoon anything could happen and everything did.

A gloom chaser that will rock your house with laughter; presenting the comedian who has climbed to fame at a dizzy pace.

Pathécomedy

TRADE MARK

RELEASED
JANUARY 31ST

January Laugh Month 1926

Wm. Fox Made Features of "Shorts"

"Start New Year with a Laugh"—Grainger

By JAMES R. GRAINGER
Manager of Distribution, Fox Film Corporation.

WHEN Fox Films took for its slogan: "Start the New Year with A Laugh," we naturally had National Laugh Month in mind, but we were also of the opinion that if we put sufficient punch behind the suggestion to "start the new year with a laugh," it would be mighty good propaganda for the exhibitor to spread among his patrons. There's a whole lot in the power of suggestion and we see and hear so much of the drab side of life that any time anybody can start something that will produce a smile, he immediately begins to cash in on the little old sunshine dividends.

Fox Films heartily joins hands with anybody who starts out to distribute smiles and laughter. National Laugh Month is a splendid idea. It should be productive of more genuine mirth and healthy amusement than was ever created by any given agency in the history of the world, if exhibitors of motion pictures will co-operate with the creators of this unique idea. Millions of men, women and children will patronize the thousands of motion picture theatres during January and, in my opinion, if everybody will support the plan, young 1926, starting to work with a broad smile and a hearty laugh, will carry on much in the same manner throughout the year. Because of the medium through which it is hoped to establish a new record for laughter, National Laugh Month is bound to be a huge success. No medium other than the motion picture could hope to produce the results that are anticipated, for the undeniable reason that the plans for National Laugh Month will provide more people with opportunities for continuous and uninterrupted laughter than ever before. Live-wire exhibitors will grasp the importance of this plan with one accord for it will be to their advantage to give their patrons the benefit of an idea that has been so generously endorsed. To "'Start the New Year with a Laugh" means to start the New Year right, and show me the exhibitor who does not want to "get off on the right foot."

JAMES R. (JIMMY) GRAINGER is about to pencil in his initials on a map of his own United States.

De Haven and Tillson Are First Entries

A NUMBER OF INQUIRIES have been made by exhibitors to the headquarters of the National Laugh Month Committee for details as to the exploitation contest in which $850 in cash prizes will be distributed for the best exhibitor exploitation tying up with the Laugh Month campaign, showing an exceptional interest in this contest.

Rules of the contest have been printed in all national trade publications but the companies co-operating in the Laugh Month campaign are supplying their exchanges with copies of the rules so that these exchanges will be ready to meet any requests for printed rules.

The first exhibitors to signify their intention of bidding for the prizes to be distributed to exhibitors or exhibitor employees were Mr. A. M. De Haven, Directing Manager of the Opera House at Bangor, Maine, and Roy Tillson, Managing Director of the Fuller Theatre at Kalamazoo, Michigan. Both have been consistent boosters for Short Features and their efforts to cash in on the Laugh Month drive through their own local exploitation will be watched with great interest.

All exhibitors or exhibitor employees responsible for exploitation work are eligible to enter the contest and they can make an entry for each week in January so that the smallest exhibitor in the country has a chance to win four first prizes of $100 or a total of $400 in prizes for his exploitation efforts during Laugh Month.

Slide for "Laugh Month."

"Spice of the Program"—Hammons

Christie Season Product Half Completed; New Comedies Ready for "Laugh Month"

ROUNDING out the first half of its 1925-26 series of two-reel comedies, the Christie organization has just turned over to Educational for distribution new Bobby Vernon, Walter Hiers, Jimmie Adams and Christie Comedies which completes fourteen of the twenty-eight comedies to be released this year. Four new two-reelers will be released for National Laugh Month in January.

The newest Bobby Vernon comedy finished is "Yes, Yes Babette," with scenes laid in Paris, and with Vernon doing the role of a doughboy who returns to France to find his sweetie who during the War days was known to the soldiers as the "Darling of Paris." The girl in the case is played by Frances Lee. Also in the picture is Yola D'Arvil, a real Parisian who started her film career playing a small part in the Gloria Swanson production which Paramount filmed abroad last year. Bill Irving, Christie heavy, is a prominent in this comedy as the rival Apache who treats all comers rough. The comedy was written by Hal Conklin and directed by Earl Rodney.

The new Walter Hiers release is "Weak but Willing," in which the rotund Walter is initiated into a lodge with a lot of new wrinkles in the way of initiation stunts which cause discomfort to the comedian and laughter to the audience. Jack Duffy plays the role of prospective father-in-law and Chief Goatee in the Ancient Order of Goats which Hiers nearly misses by being initiated into the wrong lodge. In the cast with Hiers are Duane Thompson, who is a regular leading lady with this unit and Bill Irving. The Hiers comedy which was written by Sig Herzig will be released in January.

"A Salty Sap" is the title of the next Christie comedy which features Billy Dooley, supported by Amber Norman, Jack Duffy, Kalla Pasha and others and which was directed by William Watson. It is likely that Dooley will be featured in five of the current series of ten Christie comedies and in each he will no doubt appear as a sailor character, similar to that in which he became known in vaudeville. The titles also indicate sailor atmosphere. The first of these was "A Misfit Sailor" and the second which has just been released, "A Goofy Gob." The next Christie comedy with Dooley featured will be released in January.

Following this will be a Jimmie Adams star series comedy the title of which has not been selected. The story which has been filmed, is one of backstage atmosphere in which Adams as a country boy acts as a stage hand in a musical comedy of Russian extravaganza type. Molly Malone, Anita Garvin, Bill Blaisdell, Eddie Baker and a large chorus of girls under the direction of Ramona Oliver are in support of Adams in the new comedy.

THE LAUGH-MAKERS IN CHRISTIE COMEDIES include some of the best known character actors now in screen work. In this group, at the top, reading from left to right, we see Bill Blaisdell, Lincoln Plumer, Eddie Baker, Fred Peters and Billy Bletcher. Bottom row, left to right, Billy Engel, George French, Bill Irving, Jay Belasco and Jack Duffy. If everybody works as hard as these boys worked to make a success of National Laugh Month the big idea will go over with a bang! These comedies are released by Educational.

LUPINO LANE

Lupino Lane with one leap has placed himself on the top rung of the ladder as a movie comedian—*Motion Pictures Today.*

Lupino Lane Comedies

are features. They're two-reels in length, but they're features in every one of the qualities that enter into a real feature. And they'll make "feature money" for you if you give them exploitation in keeping with their quality.
"MAID IN MOROCCO" put Lane on the "top rung of the ladder," but he has stepped still faster in

"THE FIGHTING DUDE"

Directed by William Goodrich *Presented by E. W. Hammons*

There's a fight in this one that will set any audience in an uproar. There have been many comedy fights on the screen, but here's one that's new—and screamingly funny. This dude packs a mean wallop, and when he gets started, there's a laugh for every blow.

"If all two-reelers were as chock full of entertainment as this one which features Lupino Lane, they would make it pretty tough for a lot of feature pictures."—*M. P. News.*
"The funniest battle in screen history."—*Motion Pictures Today.*
"A rip-roaring comedy with Lupino Lane at his best. . . . His line of comedy is entirely different and individual."—*Exh. Trade Review.*

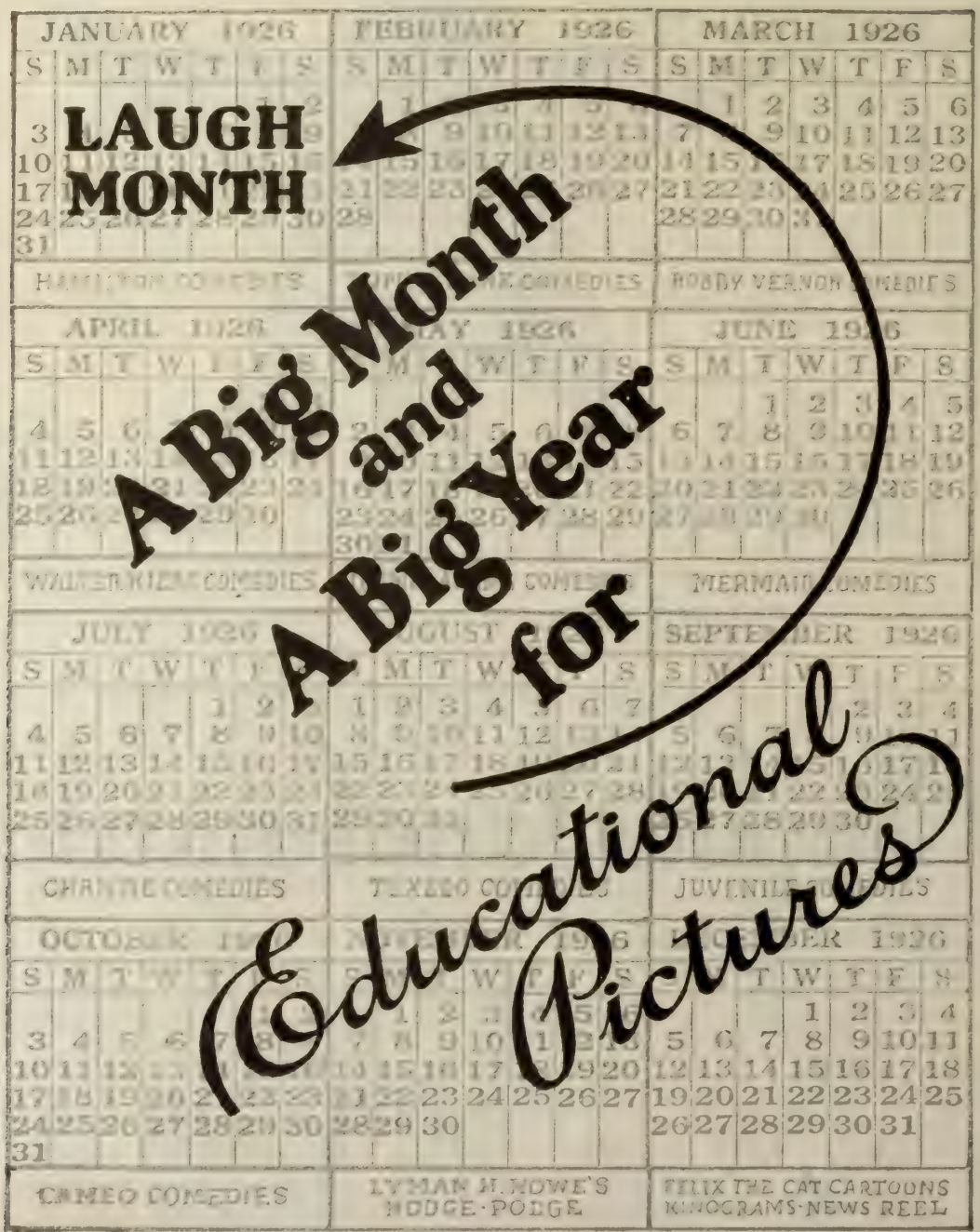
Educational Pictures
"THE SPICE OF THE PROGRAM"

Member, Motion Picture Producers and Distributors of America, Inc., Will H. Hays, President

For foreign rights address Far East Film Corporation 729 Seventh Avenue New York, N. Y.

EDUCATIONAL FILM EXCHANGES, Inc.
E. W. Hammons President

Extra Laughs on Every Program Mean



EDUCATIONAL FILM EXCHANGES, Inc.

E. W. Hammons President

Member, Motion Picture Producers and Distributors of America, Inc.
Will H. Hays, President

Extra Profits for Every Show in 1926

Educational Pictures
"THE SPICE OF THE PROGRAM"

No other Short Features trade-mark has ever meant so much to You as a Showman.

To your patrons the *Educational Pictures* trade-mark is a guarantee of a fine added attraction on your program. For years the pictures bearing it have been the undisputed leaders in their field.

To you it is an assurance of Added Profit when you show it in your lobby. You know that an *Educational Picture* will generally save the day when your feature is a bit weak—and that it will make your best show a little better.

And you know you can count on cooperation when you book an *Educational Picture*—the best service, a full line of accessories, complete advertising and publicity helps—all backed up by consistent national advertising.

***Educational* carries this ad in The Saturday Evening Post, January 9th, to help you build bigger business in Laugh Month.**

Book Educational Pictures and Boost them for Bigger Profits.

THE whole country is being encouraged to make 1926 a better year by starting it with a month of laughter.

One of the principal reasons for America's greatness is her sense of humor—her ability to laugh.

Have a good, hearty laugh every day in January, and the rest of the year will surely take care of itself.

The moving picture theatres will help you by showing the best comedies—and plenty of them—in January.

The *Educational Pictures* trade-mark will serve as your guide to the best in comedies and other Short Features.

Watch for these funny pictures in LAUGH MONTH

HAMILTON COMEDIES
LUPINO LANE COMEDIES
BOBBY VERNON COMEDIES
WALTER HIERS COMEDIES
JIMMIE ADAMS COMEDIES
MERMAID COMEDIES
CHRISTIE COMEDIES
TUXEDO COMEDIES
JUVENILE COMEDIES
CAMEO COMEDIES
LYMAN H. HOWE'S HODGE-PODGE
FELIX THE CAT CARTOONS

Educational Pictures
"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, Inc.
E. W. Hammons, *President*
Executive Offices
370 SEVENTH AVENUE, NEW YORK

Epes Winthrop Sargent Tells You

By Charles Edward Hastings

"BEGIN at the beginning—" Epes Winthrop Sargent, Exploitation Editor of Moving Picture World, snapped right into a nine-minute chat with his interviewer.

"The skilled showman won't have to be told," Sargent said. "But tell the unskilled showman to start things 'right' by devoting the balance of the month of December to smiling, when he is in his theatre, and an occasional gale of laughter won't hurt anybody standing around."

"Sarg" paused, and smiled. Finally, he continued:

"That may sound a bit strange, because December is not always a propitious month with exhibitors—so much money being spent for Christmas presents, etc. But if the showman books in some good attractions, the holiday season this year should prove better than any in the past. There is plenty of money in circulation, and the exhibitors should set about getting their share. But a laugh from the box-office, and a smile on the exhibitor's face—these help an awful lot.

"Now, in response to your request, if I may be permitted to make a few suggestions, it occurs to me that an early play on the 'HA' and 'HO' signs, varying in size from three feet to seven feet (the large ones for sidewalks or house tops) would be a fine introduction for 'Laugh Month', so far as the interior of the theatre is concerned.

Signs for the Theatre

"These signs may be arranged to suit the wishes of the showman, but the cut out letters should fairly cover the front of the house. One or two sets will not do. Use 20 to 40. These signs have been used to excellent advantage on a number of occasions, and especially is this true of the Harold Lloyd comedies. Used purely as teaser stuff, these signs never fail to attract attention and cause comment. Patrons asking questions regarding these signs should be informed (also with a smile) that 'January is National Laugh Month' and that 'this theatre will make a special effort to show short features that will appeal to patrons of all types.'

"On this point, the exhibitor may learn that among those who make inquiries are some who have a special choice to express. This gives the exhibitor a fine opportunity to study his crowd, and it would be a good play to book, if possible, some subjects asked for by his patrons."

Bookings, of course, "Sarg" points out, are made in advance, but the exhibitor should express his willingness to co-operate, even if a "request" is fulfilled at some later time, say after January has passed.

Use "Laughing Records"

"One of the very best 'stunts,'" Mr. Sargent continued, "is to make every possible use of the well known phonograph records, known everywhere as the 'Okeh Laughing Records.'" There are two of them, and they never fail to register. Frankly, in connection with a project like National Laugh month, I believe that few things lend themselves to exploitation as do these records. The showmen will find these records ready at hand. His nearest phonograph supply stores carries them, or can obtain them from the General Phonograph Corporation, at 25 West Forty-fifth Street, New York City.

"There are many ways in which the showman may use these records.

"Briefly, a phonograph in the lobby, with a repeater attachment, may be used to excellent advantage. This will attract passersby, as well as those entering the theatre. An attractive card, explaining that 'National Laugh Month' is coming, or is here, should be displayed. A phonograph horn with an extension tube may be hooked up to a lithograph of a laughing face, with an aperture for the emission of sound. A record also may be used, with an amplifier, in connection with a radio receiver set, and used in several ways. The Columbia and Victor people also have timely records.

"Don't overlook the phonograph shop tie-up, as it permits of wide exploitation. The window cards regarding the Okeh Laughing Records should also draw attention to your theatre and the short features being shown there. These cards may be changed weekly in advance. Also tie up the phonograph shops in cooperative advertising in the local newspapers, the exhibitor taking part of the space. The use of the Okeh Laughing Records on the phonographs that furnish music for the sidewalk listeners also is urged. Prizes of records of various kinds may be offered by the exhibitor for winning essays by school children, thus further tying up the phonograph stores in newspaper and window advertising."

Billboard Possibilities

"If the theatre is off the main street, and a billboard is available, the exhibitor can rig up an exceptionally good attention-arrester by attaching a phonograph horn to the back of the billboard, with wire gauze covering the aperture, and using one of the laugh records in connection with a laughing face set in the center of the stand. The phonograph-radio coupling would hit this stunt nicely, in my judgment. An extension cord, in series, could be laid from the theatre, or a nearby store, to the horn back of the billboard.

"The National Laugh Month Committee has arranged with a lithograph company for a 3-sheet poster that lends itself to this scheme. This poster shows a laughing face, and is just the thing for the horn. The Committee will tell you where to get this poster for 27 cents. This is better than using an old Lloyd poster.

Radio Tie-ups

"By all means tie up with a radio shop, and if your theatre is located in a city that boasts a broadcasting station, tie up with the station for fifteen minutes each evening to broadcast the laughter of your audience, and a talk on 'Laugh Month.' This should be an attractive stunt in thickly populated centers, and, in addition, radio fans over a wide territory served by the radio station will be 'listening in.' The laughing records can be broadcast, and, in the judgment of the exhibitor, the song may be sung from the stage into the microphone by a singer of local repute. There are a number of ways in which the radio tie-up may be employed.

"A stunt that has made more money for the exhibitor than any other single stunt consists of an offer of $10 or $15, to any man who can sit through your show and not laugh. The entrants, of course, must announce their intention of competing for the prize, and the theatre owner will select a judge, or judges, to observe the competitor, or competitors. This contest in itself proves very amusing to those grouped about the contestants and the judges.

How to Put "Laugh Month" Over

Laughing Contests

"A laughing contest is always in order, with the contestants on the stage. The object is to determine which of the contestants possesses the most natural laugh, and appropriate little prizes may be awarded to those selected by the audience as the winners, in one, two, three order. As a general rule, your audience gets a big kick out of a stunt of this character. Break it up, by giving a matinee 'laugh contest' for children, and a night show for adults. The idea lends itself to elaboration, as the showman sees fit to change it."

Essay Contest for Children

"The exhibitor," continued Mr. Sargent, "has a strong ally, as a business getter, in the child, boy or girl, and, properly appealed to, this ally never fails. The children may be invited to participate in an essay contest, using a topic, such as: 'My Favorite Comedian, and why?' A number of topics naturally suggest themselves for an event such as 'Laugh Month.' Prizes of admission tickets may be awarded to winning contestants in these essay contests. The parents of the children take a keen interest in the things the children write, and this, in itself, stimulates the interest of the elders in the shows at the theatre.

Comedy Convention

"A 'Comedy Convention' has everything in its favor, from the stunt angle, and nobody has ever known it to fail. In this stunt, the children impersonate the best known comedians—Chaplin, Lloyd, Keaton, etc.—and, after assembling at a point some distance from your theatre, they parade to the theatre, using the main traveled thoroughfares, with the exhibitor furnishing a band, banners, etc., and into the house and onto the stage, where the audience decides the winners.

Ad. Writing Contest

"Try your folks on an 'ad' writing contest, offering prizes for the best general 'ad' on 'Laugh Month.' Give a prize of $10 for the best 'ad', and pay $1 for each 'ad' used in your local newspaper. Use one 'ad' a day, and use the writer's name in one corner. Let your patrons vote on the best 'ad', and thus stimulate interest in your theatre.

"The amusing 'Clown Carnival' should prove a winning stunt for a great many theatres on an occasion such as 'National Laugh Month.' This is a variation of the comedy convention, in which the kids dress in crazy attire and impersonate clowns instead of comedians. For a matinee, children in the contest would be admitted free, to one show, with the audience voting on winning impersonations during a march of the children across the stage, during a five-minute interruption in the program. The exhibitor will choose suitable prizes for first, second and third places in the 'convention' contest.

"And, of course, the 'Comedy Interlude' just naturally offers itself. This stunt takes the place of 'Amateur Night' in a variety house, with the contestants allowed five minutes in any efforts they care to employ to make the audience laugh. The idea should not suggest the old 'Get-the-Hook' fun, offered seriously it proves a splendid divertissement for even the most staid audiences. A large part of the humor will be found in having a good announcer, not a difficult thing to find as almost every town has someone to whom they look for fun of this brand."

When the interviewer turned to the subject of "cost," Mr. Sargent said:

"There are certain expenses attached to any 'stunt,' however simple. But in many instances, cost is shaved down in proportion to the size of the theatre, its equipment and personnel. Many exhibitors employ publicity men. For 'National Laugh Month' it might not be a bad idea for the theatre owner who does not need a publicity man the year around to acquire the services of a local newspaper man, to assist him in putting his publicity across. Every theatre owner is aware that he must have a certain amount of printing and sign painting done, and I doubt whether his bills along this line should very far exceed their normal maximum. For the showman who delights in his showmanship, you have a few suggestions that will not set him back in any considerable sum. Some showmen will insist on spreading themselves, and their rewards should justify their added expense.

"No theatre owner should fail to avail himself of the excellent aids furnished by the National Laugh Month Committee. The men who make up this committee are experts. They have 'weeded out,' from many suggestions and designs, one of the best lines of posters, banners, pennants, slides, trailers, window cards, buttons, etc., that I have come across in many years of close application to study of these things.

"It is safe to say that before January 1, more than 90 per cent of the population of the United States will know all about 'Laugh Month,' and no theatre owner should fail to do his share toward 'pulling 'em in' to his theatre. This is done through advertising and exploitation. The National Laugh Month Committee has laid a fine 'groundwork.' From this point on, success depends upon exhibitor co-operation. The thing that sells the theatre and its shows, however, is exploitation. This is up to the man who owns the theatre."

* * * *

And this, in the opinion of the interviewer, is the meatiest nine-minute "chat" on record.

EPES WINTHROP SARGENT

The First Laugh: "Eve—Her Apple"

Big List of Century Comedies Scheduled for Holiday Release

THE Stern Brothers announce an unusually large schedule of Century Comedies for release during the December holiday period. In addition to their availability for booking during the Christmas season, these comedies have been selected so that they will be equally as appropriate for presentation during January, National Laugh Month.

Th Century holiday list is headed by a new Buster Brown Comedy and includes two-reelers starring Wanda Wiley, Edna Marian, Al Alt and Eddie Gordon. These comedies have been selected from a big list of completed Century product as being of especial box-office value, and therefore of the maximum pulling power during the holidays.

The new Buster Brown Comedy is "Buster's Nightmare." It is the fourth in the Buster Brown series and recently had its Broadway premiere in the Warner's Theatre, New York City. Following its successful week in that house, it was played over the entire Loew circuit in and around New York City and went far in establishing the Buster Brown Comedies as one of the outstanding comedy offerings of the year.

"Buster's Nightmare" was directed by Gus Meins, with Arthur Trimble as Buster, Doreen Turner as Mary Jane, Pete the dog comedian as Tige, and Pinto Colvig as the Brown butler. The two-reeler is filled with humorous pranks and comedy situations. Reports from Warner's and the Loew houses state that the audiences were in a continuous uproar during the running of this comedy.

"Going Some," the Wanda Wiley Comedy slated for current release, is that star's latest two-reeler. It was made by Edward I. Luddy with Jack Singleton in the leading male role. In it Miss Wiley has ample opportunity for numerous comedy stunts and daring escapades, such as have gained for her the reputation as being one of the outstanding comediennes of the screen.

"Eighteen Carat," is by far Edna Marian's best comedy. In selecting it for holiday release, the Sterns were actuated by the exceptional reviews recently given on this picture by the trade reviewers. It is another of Miss Marian's inimitable "fresh from the farm" roles in which she is seen first as a farmer's daughter and then as a shop girl in the big city. Her escapades are many and the action is enlivened by many new gags. The comedy was directed by William Watson. This two-reeler is said to have one of the funniest automobile sequences ever screened.

"Scandal Hunters" is the Al Alt comedy included in the holiday schedule. It was directed by Jess Robbins and is a take-off on the adventures of a cub reporter on the trail of a big story. Larry Richardson and Marie Torpie are in the cast. Wherever it has been pre-released this comedy has met with great approval.

The Eddie Gordon comedy for December is "Captain Suds." Eddie is supported by Beth Darlington, Larry Richardson and Lillian Worth. The main feature of this two-reler is a comedy prize fight in which Eddie is matched against Richardson, who is almost twice his size. The fight reaches a rousing climax when Beth Darlington and Lillian Worth enter the arena and start a battle royal. Noel Smith directed the comedy and made it stand forth as a high-water mark in Gordon's efforts for Century.

The Century Comedies are being released through all Universal Exchanges

Book Red Seal Picture

Balaban & Katz, after the success achieved with the Red Seal featurette made by the Bray Studios, "A Little Friend of All the World," have booked it for their Tivoli and Uptown Theatres for the Christmas week.

JUST IN TIME FOR LAUGH MONTH
THE BIGGEST, NEWEST COMEDY SUCCESSES
BUSTER BROWN
Comedies!
With Buster Brown, Mary Jane, and faithful, funny, old Tige. Twelve of them—two reels each. Based on the immortal cartoons by R. F. Outcault.
SEE YOUR UNIVERSAL EXCHANGE

ARTHUR TRIMBLE

The diminutive star of Universal's comedy series, "Buster Brown," has attracted the attention of screen fans the world over by his clever work as "Buster."

Furnish "Ads" to Exhibitors

Pathe News Supplies Showmen with Series of Ten Advertisements to Cover General and Special Features

In order to give the exhibitor a full line-up of advertising accessories with which to cover the Pathe News regular and special features, the Pathe Exploitation Department has published a novel sheet of advertising illustrations with mats, which are suitable for a spot in the showman's newspaper ads.

There are ten ads in the series, varying from those one column wide and an inch deep to a two-column display advertisement six inches deep. These call attention to the regular Pathe News features and to "Flashes of the Past," the living record of important news events during the past 15 years, which is being shown in nine installments in the regular releases of Pathe News.

Some of the ad copy is prepared so that it will fit in with the local newspaper advertising in connection with Pathe News' current national advertising campaign.

A set of these ad illustrations were mailed to every exhibitor in the country playing Pathe News. The mats are issued free of charge.

Rock Starts "Alice Blues"

Joe Rock will begin production this week on "Alice Blues," a Blue Ribbon comedy featuring Alice Ardell, petite French star, and a well known comedian to be named shortly. Preparations are now being made to give this Rock fun film lavish settings and a strong supporting cast of funsters.

All's Well if the Comedy is Right

JOE MURPHY

Every screen fan knows the familiar "make-up" of this exceptional comedian for the role of "Andy Gump" in Universal's "The Gumps."

Hiers' "Laughometer"

Educational Comedian Can Now Register Audience Laughter

Especially for Laugh Month, a most unique machine has been bought by Walter Hiers for registering laughs. This machine, called a "Laughometer," will be used by Hiers to determine how well his different Laugh Month pictures, go over with the public. It resembles a radio microphone except that it has a cylinder attachement which contains a spool of paper on which a pencil marks in jagged lines the volume of the applause and a permanent record is thereby secured on each production that the rotund comedian makes, for releasing through Educational Film Exchanges, Inc.

Hiers has purchased the exclusive rights to use this machine and has the first and only model ever made. The machine is the invention of D. W. Brownell.

Use Pathe "Shorts" Only

Pathe Short Features Exclusively to Be Used in Another New House at Homestead, Pa.

Another instance of Pathe short features' appeal to the exhibitor was shown at the opening of the Million-Dollar Stahl Theatre in Homestead, Pa., when three of the Pathe products were included in the initial bill.

Pathe News, Topics of the Day and "Aesop's Film Fables" were the only short features screened and had a large share in maintaining the interest of the large audience that crowded to the theatre for the opening performance.

This house will play Pathe short features exclusively.

Fox Short Features Get Many Important Tieups

FRED C. QUIMBY, short subject sales manager of Fox Films, and his associates, have been working with radio broadcasting stations, book publishers, newspapers and national advertisers in an endeavor so to surround the picturegoer with Fox short subject exploitation that he won't be able to avoid it without going to bed. Their efforts have been crowned with success. Here's what they have accomplished:

Doubleday Page and Co., are getting out the first real bargain edition of O. Henry's works—four volumes that will sell for 90 cents. These will be placed on sale in more than 15,000 different cities throughout the United States and Canada and the trade paper, newspaper and direct by mail advertising to back up the campaign will reach 10,000,000 people.

Doubleday Page and Co., will arrange window and stores displays and will furnish free material to booksellers that will materially aid the O. Henry comedies being produced by Fox Films. When it is considered that more than 20,000,000 people have already read O. Henry's works, it will be seen that this tie up reaches more people than the present motion picture audience of America.

Every possible radio station has been induced to broadcast short humorous O. Henry stories, and the idea is spreading rapidly because there is a great public demand for such a form of radio entertainment. The first story to be broadcast was "Transients in Arcadia" from Station WGBS, Gimble Brothers, New York City.

The Bell Syndicate, which syndicates the Helen and Warren stories to eighty-one newspapers in the United States and Canada with a combined circulation of 6,000,000, also supplies these papers with photographs of Kathryn Perry, Hallam Cooley and scenes from various Helen and Warren pictures, together with copy advising that this service is being produced by Fox Films and the pictures are being run at the local theatres. They also include the specific bookings in this information so that every picture goer may know exactly when he can see them.

Each one of these papers has also started a Helen and Warren department asking the readers if Kathryn Perry and Hallam Cooley is their idea of Helen and Warren. The most interesting letters are printed in subsequent issues of the paper. This tieup is especially effective because the people must see the pictures in order to comment on them, and everyone likes to see his name in print.

Small, Maynard and Co., have just issued a book entitled "The Married Life of Helen and Warren." All booksellers handling this volume will be supplied gratis with window displays and advertising accessories.

Chas. Scribners Sons have made special bookstore tieups and window displays for all dealers handling the Van Bibbers stories by Richard Harding Davis, which are also being made in picture form by Fox Films. These are the comedies that made such a howling success last season and are being received this season with even greater acclaim.

It's easy to see now why Fred Quimby is all het up. Not only has he a great product to sell, but he's selling it, and has arranged exploitation tieups that will help any exhibitor to pack his house when a Fox short subject is announced. Quimby's idea of the proper question for a picture patron to ask is "what feature are you going to show with the Fox Short Subject this week?" Maybe he's over-enthusiastic. But he and his entire staff are trying might and main to make that idea a reality, and exhibitors all over the country are rapidly absorbing his enthusiasm.

ANDY GUMP says
"COUNT ON ME FOR BIGGER, LONGER, LOUDER LAUGHS DURING
LAUGH MONTH"
Series of twelve. Two reels each—one every two weeks. A nationwide tie-up with Sidney Smith's famous cartoons in 300 daily newspapers with a circulation of nearly 17,000,000.
SEE YOUR UNIVERSAL EXCHANGE

Regarding Advertising Accessories

The National Laugh Month Committee has made arrangements with a number of manufacturers to supply advertising accessories direct to exhibitors. Below are the names of those who are ready to accept orders immediately. The accessories will be illustrated in the press sheet which will reach you within a few days. Order now as much as you can possibly use to put over LAUGH MONTH in your theatre.

Posters, Banners, Pennants

Sweeney Lithograph Company, Belleville, New Jersey, will supply banners, pennants, 1 and 3-sheet posters.

Banners, 3 feet x 10 feet, printed in two colors on canvas with 5 eyelets for hanging.....$1.25 each
Pennants, 29" long in assorted colors, hemmed at the top with eyelets for hanging..... .12 each
1-sheet posters in colors..... .15 each
3-sheet posters in colors..... .27 each

Send check or money order to Sweeney Lithograph Company, Belleville, New Jersey. If you want shipment made C.O.D. you have to pay **collection charges.**

Slides

Special National Laugh Month slides are available from Excelsior Illustrating Company, 219 6th Avenue, New York City. Send them stamps, cash or money order at the rate of 15c each and the slides will be sent to you prepaid. No C.O.D.

Trailers

National Screen Service with offices in New York, Chicago, Los Angeles and San Francisco will supply National Laugh Month trailers **free of charge** to all of their regular customers **upon request.** If you are using this service notify your booker that you want the Laugh Month trailer and it will reach you about the middle of December.

If you are not getting this service send your check or money order for one dollar ($1.00) to National Screen Service at the addresses given below and you will receive the Laugh Month trailer by return mail.

126 West 46th Street, New York, N. Y.
845 So. Wabash Avenue, Chicago, Ill.
1922 So. Vermont Ave., Los Angeles, Calif.
294 Turk Street, San Francisco, Calif.

Window Cards

Winton Printing Company, 405 Broome Street, New York City, are making window cards on 5 ply poster board in two colors at 5c each.

If you send cash with order, window cards will be sent prepaid. If you want them shipped C.O.D. you have to pay delivery and collection charges.

Buttons

Celluloid buttons about 1" in diameter may be obtained from Bastian Brothers Co., Rochester, New York. The prices of buttons are as follows:

500 for..... $4.50 5,000 for.....$35.00
1000 for..... 8.00 10,000 for..... 70.00
2500 for..... 18.75

Buttons will be shipped C.O.D. and postage or express charges will be added to the cost price.

"If They Are Good, Say So—" Parsons Urges the Critics. "If They Are Bad—Say So!"

THE MOTION PICTURE CRITICS and special writers on the New York newspapers, and newspapers in the Metropolitan area, were the guests of the Short Association at a luncheon held on Friday afternoon, December 18, at the Hotel Lorraine, Fifth avenue and Forty-fifth street, New York City.

The luncheon was given as part of the promotion of "National Laugh Month," and to lay before the critics the importance of reviewing the short features on the programs of the first run theatres in Gotham.

P. A. Parsons, Director of Advertising for Pathe Exchanges, Inc., presided, and introduced Joseph Dannenberg, Editor of "Film Daily," and R. F. Woodhull, President of the Motion Picture Theatre Owners of America.

"If you see a short subject and it is good, say so," said Mr. Parsons. "If it is bad, say so. By so doing you will encourage production of good short features, and discourage the production of bad short features."

"Babe" London, known to screen fans the world over, comedienne in many Christie comedies, and also a large factor in a number of big features, sang two songs and danced for the sixty guests. "Babe" was the "whole show." No other entertainer was scheduled.

Mr. Woodhull stressed the thought that exhibitors are deeply interested in the onward progress of short features, and their problem of booking good little features will be lightened if production is maintained at the present high artistic standard reached within the last two years. He said the showmen can read all they wish regarding the longer features, but the newspaper critics seem to neglect the short film in their reviews. He hoped this would be overcome in the future.

Mr. Woodhull spoke of the change in balancing vaudeville bills. "We used to book 'dumb' acts for our opening numbers. Now we try to make every act a good one. That's what we are doing with our entire picture programs.

"Forget 'Laugh Month' in its commercial sense," he told the newspaper critics. "When you help the world to laugh you are enriching us."

It is expected that similar "meetings" between recognized film executives and newspaper critics will be arranged, shortly, in all exchange centers, so that this topic may be properly presented to the reviewers.

What Others Think

14

GEORGE DAVIS

Manager, Stadium Theatre, Brooklyn, writes:

"'DAISY BELL' Song Car-Tune tremendous success. Patrons applauded for five minutes.

"One of the best short subjects I have ever played."

729 7th Ave RED SEAL PICTURES CORP. N. Y. C.

Edwin Miles Fadman, Pres.

"Laugh Month" 3-sheet referred to by Epes Winthrop Sargent in his chat on selling the idea to the public.

"We find FOX COMEDIES the best—"

Say GUNTHER & METZGER—PALACE THEATRE SYRACUSE, NEBRASKA in EXHIBITORS HERALD

January—Laugh Month

will find the wise showmen booking FOX COMEDIES for their programs—because wise showmen want the best.

Check what pictures you want—then give it to a Fox salesman.

Do it right now!

O. HENRY COMEDIES

8 sparkling two-reel gems by America's most popular short story writer. Book them—feature them!

"SHOES"

"TRANSIENTS in ARCADIA"

"FAILURE"

"CUPID a la CARTE"

gorgeous settings—wonderfully cast—they win everyone

Supervised by
George Marshall

The Married Life of HELEN and WARREN by MABEL HERBERT URNER

For 15 years these stories have been published in 500 newspapers. Big ticket sellers.

"A BUSINESS ENGAGEMENT"

"ALL ABROAD"

"THE PEACEMAKERS"

"HIS OWN LAWYER"

"HOLD FOR INVESTIGATION"

Hallam Cooley as the husband, Kathryn Perry as the wife.

Supervised by
George Marshall

EARLE FOXE in Van BIBBER COMEDIES by RICHARD HARDING DAVIS

Each a complete story with drama, suspense and real comedy. In big demand everywhere.

"THE BIG GAME HUNTER"

"The SKY JUMPER"

"The WRESTLER"

"A PARISIAN KNIGHT"

"THE FEUD"

A great ticket selling asset for any theatre.

Supervised by
George Marshall

Imperial COMEDIES

Acknowledged the best comedies on the market—20 hilarious 2-reel screams.

"A CLOUDY ROMANCE"

"THE HEART BREAKER"

"STRONG for LOVE"

"EAST SIDE—WEST SIDE"

"CONTROL YOURSELF"

"HEAVY SWELLS"

"A FLYING FOOL"

"OFFICER of the DAY"

"A FLAMING AFFAIR"

"A BANKRUPT HONEYMOON"

Supervised by
George Marshall

Fox Film Corporation

Nothing Succeeds Like Laughter

E. Oswald Brooks, of Pathe Writes Booklet on Serials

JUSTIFYING the existence of the chapter-play by likening the Bible, the "Arabian Nights Entertainment" and even human life itself to the serial form of presenting a story on the screen, E. Oswald Brooks, Serial Sales Manager of Pathe Exchange, Inc., has just issued a handbook, "The Serial Idea," calculated to be of inestimable value to the exhibtor in building a regular attendance at his theatre with such serial attractions as "The Green Archer" and other Pathe continued films.

Citing the purely human trait of wishing to know what is going to happen next week, or in the future, Mr. Books points to the leading fiction magazines as proof of this universal desire to become acquainted with what is going to transpire next. He sets forth the fact that a great number of world-famous publications, with circulations running into the millions, utilize their front covers, the most important page of the book, to announce forthcoming serials, and argues that if continued stories were not the very backbone of the circulations of these huge publications, the publishers would not devote such valuable space to them.

"The application of the serial idea to the motion picture screen," says Brooks, "must, in order to be fully successful, follow exactly along the lines of its application in the popular weekly and monthly magazines and newspapers. In other words it must be inaugurated and maintained as a steady policy. No theatre which runs serials in a spasmodic manner can hope to get the best results."

Discussing the serial policy and its results, as proven by the records, Brooks continues:

"Each successive serial will gradually build up a regular serial clientele for that theatre. The first serial played may not please all classes but it most surely will please a large following. The next serial may appeal to a different class of patrons plus the steady customers created with the first serial. The third serial will again attract even more patrons. And so on, with snowball-like growth, until by the time the first year of serials is completed the theatre will have a steady, regular and guaranteed weekly income on the day or days it presents its serial programs."

Brooks sums up the serial idea by quoting a letter sent to the house managers of the theatres belonging to all of the most important circuits, after that letter had received the personal O. K. of the chief executives of those circuits, a part of which follows:

"The average theatre program today very closely approximates the reading public's bill of fare. You give them a screen newspaper in the NEWS, a screen magazine with the various REVIEW reels, and you give them fiction stories with the features. Yet there still appear to be many exhibitors who have not realized that the one big circulation-getter and circulation maintainer, the serial, is most surely worthy of very serious consideration."

In listing the famous authors, known throughout the world for their contributions of serial stories to national publications, Brooks names among them Emerson Hough, Albert Payson Terhune, Earl Derr Biggers, Mary Hastings Bradley and others whose works have been represented in recent Pathe-serial productions.

The handbook is profusely illustrated with reproductions of page advertisements by large publications announcing serial stories and with samples of advertisements used by theatre owners and managers to increase attendance through the presentation of serials. "The Serial Idea" is well presented and the exhibitor concerned with box-office figures can hardly fail to be impressed by the striking array of facts offered for his consideration.

"THAT MACK SENNETT THINKS UP SOME FUNNY ONES"—and he lives up to his rep in titling "From Rags to Britches" which he "thunk up" for his latest Pathe release.

F. B. O. Short Subjects in Many First Run Houses

The Princess Amusment Co., at Lincoln, Nebraska, one of the largest first run houses in the country, has purchased the entire series of Standard Fat Men and Blue Ribbon comedies, as well as the 25 Bray Cartoons, which F. B. O. are distributing.

Charles Sweeten of the Majestic Theatre, at Evansville, Ind., has booked "The Adventures of Maizie," consisting of twelve two reel episodes, in which Alberta Vaughn is starred, the Standard and Blue Ribbon comedies and the "Fighting Hearts" series, shortly to be filmed on the F. B. O. lot.

New Comedies Start at "U"

Two comedy units have started work at Universal City under the supervision of Scott Darling, head of comedy production. Richard Smith is directing Neely Edwards in the first of the new series of one-reelers. Arthur Lake and the "Sweet Sixteen" company, have begun a new one.

Every Month is
LAUGH MONTH
TO ME BUT WATCH MY SPEED IN
JANUARY!
CHARLEY PUFFY
in Bluebird Comedies.
Also starring Arthur Lake. One reel each—52 a year. More fun packed into one reel than you ordinarily find in three.
- AT YOUR UNIVERSAL EXCHANGE -

Every Program Requires a Comedy

LAUGH WITH LUPINO LANE in his newest Educational comedy, "The Fighting Dude," released December 6 and available for National Laugh Month purposes. Virginia Vance and Wallace Lupino are in the cast of this mirth-maker.

Foreign Sales on Comedies

Tenner Product Acquired by M. C. Distributing Co., Inc., Bishop Announces

Kenneth J. Bishop, president of Tennek Film Corporation, announces that through its Sales Manager, Jack Lustberg, it has closed a deal for world rights, except America and Canada, with the M. C. Distributing Co., Inc., 729 Seventh Avenue.

The deal includes four series of twelve two-reel subjects each, The Two Star Comedies with Fatty Layman and Charles Dorety; The Hank Mann Comedies; The Chester Conklin Comedies and the All Star Comedies, the first of which features Bill Patton, Stuart Holmes, Sheldon Lewis, Clara Horton and Eric Mayne.

John Bernhardt, secretary and vice president of Tennek, leaves for Europe in January on the S. S. Cleveland, directly bound for Hamburg, where Tennek has its principal foreign branch.

"Comedies Will Dominate Future Programs" —Christie

COMEDY will soon be the predominating factor on the average motion picture program and the whole-hearted response that has been accorded the Laugh Month campaign by exhibitors, press and public is evidence of the increasing pace at which the comedy movement is travelling, according to Al Christie.

Mr. Christie, one of the oldest and most successful producers, has made a deep study of the wishes of the picture theatre going public. For the last half dozen years his product has been confined entirely to comedies, most of which have been short features released by Educational Film Exchanges, Inc. A large part of the Educational Pictures program for Laugh Month comes from the Christie Studio, among the late December and January releases made by Christie being the Christie Comedies—"My Swedie" with Neal Burns and "A Salty Sap" with Billy Dooley; the Bobby Vernon Comedy "Yes, Yes, Babette"; the Walter Hiers comedy, "Weak But Willing," and the Jimmie Adams comedy, "For Sadie's Sake."

"The screen is passing through the same phase as did the stage, but more rapidly," says Mr. Christie. "The first plays of which we have any recollection were tragedies. Drama came later, and it was not until the last few years that comedy, musical shows, vaudeville (almost entirely comedy) and farces predominated on the stage. There are few tragedies, and fewer dramas today than ever before.

"The screen programs of the future will, in my judgment, be composed almost entirely of comedies. The tendency that way can be seen by the increased use of 'comedy relief' even now in the screen dramas. People crave laughter and they must have it if the screen is going to remain a permanent part of the amusement of the people.

"The campaign for Laugh Month was announced only a very short time ago. At best those who suggested Laugh Month probably did not realize the tremendous hold which the idea would take on the imaginations of everybody. The response has been a veritable flood of endorsements and pledges of co-operation. It has been generally conceded that this was a season of comedy more than any season in the past, but the tremendous growth of the Laugh Month movement illustrates in a most spectacular manner the rapid development of the comedy field and is a forecast of comedy predomination sooner than even those of us who are closest to comedy production had realized."

Stern Signs School Girl For Roles in Century Comedies

Viola Carleton, a New York school-girl, has been signed by the Stern Brothers, producers of Century Comedies, for comedy roles in the two-reelers they make for Universal release. Miss Carleton is a newcomer to the screen, but it is prophesied that she has a brilliant future as a comedienne.

"Mummy Love" Elaborate Two-Reeler

At last a comedy producer has succumbed to the lure of spectacular sequences in fun films. In "Mummy Love," a Blue Ribbon comedy with Neely Edwards and Alice Ardell in the stellar roles, Joe Rock is employing some of the most lavish settings ever used in the production of two-reelers. Among the elaborate sets are a magnificent palace and court yard; mighty catacombs and mummy caves and a desert scene of great proportions. Marcel Perez is directing the production of "Mummy Love," which will be released by the Standard Cinema Corp., through the offices of F. B. O.

Make your dates for January NOW!
STEP OUT DURING
LAUGH MONTH
WITH
WANDA WILEY
in CENTURY COMEDIES
Also starring Edna Marian, Eddie Gordon, Al Alt, and Charles King with the Century Follies girls. 2 reels each—1 every week.
AT YOUR UNIVERSAL EXCHANGE

Send the Folks Home with a Smile

MARRIAGE CIRCUS. (Pathe-Comedy). Star, Ben Turpin. Ben does his stuff with the same pleasant expression as before. The titles are all that can be asked for and the direction seems right; maybe there isn't anything wrong with them, but people don't like him here. All classes town of 3,500. Admission 15-30. Henry W. Nauman, Moose Theatre (700 seats), Elizabethtown, Pennsylvania.

LOBBY GOW. (F. B. O.-Comedy). Star, Jimmie Aubrey. Good comedy. Tone, good. Sunday, yes. Special, no. Appeal, one hundred per cent. Farm class town of 150. Admission 15-30. Robert W. Hines, Hines Theatre (150 seats), Loyalton, South Dakota.

LOVE GOOFY. (Educational-Comedy). Star, Jimmie Adams. Seemed to cause a great deal of hilarity amongst the crowd on a Saturday night. We are satisfied with any comedy when it does the same. Tone and appeal, good. Better class town of 4,000. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

RUNAWAY BALLOON. (Pathe-Comedy). As always, gets the laughs. Working class town of 2,800. Admission 15-25. David W. Strayer, Mt. Joy Theatre (232 seats), Mt. Joy, Pennsylvania.

STUPID BUT BRAVE. (Educational-Comedy). Star, Al St. John. A slapstick comedy that had even the highbrows amused. Not as many laughs as some comedies, but amused generally. Tone and appeal, good. Sunday, yes. Special, no. Mitchell Conery, Conoat Projection Service, Menands, New York.

SURE MIKE AND NEWS REEL 86. (Pathe). News not interesting but comic very good. Comic in one reel with Martha Sleeper. All classes. David W. Strayer, Mt. Joy Theatre (232 seats), Mt. Joy, Pennsylvania.

Straight from the Shoulder, Jr.

Edited by VAN

Start the New Year right—resolve to send reports on the Little Picture With the Big Punch—every week!

Especially during Laugh Month—when the American love of laughter is going to have full play. Help your fellow exhibitors to get the most out of it.

VAN.

SWEET PAPA. (Fox-Comedy). The first Fox comedy in this theatre and it was surely well received. Most people remembered the Fox comedies at the Majestic and came to see it as much as to see the feature. They were not disappointed. It is a fast one. All classes town of 3,500. Admission 15-30. Henry W. Nauman, Moose Theatre (700 seats), Elizabethtown, Pennsylvania.

WHIRLIGIGS. (Educational-Comedy). The print was in fair shape on this, and was more interesting to our audiences, as it was more complete and not all cut to pieces, making new splices. Tone, good. Fair appeal. Better class town of 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

BEWARE. (Educational-Comedy). A Swiss movement on the part of several yodelers, a dusky one, a near-sighted old man and a girl. Spooks a chicken under the dusky's one's cap. Skeletons, chases. That's it. Most of the stuff is rehashed. All classes town of 3,500. Admission 15-30. Henry W. Nauman, Moose Theatre (700 seats), Elizabethtown, Pennsylvania.

INNOCENT HUSBANDS. (Pathe-Comedy). Star, Charles Chase. Here is a very funny comedy. Based almost entirely on situations and not slapsticks. It will please every fan who likes this kind of comedy. In my estimation it is a knockout. Tone and appeal, good. Sunday, yes. Special, no. Mitchell Conery, Conat Projection Service, Menands, New York.

KING COTTON. (Educational-Comedy). Star, Lloyd Hamilton. Supposed to be a knockout by the critics, but for some unknown reason it failed to produce hearty laughter here in Nazareth. Tone, good. Fair appeal. Better class town of 4,500. Admission 10-20. G. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

Exhibitors Enthuse Over Buster Brown Comedies

STERN BROTHERS, producers of Buster Brown Comedies, released by Universal, are being deluged with letters and wires from exhibitors attesting to the great box-office value of the new Buster Brown comedies.

The following excerpts are indicative of the commendations reaching the Universal home office:

Aaron Saperstein, owner of a chain of theatres in Chicago, wrote as follows:

"I am running this series at the Lexington, Garfield, Lincoln, Palais Royal and Olympia theatres and certainly find them very good drawing cards. I think they are the best comedies on the market today, in fact, they are in a class by themselves. After running the first few we find them to be a good box-office bet."

Sol Best, another Chicago chain owner, reported along similar lines. He said: "I have contracted for your Century Comedies including the Buster Brown series for my three theatres, namely, the Madison Circle, Lawn and Elaine, and feel that congratulations are in order, especially on your Buster Brown series.

"They are in my estimation real comedies, chuck full of funny situations and are real money-makers according to my receipts on the days I run them. At least twenty adults wanted to know when we were going to run another Buster Brown, showing that they appeal not only to children but have 100 per cent appeal."

R. S. Wallace, manager of the Ohio theatre of Alliance, O., sent in the following report:

"Just finished playing the second Buster Brown comedy and want to say that they certainly gave the best of satisfaction to our patrons. They attract the children to the box-office and please both children and adults. Judging from the laughs they get they are in a class with any two-reel comedy on the market. Advise us as soon as the next one is available, as we feel we are giving our patrons a treat when we show them a Buster Brown comedy."

Three More Directors Are Added To Fox Comedy Staff

The West Coast Studios has added three new comedy directors to the staff. They are Lex Neal, who has just completed his first picture under this new arrangement, "A Flaming Affair," Max Gold and Andrew Bennison, who have just completed "Officer of the Day," which they co-directed.

Mr. Neal comes to the Fox studios after having directed several pictures for Buster Keaton.

Max Gold won a promotion from assistant director to that of director. Andrew Bennison for several years was a Fox comedy writer.

Directors Neal, Gold and Bennison are working under the personal supervision of George E. Marshall, comedy director general.

Manager Thinks "Short" Worth Playing is Worth Advertising

THE Evening Journal of Martinsburg, W. Va., contains in a recent issue, a program ad of Crandall's Apollo Theatre, in which Fox News is given nearly as much space as the feature advertised, and in which the News Reel is described as "A feature in itself." The ad further specifically mentions the different features that make up the reels, with the big Intercollegiate Football games being given special prominence in type.

The idea of "plugging" a news reel in feature proportions is that of H. A. Doman, manager of the Apollo, who states that any "short" worth playing, is worth advertising. Doman also uses the advance continuity sheets that come to him carrying the Fox reel contents, and from these makes up special newspaper readers. In these readers he singles out some particularly big feature such as a news "scoop," and plays it up heavily in his copy. The one-sheet listing the "reels contents" is not displayed solely on a lobby board, as is the custom with some exhibitors, but an extra number are placed on boards about town, alongside paper on the feature.

This astute manager is not merely running a theatre, but he is practising the first principle of merchandising by creating in advance, a demand for "one" of his articles in order to sell them all.

12 2-Reelers LAUGH TWELVE MONTHS 24 1-Reelers

KENNETH J. BISHOP Presents

CHESTER CONKLIN

12—NEW-IDEA COMEDIES—12

FATTY LAYMON and CHARLIE DORETY

12—TWO-STAR COMEDIES—12

HANK MANN

12—BIG-TIME COMEDIES—12

12—Comedies—12

CLARA HORTON

SHELDON LEWIS

ERIC MAYNE

ALL STAR

BILL PATON

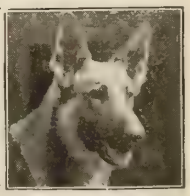
STUART HOLMES

DIRECTED BY AL HERMAN

EILEEN SEDGWICK LIGHTNIN' THE GREAT

12—INTERNATIONAL DETECTIVE STORIES—12

DIRECTION ALVIN J. NIETZ



12—NEW SHADOWS OF THE JUNGLE—12

SELIG'S WILD ANIMALS

12—SINGLE REELERS

CHUCKLES

NOVELTIES—12

FAMOUS STARS IN MOMENTS OF MIRTH

12—SINGLE REELERS

TRAVELOGUES

NOVELTIES—12

ROMANTIC! FANTASTIC!

(Pre-release Engagement Capitol Theatre, New York City)

TENNEK FILM CORPORATION

THE INTERNATIONAL DISTRIBUTORS

1540 Broadway New York Cable: Intertors

Laemmle Says: "Make More Comedies"

Little Feature Prologues

The Editor of Moving Picture World's "Presentations" Department Offers Suggestions for Staging Novelties to Introduce the Little Gems of Your Program—Just as Important as Your Longer Features—Don't Miss Any Showmanship Bets

By Colby Harriman

LAUGH MONTH and the Stage. Two vital factors. Laugh Month is as important as Greater Movie Season, and in some ways supersedes the national movement to the extent that Laugh Month carries with it a definite idea and defines for the producer and exhibitor the bases of his operation. Such definition offers a consistent link between stage creations and exploitation activities. The presentation and prologue producer is one of the favored individuals at this particular time as the stage offers so many opportunities for him to contribute his share of the smiles and happy moments of Laugh Month.

To arrive at some sort of understanding, it is best to analyze comedy as applied to a motion picture and to the stage.

Comedy in a picture depends chiefly upon the situation. The situation which has a "slight value," and further enhanced by clever titles and suitable musical accompaniment attains its purpose.

Wide Range of Expression

On the stage comedy is given a wider range of expression. There is not only the sight value but added to that is the human or personal element, the flesh and blood contact with the character whose voice and physical action co-ordinate to translate the situation in terms of completeness. On the stage as in the picture the situation or the core of the episode is the vital element, and with the development of the standard in the motion picture theatres today, it is no easy task for a producer of a motion picture or of a stage creation to produce comedy situations, as it is essential that there be a unification of all the elements which constitute a sure fire theme or scene.

Where is the line of synchronization between the motion picture and the stage in the motion picture theatre? This question is propounded not pedagogically but to emphasize the point. The line or link is the "sight value" of the stuation. Motion picture audiences depend chiefly upon optical reception for their entertainment and in stage creations the producer must be certain that his productions emphasize the sight value both in color, action and scene. Without the motion picture, the stage offers other attributes in putting over comedy, such as jokes, gags, etc., but these are out of place in a motion picture theatre.

Is Limited on the Stage

Comedy on a motion picture stage is limited. This is due to the precedent which has been engendered in the audiences by past productions. If a producer, during Laugh Month, desires to inject speaking parts and like accompaniments he may be treading on dangerous ground. It has been the experience of many that in production, a scene which is radical in its construction, a situation or attitude which is an extreme departure from the general routine often proves fatal as it fails to "get over." On the motion picture stage we find three elements with which the producer may work which will lend temselves consistently to a synchronization with the motion picture subject. These elements are the song, dance and pantomime.

Suggestions for Prologues

We could write reams on comedy ideas which we have been able to glean throughout the field of production, ideas which would be suitable to motion picture production, but in this brief analysis only a few suggestions can be incorporated. For instance, comedy quartets emulating cartoon features may step out of a specially constructed screen and put over a number. There may be artistic travesties on operatic scenes, futuristic and impressionistic scenes with break-a-way scenery, jazz orchestras in comedy garb and roles blending with a hodge-podge of color and situation, acrobatic novelties including bouncing, jumping acts with lobsterscope effects, grotesque and weird costuming, fast moving eccentric dancing in ensemble formations. These are merely a few high spots but for every comedy picture that is produced there is a sure fire comedy theme which may be taken by the producer and translated into a stage presentation which will carry with it the elements of strict comedy or farce, and secure the laugh desired by all who produce for comedy.

Laugh Month means much and to the producer who concentrates, results of an amazing calibre will be attained.

Change Your Stage Decorations Weekly During Laugh Month

See What Santa Claus Brought!

"The Feud"

(Fox—Comedy—Two Reels)

EVERYONE of the Van Bibber comedies produced by William Fox have been laugh-getters and "The Feud" is one of the very best of the lot. In addition to having all of the characteristics of the others, it has the advantage not only of an American locale for the action but it is also a clever and highly amusing burlesque of a popular type of motion picture plot, the Kentucky feud. This time, Van is shown touring Kentucky in an auto and before he knows it he has bought an estate and the feud that goes with it. By a succession of typical Van Bibber lucky happenings he discovers a hidden treasure and single-handed overcomes and captures the rival band of feudists. There are a lot of highly amusing situations that will keep you chuckling and two absolutely new gags that are "whizzes." A deaf man asks Van the price of his car as the auctioneer is selling the estate and Van shouts $6,000 which is accepted as a bid then the deaf man asks the price of the most expensive car. When Van shouts $15,000 the house is knocked down to him. Later Van locates the treasure from a map that ends with the instructions to grasp your right thumb forcibly with your left hand and let go suddenly. In doing this his elbow hits the spring of a secret panel in the wall. These two scenes are genuinely funny and should convulse any audience as the laughs are spontaneous and unexpected.—*C. S. Sewell.*

"Marvels of Motion"

(Red Seal—Novelty—One Reel)

AS with the previous numbers of "Marvels of Motion" Issue "C" takes several subjects which are presented in normal, slow, reversed and stop motion and trick photography combined. The result is interesting and to the uninitiated baffling. The well selected subjects include shots of tennis champions such as Johnson, Tilden, Helen Wills, Alonzo, Patterson, etc.; a dancing team; roping and broncho riding at a rodeo; Ranger, a remarkable jumping horse, bulldogging and a midget trying to ride a burro. —*C. S. Sewell.*

"The Call of Hazard"

(Universal—Western—Two Reels)

BUILT along familiar "western" lines this Mustang brand two-reeler featuring Fred Humes develops an average amount of entertainment value by its smooth direction, hard riding and snappy fighting. The hero appears as a cowboy who comes to the defense of the daughter of a traveling patent medicine man when she is attacked by a gambler who has cheated her father. Fred secures evidence that the gambler used marked cards and as a result of a fight following an auto chase in which he follows the villain on horseback and takes a short cut he proves by a scar on the man's shoulder that he is a criminal. Fred wins the reward and the girl.—*C. S. Sewell.*

Here They Are!

Call of Hazard, The—Universal.
Feud, The—Fox.
Going Good—Universal.
Gosh Darn Mortgage, The—Pathe.
Live Cowards—Educational.
Marvels of Motion—Red Seal.
Pathe Review No. 1—Pathe.
Salty Sap, A—Educational.
Prep School—Universal.

"The Gosh Darn Mortgage"

(Pathe—Comedy—Two Reels)

THIS is a really funny travesty on the favorite melodrama of the stage and screen, replete with typical Mack Sennett gags and atmosphere. The cast includes Thelma Parr, Peggy O'Neill, Douglas Gerrard, Edna Tichenor, Charles Farrell and William McCall. Eddie Cline directed. The stranger from the city starts the trouble. One innocent country maiden is ignored, another is wooed. The father of the unlucky girl, who already has a perfectly good sweetheart, favors the city chap to save the old home. The unwilling bride puts the veil on the willing bride. Then it passes back and forth several times until the city chap and the favored lover aren't quite sure which girl is which. Of course true love triumphs in the end. There are some good chase scenes and the players are excellent in their roles.—*Sumner Smith.*

"Going Good"

(Universal—Comedy—Two Reels)

A VERY familiar slapstick formula has been followed in this Century comedy starring Wanda Wiley, that of the inventor who is harassed by foreign spies who use bombs and other dastardly schemes to gain control of his invention. Wanda first appears as a girl in overalls scrubbing an auto which runs away and happens to be passing when the inventor, to elude the spies jumps from a skyscraper window and lands on the car. There is a chase and an explosion in which each finds themselves in the other's clothes and finally they land in a house where the furniture is all covered with sheets. Figures keep jumping out and stealing the "paper" but finally the inventor wins and proposes to Wanda. There is nothing new in this comedy but it may prove amusing to the dyed-in-the-wool slapstick fans. It is neither as snappy or amusing for the majority as several of Miss Wiley's recent offerings.—*C. S. Sewell.*

"A Salty Sap"

(Educaational—Comedy—Two Reels)

BILLY DOOLEY scores in this Christie Comedy of a sailor, the butt of all jokes, who comes ashore to collect an inheritance bequeathed to the sappiest member of a family. It is up to him to qualify and this he does by simply acting natural. The evidence is conclusive, particularly when he sets fire to the house and then drowns it in a flood of water from a bath tub faucet he forgot to shut off. Most of the scenes revolve around Dooley while acting natural and other members of the family trying to act nutty. They should canse screams of merriment. Dooley in his make-up looks the part of a perfect fool, so much so that he doesn't have to do much to get the laughs. This subject, however, gives him some good gags and the result is good entertainment. Incidentally, Jack Puffy has a fine part.—*Sumner Smith.*

"Live Cowards"

(Educational—Comedy—Two Reels)

AL ST. JOHN is the chief player in this Mermaid Comedy. Others in the cast are Otto Fries, Virginia Vance, Eva Thatcher, Jack Lloyd and Phil Dunham. The subject follows conventional comedy lines in telling the sad story of newlyweds entertaining their in-laws, with scenes of lions and leopards rampaging the house for a finale. It would be good stuff if it had not been done so often. The actors are capable, the stunts are funny and the action moves with a zip, thanks to the direction of Stephen Roberts and the supervision of Jack White.—*Sumner Smith.*

"Pathe Review No. 1"

(Pathe—Magazine—One Reel)

THE CHIEF feature of this first issue of the 1926 series is a section of Annette Kellermann as a diver before the Knechtel "process camera." It is her second appearance in the Pathe Review and it is much more effective than the first, though that was striking and beautiful. Audiences ought to eat up this issue. Minting the coins of the French Republic is shown under the name of "How to Make Money." Time - lapse cameras register the blooming of American flowers in Pathecolor.—*Sumner Smith.*

"Prep School"

(Universal—Comedy—One Reel)

IN this issue of the Blue Bird comedies Arthur Lake, the featured player is cast as a chap working his way through prep school by peeling potatoes. He pretends that a noted little dancer is his sweetheart and Eddie as a wealthy chap seeks to have some fun by forcing Arthur to ask her for a dance. The dean who likes Arthur has explained the situation and the girl kisses Arthur and gives him all of her dances to the chagrin of Eddie and the other boys. A picture that is up to the standard of the series and should appeal more especially to the growing generation.—*C. S. Sewell.*

"Good Producers Laugh at Combines"—Bishop

By KENNETH J. BISHOP
President, Tennek Film Corporation

IT has been my experience that the more talented a showman is, the less he fears combines. The older theatrical men who have watched the many attempts of combinations to "tie up" the theatres of the country in all the different fields of amusements, whether it be the legitimate drama, musical comedy, burlesque, vaudeville or even the fight of the circuses to hog certain territories to the complete exclusion of rival organizations, are perfectly satisfied that real monopoly in the theatre world is an impossibility.

You only have to hark back to the days when Klaw and Erlanger seemed to have the whole theatrical business in the hollow of their hands, probably the nearest approach to a successful combine that the theatre has ever known. Even in those days certain independent producers who gave the public what it wanted managed to make big money and play many of the best theatres, while the smaller independents confined their bookings to the many small circuits of theatres and broke their long jumps with the little one-night-stand magnates who either refused to tie up with a circuit or were not invited to the party.

But the most interesting thing about the Klaw and Erlanger combine from our viewpoint during the present fight for theatres now going on in our own midst is the ease with which it was split wide open by the Shuberts. Theatres were shot up like Florida bungalows opposite the K. and E. houses in every important city and there was a wide open market created during the very years that the combine expected to see their carefully laid plans succeed.

The history of every branch of the show business presents instances that prove how impossible it is for any group of producers and exhibitors to monopolize it. There will always be circuits. This we know from past history. But as long as there is more than one circuit; as long as there are newspapers and magazines to tell the public about meritorious productions; as long as there are clever producers creating pictures the people want to see; popular directors, players and authors that know how to guide the golden stream to box-office windows, we need have no fear of combines.

New producers, new directors, new authors, new stars, new players and new theatres enter our chosen field every day. Also, the contracts the old ones have signed and are now operating under terminate daily. Where is the business genius who can control the raw stock, the finished product, the distribution, and the market for such a product?

Right at the present moment it seems to me that the biggest opportunities for independent producers and distributors, who are not prepared to invest hundreds of thousands of dollars in single productions, are in the short subject field. Short comedies, especially, offer splendid opportunity for large quick returns. If you asked me what the exhibitor needs most today I would say "novelty", and the short subject is his only salvation when it comes to varying his program.

That is the reason that Tennek Film Corporation has adopted the slogan: "A Short Subject, Not A Short Sighted, Policy" or "Variety Is The Spice Of Programs." We are placing great importance on our different series of two-reel comedies and striving hard to make them out-of-the-ordinary. With Fatty Laymon and Charley Dorety, Hank Mann, Chester Conklin, Bill Patton, Stuart Holmes and Clara Horton as stars we have personalities that allow us to introduce wide variety into our different series, while Eileen Sedgwick and the police dog Lightnin,' Queenie the tiger, and the Selig wild animals, the laugh subject, Chuckles, and the Honeymoon Travelogues give us the opportunity we need for interesting novelty pictures.

We fear no combines and can honestly see no reason why anybody in our very exceptional industry need fear them either.

Sterns Offer Prizes for "Laugh Month" Exploitation

SPECIAL prizes to exhibitors are offered by the Stern Brothers for exploitation stunts used with their product during Laugh Month, it was announced this week. The product includes the Buster Brown productions and the Century Comedies released by Universal.

Therewil be three prizes of $25 each, one prize of $15 and one of $10 allotted as follows:

For the best exploitation of a Buster Brown Production during Laugh Month, the Stern Brothers will write the exhibitor a check for $25. The next best Buster Brown exploitation will get $15 and the third best, $10.

For the best exploitation stunt on a Wanda Wiley-Century Comedy, the Sterns will award $25. A similar prize wil be given for the best stunt on an Edna Marion-Century Comedy.

"We hope this will lend additional incentive towards the advertising and exploitation of Short Product during Laugh Month," assert the Sterns. "Many exhibitors realize what god box-office tonic even the simplest exploitation of Short Products means, but far too many theatre men are indifferent on this score. It has been proven time and time again that One Dollar invested in good exploitation is good for Two at the box-office. One hundred per cent on your money is a pretty good return.

"The Buster Brown Productions are ideal subjects for exploitation. Besides offering a variety of national clothing, shoe, hosiery and other ready-made tie-ups, they offer unusual opportunities for any stunt with a child, or toy angle. Reports from various sections of the country are pouring in confirming their availability for simple and effective exploitation."

It is pointed out by the Stern Brothers that exhibitors competiting for hese prizes should send in an account of what they do, with pictures or other material there possible, to the Stern Brothers, 730 Fifth Avenue, New York City, and also to the Contest Committee of the National Laugh Month, 218 West 43rd Street, New York City, as exploitation stunts done during Laugh Month are in line for the previously announced Laugh Month prizes. In case of a tie, the Stern Brothers will award duplicate prizes.

F. HERRICK HERRICK, Director and Producer of the Herrick Productions, "on location" in the making of "Keep It Up" which Davis Distributing Division will put out.

Always Advertise Your Short Features

Signing of the Locarno Treaty Shown Exclusively by International News Reel

MOTION PICTURES of the signing of the Locarno Peace Treaty, the making of which created almost as great a sensation as the ratification of the pact itself, are being shown exclusively by International Newsreel in leading motion picture theatres throughout the country.

When the plenipotentiaries of the great European nations gathered in the historic Gold Room of the British Foreign Office and attached their signatures to the Treaty, the most important event of history, since the signing of the Armistice, took place.

Motion picture cameramen from all over the world had followed the great men of the seven European nations through all the stages of the preliminary proceedings at Locarno. Very few realized, however, that it would be possible for a single cameraman to invade the sacred precincts of the Foreign Office in London to record for posterity the actual signing of the Treaty, designed to end war for all time in Europe.

To the consternation of the conservative English press, certain motion picture cameramen were admitted when the pact was signed and the epochal pictures that they made were secured for exclusive distribution in the United States by International Newsreel.

When it was announced that through their enterprise International Newsreel had the exclusive rights in America for the pictures, a great hue and cry was raised by competitors. Not only was the British government appealed to, but the influence of Premier Mussolini, of Foreign Minister Stressemann, of M. Briand, Stanley Baldwin and Austin Chamberlain was sought in an effort to permit others to show the films. When those efforts failed, the State Department at Washington was also appealed to but all attempts met with the same response—That International Newsreel had secured the exclusive rights and was entitled to all the benefits therefrom.

Under heavy guard, and protected by big insurance, negatives of the pictures were brought to this country aboard the Steamer "Homeric."

Prints were made and sent to all parts of the United States and the pictures are now being shown in the important theatres in every town and city.

The exclusive presentation of these pictures in this country by International Newsreel is regarded as one of the most outstanding "beats" in newsreel history.

"Entertainment First" Will Be Producers' Slogan

THAT the majority of picture producing companies will strive for "entertainment first" in their new season for 1926, and for art in pictures as an incidental consideration, is the belief of Al Christie, prominent comedy producer, maker of the famous Christie Comedies, Bobby Vernon Comedies, Walter Hiers Comedies and Jimmie Adams Comedies released by Educational, who bases his claims on the fact that the most popular pictures of the past year have been the big comedy successes.

That these pictures have been the most successful from a popularity standpoint, according to Christie, is proven by the lists which have been made up of the pictures which made the most money for the exhibitors in 1925.

"Gradually the industry has swung back to its first principles," says Christie, who himself is a pioneer and who should remember the early days of filming. "Those first principles of making pictures were 'entertainment' for the masses, whether it was in comedy, romance or melodrama. We are in a business of selling entertainment to the public, and when such pictures now and then achieve artistic merit in addition to their entertainment qualities, so much the better. But first of all they have to be entertainment to register successfully with the public and the exhibitor.

"Because the industry has been convinced of this important consideration in picture making, I believe 1926 will see more companies striving for 'entertainment first' and losing less money striving for art. Incidentally, by reaching out for entertaining pictures, they will probably happen on to art more often.

"It is not necessary to enumerate the pictures which have been the most popular this past year. But if you will stop to think over the pictures you enjoyed the most it is very likely that your favorites will fall into the 'entertainment' class whether they were hilarious comedies, romantic love stories or thrilling melodramas."

EVEN THE ANIMALS ARE IN ON IT—and Neely Edwards, who's making Bluebird comedies for Universal, sees to it that they know what it's all about.

Switching the Spotlight to the Exhibitor

Edited by Sumner Smith

Buckley Helps Albany Elks Raise $1,500

IT took C. H. Buckley, owner of the Leland and Clinton Square Theatres in Albany and the Empire in Glens Falls, to devise a means that easily resulted in the Elks Lodge of Albany raising more than $1,500 that provided Christmas joy for hundreds of boys and girls in the Capital City. When Mr. Buckley learned that the lodge was looking around for the necessary funds, he talked over things with his manager, Alex Sayles, a former newspaperman. The two conceived the idea of a Sunday night show to which every member of the lodge was invited. The feature, as it was disclosed by Mr. Buckley, was to be "Bonds of Happiness," with a suggestion that the evening would be one of pleasant surprise. The Leland, where the entertainment was held, was packed from pit to dome long before the entertainment got under way. It started off like a regular show, a news reel and then a comedy. Then came the surprise, as Judge Daniel H. Prior appeared on the stage and in a very effective speech outlined the needs of the lodge. Within fifteen minutes he had disposed of $1,500 in "Happiness Bonds" and the money was available for the happiness that came to the poor children of Albany on Christmas morning. After the speech and the money had been subscribed, the feature picture of the evening was given.

Clarence Gardner, owner of the Pine Hills Theatre in Albany, is not averse to taking on another theatre, providing that he can secure just the sort he wishes. He admitted the other night that he has been looking around for another house which may become the nucleus of a chain.

The seven-piece orchestra at the Strand in Schenectady has been discontinued. From now on music will be provided by the organ with Mrs. Gettys presiding at the console. The ten-piece orchestra at the neighboring State Theatre, also a Farley house, will be continued.

Between trying to do his Christmas shopping and doping out entertainment that would put crimps into opposition houses, John Garry, manager of the Empire in Glens Falls, was heard to admit the other day that he will be glad when Christmas is a thing of the past.

The many exhibitors who booked in times past with Mrs. Fred M. Garfield, formerly Marie Wheeler, manager of the Merit exchange in Albany, will extend congratulations and best wishes over the birth of a son. Mrs. Garfield is now residing in Jamestown.

A little bit of advertising and a little bit of Christmas cheer must be the motto of Julius Byck, owner of the Rudolf Theatre in Tannersville. For all of Mr. Byck's friends in Albany have received postcards carrying a picture of the theatre along with the words "Merry Christmas."

Saranac Lake is to have a new theatre opening about January 15. The owner, L. M. Sanschagrin, was along Film Row the past week on his initial booking trip. Mr. Sanschgrin said that he would conduct a contest in the near future in order to choose a name for his house. The theatre came about through a shift that recently occurred in Saranac Lake, leaving Mr. Sanschagrin with a vacant building on his hands. He decided to convert the building into a 400-seat theatre, to which he will charge a 25-cent admission. The house will run six nights a week and there will be an orchestra of three pieces.

Among the out-of-towners along Film Row just before Christmas were Fred Herbs of the Strand in Philmont and W. F. Kennedy, of the Lyceum in Champlain.

The Barcli in Schenectady, managed by Frank Braymaier and one of the Farash houses, will go into second runs on January, with four changes to the week. The house was recently opened after having been closed for several months and has been running to split weeks.

The church of Notre Dame in Schuylerville is $150 better off because of the minstrel and picture benefit recently given at the Broadway Theatre, run by Mr. and Mrs. A. E. Milligan in that village. The Milligans are a whole souled couple always ready to help out the needy, whether it is a church or an individual.

Mr. and Mrs. Charles Sequin of Rouses Point, owners of the New Liberty Theatre, are back home after a little vacation with friends in Vermont. Mr. and Mrs. Sequin stopped over in Albany and visited many of the exchanges.

H. Russell Emde, former manager of the Griswold in Troy, has been promoted to the position of resident manager of Proctor's Palace Theatre in Newark, N. J. E. M. Hart, who was formerly in charge of Proctor's Theatre in Troy, and who has also been connected with Proctor houses in Albany and Schenectady, will succeed Mr. Emde as resident manager of the Proctor house in Mount Vernon.

The Rialto in Glens Falls came out a week or so ago with a big newspaper advertisement announcing a Christmas present to the residents of Glens Falls in the shape of reduced admission prices to the theatre, effective at once. A special school children's performance was also given during the past week by the theatre on one of the afternoons.

Employees of the Clinton Square, Leland and Empire theatres, operated by C. H. Buckley of Albany, tucked away a shiny five dollar gold piece on Christmas Eve, the gift of Mr. Buckley.

Fred Mossert of the State in Glens Falls seems to be having much success these days in running quite a number of Westerns. Like all theatres, however, in Glens Falls, the State fell off during the holiday season, the slump being augmented by a two weeks' mission that attracted as high as 2,110 persons a day.

Now that he is getting out a "Reel News" for the Strand group of houses in Albany and Troy, Tony Veiller, manager of the Mark Strand, may be heard talking as glib as can be these days about make-up and editorial position. But, then, Tony was a newspaperman so he may be pardoned.

Lew Fischer is a bit chesty these days, but there is a good reason. He has just finished redecorating his theatre in Hoosick Falls, and the job is so pleasing that he can not refrain from mentioning it to everyone whom he meets.

"The picture theatre business may be all right," remarked John J. Walker, former owner of the Barcli in Schenectady, the other day, "but there certainly is nothing the matter with the Florida real estate game." And with that Mr. Walker shoved $1,600 through the wicket, his profits for the week. Mr. Walker is the Schenectady representative of Florida interests.

It has been definitely decided to name no manager at the Strand in Schenectady. Frank S. Learnan, formerly connected with the State Treasurer's office in Albany, has been named as assistant to James Roach, and between the two it's a safe bet that the Strand will be well looked after.

Congratulations to Peggy Steers. She is now Mrs. Samuel Baker and is back from a honeymoon to Boston and other points. Mrs. Baker was formerly cashier at the Albany Theatre in Schenectady.

South Utica is to have a new picture theatre by Max Lichtman of Utica and Moses Cohen of Old Forge. The theatre will seat 950.

There is one exhibitor in Northern New York who doesn't worry over telephone calls and never asks for a reverse charge. He is J. H. Grappotte, who not only runs the theatre in Cape Vincent but is also the local manager for the telephone company.

Mama Spank

IT occurred at the Mark Strand Theatre in Albany, N. Y. The theatre was well filled. The organ was softly pealing. The air was surcharged with the intense interest of a love scene between the two leading characters on the screen. Then, as if out of a clear sky, and seemingly from nowhere in particular, came the words, "Mama! Mama!"

Patrons shifted uneasily in their seats. Another "Mama!" and the mystery was solved, as a woman, her face reddened in confusion, made her way out of the theatre, but careful, oh so very careful, not to again squeeze the talking doll under her arm and which was to become the prize gift to a certain little girl on Christmas morning.

One Worry

CLAUDE FISH of the American Theatre in Schenectady has few worries. One is the carelessness shown by some directors.

For instance, he recently played a picture which in one scene showed burglars working in the dead of night, but outside could be seen a couple of sparrows pecking away in gathering their meal from the pavement. And if that wasn't bad enough, there came a picture where the heroine plunged head foremost into a pond and then was shown emerging with the finest marcel in the world. Another one was where the hero enters wearing a straw hat, which he hangs on a hatrack, and then goes over before the fireplace and rubs his chilled hands before the blaze.

Massachusetts Theatre Divides Day's Receipts Among Employes

THE Franklin Park Theatre in Dorchester, Mass., celebrated the third anniversary of the Christmas Fund Day on Dceember 17. The entire day's receipts were divided equally among the employes. After the close of the evening performance a banquet took place on the stage.

Fred B. Murphy, proprietor of the Alhambra and Quincy theatres at Quincy, plans to construct a theatre at Wollaston. He has obtained a site comprising 96,600 feet of land. Of the 250 feet frontage for the theatre 25 feet will be for the lobby. The rest of the space will be or stores.

Damage of more than $1,000 was caused in the Phelps Theatre at Southbridge as a result of water being turned on in the boiler all of one night. The water circulated all through the structure and escaped through petcocks.

Charles Morse is the new manager of the Liberty Theatre in Dorchester, which recently changed ownership. He formerly was at the Atlas Theatre in Adams and the Strand Theatre, Watertown.

The Magnet Theatre, 301 Washington street, Dorchester, has been acquired by new interests and Reginald Morse has been appointed manager. Mr. Morse formerly was in charge of the Roxbury Theatre.

The State Theatre in New Bedford, a former "white elephant" but changed into a great success under the management of Theodore B. Baylies, is to have a fifteen-piece orchestra. Ray Cavanaugh will be the director. It is planned to have the orchestra ready soon after the holidays.

The presence of two firemen, who had dropped in for an inspection, prevented a panic in the Premier Theatre at Lawrence when a reel of film caught fire and exploded. Fred Sweet, operator, and Daniel McDuffy, his assistant, suffered burns and are in a critical condition. When the explosion occurred there was a rush for the rear of the house, but the two firemen succeeded in diverting the throng to the side exits.

Thomas B. Lothian has just completed twenty-five years of service as manager of the Colonial Theatre, Boston. He has been in charge since the opening of the Colonial on December 19, 1900. Mr. Lothian began his career at the Columbia Theatre when it was opened 35 years ago. Later he became assistant manager of the Boston Museum after which he came to the Colonial.

Al Newhall, managing director of the Mark-Strand Theatre in Lynn, co-operated with a Lynn newspaper for the entertainment of 4,000 children one day during Christmas Week.

Exhibitors through the Bay State are experiencing difficulty in obtaining suitable attractions for their special shows on New Year's Eve. Most of them want tab shows, but this season these are few and far between. As a result of this shortage of the miniature "girl shows," exhibitors have found it necessary to prepare programs of photoplays and vaudeville.

The name "Gordon" has been obliterated from the front of the Washington Street Olympia Theatre in Boston. In fact, the entire front of the building is being given a new dress, including the installation of new signs and a marquee.

A stage has been constructed at the Capitol Theatre in New Bedford and prologues and vaudeville are being presented in addition to photoplays.

Reginald V. Tribe, formerly manager of the Empire Theatre in New Bedford, now is city editor of the Times in that city.

Mrs. Marcella Driscoll, auditor for the E. M. Loew circuit of New England theatres, is recovering from an extended and serious illness and soon will be greeting her many friends at the Loew office. Miss Elizabeth Roberts, formerly assistant to Mrs. Driscoll, now is secretary to Rose Frisco, Boston booking agent.

Dan Finn, former manager of the Olympia in Lynn and long connected with the Gordon circuit, occasionally visits the scene of his former success—Lynn—when he can spare time from his own circuit in Connecticut. Mr. Finn now is associated with Louis Gordon, nephew of Nathan Gordon, head of the former Gordon circuit, in the operating of a number of theatres. Messrs. Gordon and Finn plan to acquire theatres and build up an extensive circuit in the Nutmeg State.

Tacoma Showman Hears Chimes

MANAGER George C. Greenlund of the Rialto Theatre, Tacoma, Wash., has become a benedict. The wedding bells rang recently at his marriage to Miss Alice Piercy, former organist at the Rialto. If Mr. Greenlund is as successful in makiing his home happy as he is in pleasing his patrons, he is assured a long life of happiness.

Floyd E. West, who has managed a number of the leading theatres in the Northwest, has resigned from the management of the Kay Street Theatre, Tacoma, to open a new house in Sioux City, Iowa, for the Harry Arthur interests.

Manager Lloyd Dearth of Pantages has recently signed a contract with Fox for all of that company's Tom Mix features.

Seattle and the Pacific Northwest has been greatly interested in the condition of J. G. Von Herberg, director of the Jensen-Von Herberg interests here. Mr. Von Herberg, who has been seriously ill in an eastern hospital, hopes to be well enough to return with Mrs. Von Herberg, to spend Christmas holidays with their children, before taking the advice of his physicians to spend the winter in the South.

A. B. Miller, for a number of years director of a successful chain of country stores, has entered the exhibition field with the purchase of the new Rainbow Theatre at 85th and Greenwood.

Arrest Cleveland Man Because of Raffle

ROY GOLDBERG, manager of the Circle Theatre, Cleveland, Ohio, was recently arrested. When "The Clash of the Wolves," featuring Rin-Tin-Tin, opened at the Circle, Goldberg attached coupons to each admission ticket, entitling the holder to a chance at winning a valuable police dog, at a drawing which was scheduled to take place on the stage of the theatre the day the film closed. However, Bert Griffin, who is assistant police prosecutor in Cleveland arrested him on the charge of conducting a raffle. But, anyway, it resulted in record business for the week.

The Grand Theatre, Akron, Ohio, after having been thoroughly revamped and the third balcony removed, has been reopened by Charles Brill, of the Brill Amusement Company, which also controls and operates the Miles Royal and Empress theatres in Akron. This has reduced the capacity to 1,200.

The LeRoy Theatre, Portsmouth, Ohio, a Keith house under management of Gilbert Heisel, has been formally opened, as has also the Overlook Theatre, a straight picture house in suburban Cincinnnati.

L. B. Wilson, popular manager of the Liberty Theatre, Covington, Ky., just across the river from Cincinnati, was host to Covington newspapermen and newsboys during a recent showing of "The Last Edition."

Another Dayton, Ohio, manager has come forward in the role of the Good Samaritan, in the person of Claude Miller, manager of the Strand Theatre, who gave a morning matinee performance of "Clothes Make the Pirate" just before Christmas and admitted all children in exchange for articles of staple food, which he turned over to the Salvation Army for distribution among the poor on Christmas morning.

The Palace Theatre, Hamilton, Ohio, for several weeks prior to Christmas, sold books of none 40-cent admission tickets for $2.50. They were purchased freely to be given as presents.

Pittsburgh Showman Pastes Own Paper

THE fellow who hangs out all the paper for the Cameo Theatre, Pittsburgh, is Joseph Leonard. Does it all himself. From the looks of the town, one might surmise that the Cameo had ten advertising men.

One of our most charming theatre owners is Mrs. George Dawson of the Colonial Theatre, Beaver Falls. Mrs. Dawson has the happy faculty of making the visitor feel at home, and to those who visit the Colonial on business there is an atmosphere of welcome that seems to spell 'Come Back Again."

E. R. Lohr has sold the Cameo at Butler to Mrs. Margaret Brock, who formerly conducted a theatre at Herminie. The change in ownership took place on December 4.

Recent out-of-town exhibitor visitors to Film Row included: Jake Linn, Fairmont; O. J. Sybert, Moundsville; Theodore Mikalowsky, Masontown; and Mr. Nelson, Fairmont.

David Victor, manager of the Victor, McKeesport, who has been honeymooning on the West Coast since October, is expected back on the job by the first of the year.

Paul Kirchner, who recently took over the Grand, Latrobe, has completed extensive alterations, all of which were consummated without closing the house. The theatre has been done over inside and out and presents a most pleasing appearance. The improvements cost Mr. Kirchner in the neighborhood of $15,000. He is making good at the Grand, a house of 700 seats.

Majestic Theatre in Buffalo Sold, Cornell Plans Another

THE Majestic Theatre at Pearl and Genessee streets, Buffalo, has been sold through the McNaughton Realty Company to A. Victor & Co., furniture dealers, who will raze the structure and on its site erect a modern business building. However, the lease has over a year to run so the present policy will continue for some time. Dr. Peter C. Cornell, manager, says plans have been made to acquire a site for a new Majestic.

The common council of Elmira, N. Y., is soon to consider the ordinance providing for the legalizing of Sunday picture shows in the southern tier town. The ordinance was introduced at a recent meeting by Alderman John B. Sheehe. Much opposition is expected.

A bowling team has been organized at the Victoria Theatre and now is ready to challenge teams from any Buffalo neighborhood house. In the personnel are Arthur L. Skinner, manager; Al Cook, violinist; James Edstrom, doorman; Frank Smith, electrician; John Raszaja, organist, and Anthony Raszeja, 'cello.

Rochester theatregoers got a real bargain this week when Manager Arch McCallum sold books of tickets to Fay's Theatre offering Christmas shoppers two dollars worth of ducats for one. The books went like hot cakes, of course.

John R. Osborne, at the solicitation of the local Parent-Teachers' Association, will begin Saturday morning picture shows for children soon after the first of the year at the Family Theatre in Batavia.

Lawrence J. Carkey has been placed in charge of the Shine interests in Lockport, N. Y. Johnny Maxwell, formerly at the Ellen Terry, Buffalo, has succeeded Mr. Carkey as district manager at Little Falls, N. Y.

J. J. Lanigan has completed negotiations for the sale of the Hi-Art Theatre in Lockport to Publix Theatres, Inc., the theatre operating unit of Paramount. The deal had been pending for several months. Paramount will take charge on January 3.

A permit has been granted by the Buffalo city council for the new Shea house at Kensington and Bailey avenues, which will be erected at a cost of $500,000. A small delegation opposed the permit.

Plans are being drawn for the community theatre which Hager, Askey-Forrest, Inc., will build at Main street and West Northrup place. This house will be ready for opening in August, 1926.

George Biehler plans to open his beautiful picture theatre in Hamburg about January 15. Finishing touches now are being placed on the house.

Jim Cardina opened his remodeled and redecorated Glen Theatre in Williamsville this week.

Mitchel Fitzer of Syracuse has signed up for the Warner Brothers and Fox programs for the new Kenmore Theatre which he has leased in Kenmore, N. Y., and which will be ready for opening in a few weeks.

Providence, R. I., Aids Christmas Club

EXHIBITORS in Providence, R. I., are generously aiding the Empty Stocking Christmas Club. The E. F. Albee and Victory Theatres, through the courtesy of Harry Crull, general manager, have been placed at the fund's disposal as in former years. The Strand Theatre, through Ed. Reed, managing director, also has co-operated by donating the house again this year. In the absence of her husband, who is ill, Mrs. Ed. Fay has donated Fay's Theatre for the Sunday night benefit concert for the fund. Other exhibitors have co-operated by allowing collections to be taken at their theatres.

The Rivoli Theatre Corporation, to be located in Providence, where it will conduct picture theatres, has been granted a charter by the secretary of state. The authorized capital stock is 110 shares of common stock.

A jury verdict of $8,504.44, awarded to Samuel Fudin of Lowell, Mass., on November 18 last at Providence, in his suit against Benjamin Kane and the Strand Amusement Company of Providence, seeking to recover for alleged deceit in connection with a $25,000 real estate transaction at Oakland Beach, has been overturned by the superior court. The court filed a decision granting motions of the defendants for a new trial.

Maine Theatre News

The motion picture theatre at Kittery, Me., was destroyed by fire on December 18. The entire block in which it was situated also was destroyed.

Calgary Showman Has Plan to Please All

A UNIQUE program arrangement was carried out by Manager John Hazza for the Capitol Theatre, Calgary, Alberta, during Christmas Week when he presented a special feature picture at matinees only and then split the week with two other features for evening performances. The matinee picture, as a treat for juvenile patrons, was "Old Clothes," starring Jackie Coogan. For the first half of the week "Exchange of Wives" was the feature for night shows, and for the last three evenings the attraction was "Shamrock." The plan worked out to advantage in suiting all tastes.

Manager D. C. Brown of the Regent Theatre, opened with a special engagement of "Little Annie Rooney" starting December 21, performances being held continuously from noon to 11 p. m. The previous attraction at this downtown house was "The Iron Horse," which played to fine business for three weeks. Before that "The Freshman" drew the crowds for five weeks.

Fred McLennan, manager of the Brock Theatre, Brockville, Ontario, recently presented a repeat engagement of "Charley's Aunt" for two days, the previous occasion on which the feature had been shown at the Brock Theatre being less than five months before. The return run was even more successful than the first presentation, which is going some for a city of 10,000 people.

A ten-piece orchestra and an extra picture now take the place of five acts of vaudeville at the Capital Theatre, Ottowa, Ontario. Manager P. Kehayes has placed the musical band on the stage of the theatre in a new scenic setting and double-feature bills are now the vogue, programs being changed weekly.

Manager Joseph Franklin of B. F. Keith's Theatre, Ontario, spent the week of December 14 in New York City looking over both vaudeville and picture bookings for coming weeks. The Keith house was crowded on the morning of December 19 when a big show was presented for all the orphans.

Two More Missouri Theatres Go Under Producer Control

TWO more Missouri theatres have come under producer control—the Princess and Kennedy Theatres of Kirksville, Mo., which have been acquired by the Midwest Film Distributors, Inc., a Kansas City corporation. The Princess seats about 800, while the Kennedy, a new house, will seat about 1,000, according to C. E. Rhoden, manager of Midwest. Jack Moore, former exhibitor of St. Joseph, Mo., will manage the theatres.

The new Baltis Theatre, Thirty-fifth street and Indiana avenue, Kansas City, was opened this week by S. L. Potter. The House, a suburban theatre, will seat about 800.

"I intend to prove an old fact that if patrons are given the best pictures obtainable there will be no need to worry about business," said Mr. Potter.

The Empire Theatre, Maryville, Mo., which was damaged by fire the other day, will be reconstructed and redecorated for an opening in the near future, according to reports reaching Kansas City.

This week saw the largest number of out-of-town exhibitors along Kansas City's Film Row in many months. Among them were: F. W. Meade, Meade Theatre, Kingman, Kas.; Walter Wallace, Orpheum and Lyceum, Leavenworth, Kas.; Charles Goodell, Pastime, Ottawa, Kas.; T. D. Peal, Grain Valley, Mo.; John Hostettler and William Rencke, Hostettler interests, Omaha, Neb.; M. W. Hubble, Hubble Theatre, Trenton, Mo.; W. P. Cuff, Strand, Chillicothe, Mo.; Mrs. H. Winkle, Main street, Lexington, Mo.; R. B. Christian, Byers and Casino, Excelsior Springs, Mo.; Barney Dubinsky, Tootle, St. Joseph, Mo.; Edward Peskay, Penn and Rivoli, St. Joseph, Mo.; J. R. Burford, New Burford, Arkansas City, Kas.; H. Rogers, Columbia, Wamego, Kas.; S. B. Hyter, Kansas Theatre, Kiowa, Kas.; L. Brenninger, Cozy, Crystal, Best and Gem, Topeka, Kas.

The Orpheum Theatre, Kansas City vaudeville and picture house, which tried out a two-week policy this season, will revert back to its former policy of one week, Lawrence Lehman, manager, announced this week. Two weeks of one program has not proved popular with patrons, it was said.

Kansas City exhibitors were given something to ponder over this week when it was announced by Walter A. Beseck, superintendent of buildings, that a city ordinance prohibiting persons in theatres from standing in passageways to aisles would be strictly enforced. The ordinance heretofore has not been enforced.

"If the interpretation of the ordinance means merely that passageways are to be left open, we expect to comply with that, but if it means that persons will not be allowed to stand in foyers or other places away from the aisles, then we will oppose such a measure," said R. R. Biechele, president of the M. P. T. O. Kansas-Missouri.

The Globe Theatre is the next Kansas City house to fall in line in staging Charleston dancing contests. The preliminaries, staged in the earlier part of the week, attracted much curiosity, from a box office standpoint, in the finals to be staged Friday night.

Vermont Theatre News

The engagement of Miss Helen D. Latchis of Brattleboro, to Ernest Anderson of Worcester, Mass., and Boston, has been announced by her parents, Mr. and Mrs. D. P. Latchis. Miss Latchis is manager of the Latchis Theatre at Brattleboro and head bookkeeper of her father's circuit of theatres.

Weil Joins Louis Laemmle in Chicago

HIS many friends in the film trade are extending congratulations to Lew Weil, managing director of the Bryn Mawr Theatre for four years for the Gumbiner circuit, who has resigned to go with the Louis Laemmle circuit as managing director of the houses at Highland Park, Ill. Weil started sixteen years ago with Harry Powers as an office boy in the Powers theatres and has been identified with the picture industry ever since in the Chicago territory. He will give his personal attention at Highland Park to the new Alycon Theatre recently opened by Will Pearl, who leased the houses to Louis Laemmle and his associates. Mort Goldberg will succeed Weil at the Bryn Mawr after this week.

Only one new theatre was announced for the Chicago territory last week. W. C. Magee, owner of the Echo Theatre at DesPlaines, will build a 750-seat movie theatre on the site of the present theatre. One wall of the old theatre will be used and the house will have some novel lighting effects that Mr. Magee has worked out. The interior color scheme will be black and silver. It is expected to be ready for early opening next spring.

The Elgin Theatre Company of Elgin, Ill., has reduced its capital stock $90,000, according to word from that city.

C. C. Pyle, exhibitor of Urbana and Champaign and manager for "Red" Grange, the football marvel, has been sued by C. Howard Crane, theatre architect of Detroit, according to the Evening Post, for $1,217.06, which he claims is due him for theatre plans for the Champaign theatre built in 1921 by Pyle. When the papers were filed Grange was made a garnishee defendant. The case has been set for December 30.

"Happy" Meininger has resigned as manager of the Forest Park Theatre of the Aschcher circuit and will spend some time in Pond du Lac, Wisc., and may locate up there for the winter.

The Joliet Theatre of the Rubens circuit, now affiliated with the Mid States, is rapidly being completed and is expected to be ready for opening about March 1. The house will seat about 3,000 and will be used for pictures, presentations and vaudeville. Al Sobler, in charge of publicity and presentations for the circuit, reports the holiday business of the Midwest as very good and the policy of showing presentations and feature films is being followed out in the leading houses of the big circuit.

The new Ritz Theatre on the West Side has changed its policy. Instead of three changes a week they will be made five times a week in the future. Business for the nw house hase been on the upgrade during the past month.

C. B. Sawyer and Walter Durham of the Eastern Illinois Theatre Circuit, will soon open another movie theatre at Streator, Ill.

The Schoenstadt circuit has completed plans for remodeling the California Theatre at 3934 West 26th street. They will spend $400,000 on the house, adding a new stage, balcony, foyer and more seats to the main floor. The orchestra pit will be enlarged and the projection room brought up-to-date. The house then will seat 2,750.

With the purchase of the vacant property at the southeast corner of Crawford and Maypole avenue, the National Theatres Corporation, of which Cooney Brothers are the directors, has completed the purchase of the ground needed for the huge new theatre, the Paradise, they are building at that location. The price paid for the vacant ground was $250,000, subject to $28,200. The new Paradise will seat 4,000 and is expected to be ready for opening next October. The theatre building will be financed by a first mortgage bond issue, according to Harry Guyon and H. P. Sinden, who handled the transaction, which will represent an investment of $1,500,000.

The Capitol and Stratford theatres of the Cooney circuit will put on big New Year's shows at reserved seat prices. Other theatres in the Loop and residence sections are following the same plan.

Lubliner & Trinz have started Saturday matinees for the school children. They also have started an ushers' school in the new Harding Theatre Building. Speakers from the various departments address the young men on the different phases of theatre management.

Herman Nelson of the Star Theatre at Quincy has gone to California with his family for the winter.

D. L. Woodward has sold the Lyric at Jewell at Arthur Ziehl.

George H. Shouse has taken over the management of the Crescent at St. Francisville, Ill.

Balaban & Katz has declared dividends on the common stock four months in advance, January to April. The stock pays 25 cents monthly and is selling around 70 now.

Harry Moss has bought the Commodore Theatre at Irving Park boulevard and Albany avenue. In exchange he gave some property at Austin boulevard and Fulton street. For the present there will be no change in the management of the theatre.

Harry Miller, Madison street exhibitor, has added the Palace Theatre at Wauconda to his chain.

L. O. Beck of Akron, Ohio, plans a combination theatre and dance hall in Chicago that will cost $1,000,000 to complete. If the new theatre is successful, others will be built in the Chicago territory, according to his announcement.

James Govomas now has four theatres in his circuit. The new Milo, opened last month, the Crown, the 18th Street and the Stadium, all on the South Side.

Peter Kitcros has assigned the twenty-five-year lease he held on the theatre at 509-511 Crawford avenue to Julia Vegmann for a total term rental of $108,000.

Dr. A. C. King is now owner of the Grand Theatre at El Paso, Ill. and was in the Chicago market last week booking features for the new house.

Nate Ascher of the Ascher circuit is going to name the new houses added to the circuit after members of the Chicago Civic Grand Opera Company. The first house so named is the Hackett Theatre, after Charles Hackett, a well known member of the cast.

New Michigan House Opens Saturday

THE New Lancaster Theatre, 10535 West Jefferson avenue, in River Rogue, Mich., is to be opened this Saturday. It is a 2,000-seat house with a Wurlitzer organ and the latest effects. It will play a combination policy of pictures and vaudeville.

Lew Cohen of the Colonial Theatre and Phil Kaplan of the Theatrical Advertising Company are planning to leave early in January for a vacation of several weeks in New Orleans.

The Garden Theatre in Muskegon is involved in litigation, and until a court decision is made sometime around the first of the year its ownership rights are in doubt. George Murphy is the present lessee and operator. He is continuing pending a court decision.

Kimmell Brothers, who operate theatres in various suburban communities near Detroit, have started the erection of a 1,500-seat theatre on Warren avenue near the plant of the Lincoln Motors. It will be ready in June, according to present plans.

Lew and Ben Cohen, proprietors of the Colonial Theatre, entertained about 100 members of the film fraternity at a Christmas Eve party on the stage of their theatre. There was a Christmas tree, a buffet luncheon, liquid refreshments and dancing. Another party is to be given on New Year's Eve, which will mark the eighth annual affair of this kind.

Leon Krim has sold the Lyric Theatre in Mt. Clemens and has taken a ten-year lease on the new Macomb Theatre, following the expiration of the present lease to Robert Pelltier, which still has about fourteen months to run.

Fred N. Harris, proprietor of the Amuse Theatre in Hart and one of Michigan's pioneer exhibitors, was in Detroit last week obtaining building costs, and ideas for a new theatre which he plans to erect in the West Michigan town next year.

Grauman Santa Claus In Los Angeles

SID GRAUMAN is playing Santa Claus to thousands of kiddies. Grauman has choosen the medium of the women theatregoers to assist him in this feat. Every woman who attends week-day matinees receives a surprise gift package containing a toy for a child. It is marked "Not to be opened until Christmas" and has instructions to give it to some kiddies in the recipient's home or another home where there are kiddies. As is the annual Grauman custom, a large Christmas tree is mounted in the forecourt of the Egyptian. It is brilliantly ornamented and becomes the mecca of many children when lighted at night.

The ground for the new $2,000,000 Warner Brothers Theatre is to be broken on January 4 at Hollywood boulevard and Wilcox avenue, with Sam and Harry Warner officiating at the ceremonies. The building, which will be the finest and most modern in the State will be six stories in height and seat 3,600.

A. M. Bowles, general manager of the West Coast Theatres, Inc., announces that the Criterian Theatre is to be used for the showing of pictures without the usual prologue offerings and other divertissements. This action comes as the result of an investigation made by the Public Relations Bureau of that organization, which proved that a great number of Los Angeles picture lovers wish to see pictures only.

Milwaukee Theatres Aid Santa Claus

A NOVEL Christmas benefit performance was given by three Milwaukee theatres in co-operation with the Milwaukee Journal Saturday. Instead of charging money for admissions, children gained it by presenting toys and clothing. This resulted in the collection of toys of every description and numerous articles of clothing. The toys were taken away in trucks from the theatres and will be distributed to Milwaukee's needy children on Christmas morning. The theatres which took part in this unusual Christmas party were the Milwaukee, on the North Side, the Modjeska on the South Side and the Palace-Orpheum in the downtown section. In this manner children of every section of the city were given an opportunity to attend and also given an opportunity to donate to the worthy cause.

The Wisconsin News benefit theatre party at the Davidson Theatre on Tuesday afternoon was aided by the Saxe Amusement Enterprises. Several stage offerings of the Saxe houses were turned over to the Christmas performance. Proceeds from the show were given to the Wisconsin News Christmas basket fund.

Along Exchange Row

With the Men Who Sell the Pictures

Canada

Louis Rosenfeld, general manager of Independent Films, Ltd., 21 Dundas street, east, Toronto, has secured the Canadian rights for the series of six George Walsh features, one to be released every six weks. The features will be distributed in Western Canada through Canadian National Film Corp., Winnipeg, Manitoba.

J. W. Berman, Canadian general manager for United Artists, Toronto, Ontario, is greatly enthused over the stage showing which has been made by his secretary, Miss Mae Stein, and her sister, Miss Frankie Stein, the latter being employed in the head office of Famous Players Canadian Corp., Toronto. Miss Frankie Stein was the hit of the Charleston Revue which was presented by Jack Arthur at the Hippodrome, Toronto, and later shown by Manager Harry Dahn at the Montreal Capitol. Frankie alsó played the role of "Jack" in "Jack and the Beanstalk," the Christmas Pantomime at the Toronto Hippodrome.

W. R. Mitchell, F. B. O. salesman at Toronto, now qualifies as a married man, having taken unto himself a pretty bride, Miss Flossie Glass.

Nine years ago, Col. J. A. Cooper of Toronto organized the Canadian Buffs Regiment and took them overseas as a part of the Canadian Expeditionary Force. A few days ago he was elected honorary president of the Canadian Buffs Association, comprising the surviving members of that unit. Col. Cooper is president of the Motion Picture Distributors and Exhibitors of Canada, Toronto, a branch of the New York Hays organization.

Harold Dodds has become assistant to Paul Kohner, head of the Universal casting department at Universal City. Mr. Dodds is a former Winnipeg, Manitoba, man, having served with the Universal exchange there for some years.

Detroit

J. S. Woody, former president of Associated Exhibitors, was in Detroit last week and spent several hours in exchange conferences.

Jess Fishman, general manager of Standard Film Service, was in the city last week for a few days, spending the time at the local exchange because of the continued illness of Robert Rowan, branch manager, who is confined to his hotel with high blood pressure.

Harry Scott, general manager of Pathe, was in the city last week, conferring with officials at the exchange. Scott used to manage First National in Detroit and was a very popular and efficient executive.

Mr. and Mrs. Glenn D. Brady of the Exhibitors Supply Company, are mourning the loss of their 5-months-old baby, who died suddenly after a short illness.

J. R. Grainger, general sales manager of Fox, dropped into Detroit for several days last week to confer with Frank Drew, local manager. While here he declared Fox would have a brand new first-run theatre within a short time.

Cincinnati

Ralph Kinzer, booker for F. B. O. Cincinnati office, has resigned and has been succeeded by George Kirby.

Population of Cincinnati is rapidly increasing. W. A. Shalit, manager of United Artists, is father of a baby boy. Likewise a baby girl has arrived at the home of Arthur Kaspar and wife. Kaspar is booker at the Standard office.

Lewis Thompson, who covers Cincinnati, Cleveland, Indianapolis, Pittsburg and Detroit in capacity of district supervisor of sales for Associated Exhibitors, has had St. Louis added to his territory.

Albany

As Alex Weismann shivers these days in the chilly winds of Northern New York, he recalls that it was only a year ago that he was residing in Mexico City, Mr. Weissmann is now representing the Metro-Goldwyn product.

E. D. Leischman, chief auditor of Universal, visited the Albany branch the past week and then went on to Buffalo.

Leon Herman and Ray S. Smith, Universal salesmen, had a narrow escape from being injured a week or so ago when Mr. Smith's car skidded as the two were on their way back to Albany from Schenectady. The car left the road, overturned and was badly wrecked.

T. G. Myers, special feature representative for Pathe, was in Albany the past week and was over the territory with some of the salesmen.

The family of J. N. Klein moved the past week to Boston, where Mr. Klein will make his headquarters in connection with his present duties with Associated Exhibitors.

Austin Interrante, the new manager for Warner Brothers in Albany, was in Plattsburg and other sections of Northern New York last week.

Harold Filkins, local F. B. O. salesman, is ill at the Memorial Hospital in Albany.

Abe Van Dusen, shipping clerk at the F. B. O. exchange, did some fast work Sunday that was necessary on account of close bookings. Leaving Albany, Mr. Van Dusen went to Coxsackie, where he brought a picture from there to Louis Buettner of Cohoes, and then scurried over to Amsterdam, where he sceured another picture which he hustled over to the American in Troy, catching the openings of all theatres on time.

Texas

Jack Petit has resigned as salesman for Pathe at Dallas.

Jack Underwood has taken over the management of the Enterprise Distributing Corporation at Dallas.

W. C. Winters, former Pathe booker at New Orleans and Charlotte, will assume the duties of head booker in the Dallas office January 1, relieving Harry Sachs, promoted to Pathe home office as inspector booker. Mr. Winters was married recently.

Kansas City

Coat collars were turned up along Kansas City's movie row last week but business was not halted one whit. George Matthews, new representative for the Warner Bros. branch, started out on his first trip into the territory, while the resignaion of R. R. Thompson former Warner representative, was announced. Several changes in the personnel of the First National branch were announced. Ralph Heft, former booker, succeeded Ed Lowery as salesman in Southwest Kansas, while E. P. Behrhorst, former shipping clerk, was promoted to head booker. Sam Spring, secretary-treasurer, and Ned Depinet, division sales manager of First National, were again Kansas City visitors. Five dollar gold pieces are becoming common around the First National branch, as a result of that company's policy in thus rewarding salesmen who obtain the signature of exhibitors not heretofore numbered among the First National fold. Louis Marx, assistant to Fred McConnell, in charge of Universal's complete service plan, was a busy visitor. C. L. Durham, former Metro-Goldwyn representative of St. Louis, has been added to the sales force of that company in Kansas City, succeeding Fred Horn. Louis Rogers, personal representative for "Doc" Shallenberger of Arrow Pictures Corp., was in Kansas City lining up the distribution of his product. Charles Bessenbacher, manager of the Independent Film Corp., made a hurried trip through the territory and returned saying: "There is a Santa Claus." Ed Lowery, former First National salesman, has joined the sales force of the Midwest Film Distributors, Inc. Workmen were busy remodeling the Pathe office, making room for increased business activities.

Chicago

John C. Flinn, vice-president and general manager of the Producers Distributing Corporation, was in the Chicago offices the first of the month and made a hurried visit to Milwaukee with Cecil Marberry, district manager.

The boys are giving Charley Fulkins, Pathe salesman, the glad hand on his recent marriage to Miss Edna Walters.

More cigars are in order from Harold Loeb of the Fox Exchange, who is the proud father of a fine baby boy born last month. Both mother and boy are doing well, according to the proud father.

The big event of the January season is the inaugural ball which will be indulged in by membership of the Film Board of Trade and friends on January 26. Joe Abramson of the Film Board will handle the details of the big event. J. J. Sampson of F. B. O., is president, George Dembow of Fox is vice-president, Irving Mandell is secretary and Louis Rozelle is treasurer.

Sam Spring, treasurer of First National, was in the city for an informal meeting of the Chicago sales force and Ned Depinet, of the southern division was here with him for the meeting.

Louisville

The Big Feature Rights Corporation of Louisville, Ky., moved last week into its new exchange building erected at 917-23 W. Jefferson street, Louisville. Colonel Fred Levy is president and Lee L. Goldberg secretary of the corporation, which has grown with astounding rapidity during the past nine years. "From a bathtub to a big film exchange" is the heading of a letter addressed by Mr. Goldberg to exhibitors in his territory. Mr. Goldberg refers to the time, nine years ago, when the entire exchange quarters consisted of a small theatre dressing room, the films being stored in a bathtub. The personnel comprised Mr. Goldberg, Mr. Starkey, salesman, and a stenographer. The company now employs approximately fifty men and women.

Through the Box-Office Window

Reviewers' Views On Feature Films

Edited by C. S. Sewell

"Bluebeard's Seven Wives"—First National

Ben Lyon, Lois Wilson and Blanche Sweet in Satire on Picture Making Filled with Laughs

Reviewed by C. S. Sewell

MOTION PICTURES and their making come in for good-natured kidding that will provide enjoyment not only for those in the industry, but the general public as well in the Robert Kane production "Bluebeard's Seven Wives" directed by Alfred A. Santell for First National.

A plodding bank clerk is so worried because his waitress-sweetheart turns him down because he won't grow a mustache that he gets mixed in his accounts and is fired. Unable to land a job he tries to land as an extra in the movies but fails. The hero of the picture does not show up and the conceited director, to demonstrate that he is a genius, picks the poor clerk, John, for the role, discovers he has sex appeal and persuades the producers to sign him as a star. The press agent gets busy, gives him a Spanish name and proceeds to fill the newspapers with storise of his marriage to seven famous stars and how he leaves each just after the wedding. John, however, tires of the "Bluebeard" role, balks at the seventh wife and stealing away marries his real sweetheart and hides on a little farm.

There is no hint of the "Bluebeard" idea until late in the picture but the earlier reels are filled with really clever satire on picture making. The high-and-mighty director with his satellites bowing low and "yessing" him; his discovery and moulding of the "human clay" into a screen star; the go-get-'em space-grabbing methods of the press agent; the efforts of the producers to hold the new star down to the smallest salary and how he unconsciously outwits them; the solicitude of one partner for his "Louie Fourteen" desk that the press agent keeps putting his feet on; the way all the young dandies copy the star's mustache and manner; the wild scramble to locate the star when he disappears and the way he and his wife elude the producers by pretending entire ignorance of the movies, are all extremely funny. Aided by clever subtitles they insure laughter.

The story is a good natured farce with a smooth running and amusing story that holds the interest. It has been admirably directed by Alfred Santell so as to get the maximum of merriment.

Ben Lyon is fine both as the dashing romantic star and as the hum-drum spectacled bank clerk. His feminine fans are due for a revelation when they see him as a bum with several days' growth of beard. There is an excellent cast, for featured with Lyon is Lois Wilson as his waitress-sweetheart in a pleasing and sympathetic role and Blanche Sweet who plays opposite him in the sequence, where, in keeping with the spirit of the story the new star is shown in a picture "Purple Passions" and an up-to-date and snappy and considerably changed version of "Romeo and Juliet." One of the best performances is that of Sam Hardy as the press agent who supplies a lot of smiles and pep, but Dick Bernard in a Perlmutter type of role as one of the producers contributes his share and Dan Pennell is excellent as the director.

Your audiences will like "Bluebeard's Seven Wives," the cast will attract them, they will laugh at the scenes poking fun at movie-making and enjoy the genuine comedy. This film should put a box-office smile on your face.

CAST:

John Hart / Don Juan Hartez	Ben Lyon
Mary Kelly	Lois Wilson
Juliet	Blanche Sweet
Gilda La Bray	Dorothy Sebastian
Kathra Granni	Diana Kane
Gindelheim	Sam Hardy
Stein	Dick Bernard
O'Donnell	Andrew Mack
Duval	Dan Pennell

Story by Blanche Merrill and Paul Schofield.
Directed by Alfred A. Santell.
Length, 7,774 feet.

"The Splendid Crime"—Paramount

William DeMille's Smooth and Pleasing Story Provides Effective Vehicle for Bebe Daniels

Reviewed by Epes W. Sargent

SWINGING into the present trend with an original story, William De Mille strives for no unusual or spectacular effects in "The Splendid Crime," for Paramount, but does achieve an interesting and often engrossing story along familiar lines, but worked out with the smoothness which is the hallmark of his direction.

It offers Bebe Daniels in the role of a girl crook who is caught by a wealthy young man as she steals through the hall to open the door to her confederates. He reads her a lecture and leaves her alone with a roll of bills, telling her that it is up to her to prove whether or not she is a good sport. She leaves the bills but takes his photograph, leaving half a dollar in exchange, and with the photograph to give her the courage, she goes straight, and finds employment as a dressmaker.

In time she comes to the man's house to do some work for his sister. Meanwhile he has risked his fortune in speculation. More margin is required and his money is gone. He is tempted to take the life savings of his housekeeper, which she has entrusted to him for investment, but the girl urges him not to, and when she finds that he is over tempted, she gets her former partner to open the safe for her and takes the money to remove temptation. Touched, he faces poverty, permits the margin account to be wiped out and gets a job as golf instructor. Then he comes to her to claim his reward.

It is all a bit trite; though you rejoice in the fact that the happy ending is not arrived at through a miraculous recovery of the stock market. Apart from this, the story is along somewhat familiar lines and derives its chief appeal through the smooth development and the comedy.

Bebe Daniels does an unusually good bit of work as the girl. She is sincere and convincing. It is the best work she has yet done in a dramatic role. Neil Hamilton, as the man, is appealing in spite of his weakness, and Fred Walton is artistic in every gesture. His every motion and expression is well considered, but the work is too thoroughly in the picture to command the attention he deserves. Lloyd Corrigan, as the other crook, is also well in the picture. The others are all competent, thoroughly so, and the ensemble work contributes in no small degree to the success of the picture. It is thoroughly good entertainment, except for the subtitles, which are never good and sometimes very bad.

CAST

Jenny	Bebe Daniels
Bob Van Dyke	Neil Hamilton
Beth Van Dyke	Anne Cornwall
John Norton	Anthony Jowitt
Dugan	Fred Walton
Kelly	Lloyd Corrigan
The Kid	Mickey McBan
Mary	Josephine Crowell
Madame Denise	Marcelle Corday

Scenario by Violet Clark.
Story by William De Mille.
Directed by William De Mille.
Length 6069 feet.

Mr Exhibitor: Ask at the Film Exchanges for the
Thematic Music
Cue Sheet
It's little to ask for, but it's the only reliable aid you can give your musicians to help put the picture over

"The Wedding Song"—Prod. Dist. Corp.

Splendid Entertainment Picture, Replete with Comedy and Heart Interest, Showing Leatrice Joy at Her Best

Reviewed by Sumner Smith

IN "The Wedding Song," from the novel by Ethel Watts Mumford, Producers Distributing Corporation has a picture of unquestioned artistic appeal and box office value. It is one of the most entertaining pictures we have seen in a long time, combining excellent comedy, real heart interest and a striking realistic melodramatic climax. The situations, emphasized by unvarying fine subtitles by George Marion, Jr., are a series of kicks, first to the humor and then to the emotions.

The story concerns a youthful pearl king who leaves his Pacific island only to become the potential victim of a band of clever and desperate crooks. He marries a beautiful girl—one of the band—and she later repents because of her love for him.

The plot, therefore, is one which has become trite and shop-worn. But the situations and the characters utilized by the author are so striking and their transference to the screen by Director Alan Hale so deftly accomplished that the result is a picture which captures the fancy at the beginning and grips the interest to the last foot.

Leatrice Joy's work as the girl crook could hardly be improved upon. She screens magnificently and she scores whether in comic or dramatic moments. Robert Ames is generally fine as the gullible youth. He is well cast and his acting enlists the sympathies. Charles Gerard has a strong part as the brains of the gang, and Gertrude Claire is simply corking as Grandma, a sweet-faced old lady crook. Ethel Wales as Auntie has a slighter role than Gerard and Miss Claire, but scores nevertheless. All the others are good.

This picture ought to go far in increasing the prestige of Alan Hale. He has directed a couple of other pictures—just how many we don't remember just now — and has shown promise. In "The Wedding Song" he demonstrates that as a dircctor of entertainment pictures he must be reckoned with in the future. Under his direction the acting is splendid and the scening particularly fine. He moves incidental, atmospherical players about the set very cleverly. They are inobstrusive, yet contribute a finishing touch to the scene. Furthermore, Hale selected beautiful exterior backgrounds and picturesque interiors. Real gems of humor are the scenes where the crooks, posing as a friendly family, welcomes the lamb to the fold and wax genial over the dinner table.

The subtitles, as we said before, are great. They increase the value of the comedy situations a hundred per cent. The first half of the picture is a series of all kinds of laughs —chuckles, the kind that show the teeth and the convulsive kind. The latter half of the picture moves swiftly and it will keep the audience on the edges of the chairs. There are many good directors in this business who can learn something about stressing situations to their exact value and giving a picture smoothness of movement by seeing Alan Hale's picture. But, then, they don't often get such a good story to work with as Hale got.

CAST:

Beatrice Glynn	Leatrice Joy
Hayes Hallam	Robert Ames
Paul Glynn	Charles Gerard
Ethea	Rosa Rudami
Captain Saltus	Clarence Burton
Grandma	Gertrude Claire
Auntie	Ethel Wales
Jeffrey King	Gladden James

From the novel by Ethel Watts Mumford.
Adapted by Charles Whittaker and Douglas Doty.
Directed by Alan Hale.
Length, 7,373 feet.

"Tumbleweeds"—United Artists

William S. Hart Has a Typical Role in Stirring Land Rush Story with Plenty of Punch and Action

Reviewed by C. S. Sewell

FOR the first time in nearly two years a new William S. Hart production is being offered to exhibitors. It is "Tumbleweeds," which is being distributed by United Artists Corporation and produced under the direction of King Baggot.

The story which has been produced on a big scale deals with the driving out of the cattlemen and their herds from the Cherokee strip lying between Oklahoma and Kansas and the opening of this territory about thirty years ago to homesteaders. Hart appears as Don Carver, a cattleman, who resents this act until he meets Molly, one of the incoming horde, seeking a home. He determines to stake his old ranch at Box K for her. Through the villainy of her half-brother he is arrested for entering the strip too soon when he goes to round up stray cattle. Breaking out of the stockade he is able because of his fleet horse to outdistance the others but finds the villain ahead of him. His action is misunderstood and the girl throws him down, however, it all comes out all right in the end.

The presence of William S. Hart in this picture is naturally the chief point of interest and his legion of admirers will find that he has been provided with a typical "Hart" role in the character of Don Carver and handles it in the manner which made him famous as a "western" star. He is seen as a strong silent man, ever-ready to champion the weak and oppressed, whether human or animal; a cowboy intensely partial to his cattle, a man quick on the draw and deadly accurate with his gat, a virile he-man but a bashful lover. In short, he is the same William S. Hart that millions liked in a role cut and tailored to exhibit the characteristics that made him the idol of millions.

The title is the name of a desert plant that is blown about by the winds and which the cowboys have applied to themselves to indicate their roving nature. Little of the story deals with cattle as the story opens with the ranchers being ordered off the land they have rented from the Indians. A strong sympathy is built up for them and they are shown as naturally opposed to the incoming homesteaders. There are a number of effective shots of vast herds of cattle as the cowmen are shown moving their stock off the strip.

Concentration of the story on the land rush gives good opportunities for stirring action and the scheming of the villains and their defeat by the hero furnishes good punch melodrama, while the romantic angle is pleasing. There is an effective and typical Hart touch where he uncomplainingly accepts the heroine's rebuke and prepares to leave the country, believing he has lost her.

The picture starts off at a leisurely pace, but continues to gain momentum and from the beginning of the land rush to the final flash there is no dearth of rapid and effective action, which is punctuated with good comedy relief supplied by Lucien Littlefield as the star's eccentric pal.

King Baggot has smoothly and finely directed this production. He has built up wonderful suspense in the scenes just preceding the firing of the gun to start the rush, which will get the spectators' nerves on edge, and has put over the stampede with a big punch. This is handled on a gigantic scale with hundreds of men and women of all classes and ages on horseback and in all kinds of conveyances from high bicycles to prairie schooners dashing madly for the coveted property. This is an honest-to-goodness punch, and Oh, boy, the way Hart breaks from the stockade, mounts his horse and outdistances everyone will provide thrill after thrill for all who like fine riding. Why there are scenes where his horse's feet seem to be leaping through the air, barely touching the ground. These scenes should "get" anyone who likes action.

Barbara Bedford is charming as the girl in the quaint dress of that period and Littlefield contributes an effective characterization. J. Gordon Russell and R. Richard Neill are all that could be desired as the villains and the others are satisfactory.

In "Tumbleweeds" William S. Hart not only has a stronger story with decidedly more punch and action than his more recent productions, but a thoroughly congenial and typical role. The star will draw them in and the picture should please Hart fans and the public in general and prove a good box-office attraction.

CAST

Don Carver	William S. Hart
Molly Lassiter	Barbara Bedford
Kentucky Rose	Lucien Littlefield
Noll Lassiter	J. Gordon Russell
Freel	Richard R. Neill
Bart Lassiter	Jack Murphy
Mrs. Riley	Lillian Leighton
Major	Capt. T. E. Duncan

Story by Hal G. Evarts.
Scenario by C. Gardner Sullivan
Directed by King Baggot
Length, 7,254 feet.

"His Secretary"—Metro-Goldwyn-Mayer

Norma Shearer Again Scores Heavily in Widely Contrasting Roles in an Amusing Light Comedy

Reviewed by C. S. Sewell

AGAIN we take off our hat to Norma Shearer. In "The Lady of the Night" she revealed exceptional ability in character roles as a tough and jazzy girl of the underworld. Now, in the Metro-Goldwyn-Mayer picture "His Secretary" in which she is starred, she adds to her gallery of achievements an even finer performance as a severely plain, unattractive and old-maidish type of stenographer, which stands out even more forcibly by contrast with her portrayal of the stylish beautiful girl in the later reels.

"His Secretary" is good clean comedy, never boisterous but with a rapid succession of smiles and chuckles to keep an audience in good humor, arising legitimately out of the situations. The "plot" is slight but so smoothly has it been directed by Hobart Henley with such a wealth of bright little human touches and real comedy happenings and so excellently played by the leading trio, Norma Shearer, Lew Cody and Willard Louis that it is decidedly worth-while entertainment, the kind that leaves the spectator with a pleased smile of satisfaction.

Ruth, an ugly-duckling type of office worker adores Colman the junior partner. Sloden the senior partner is caught by his wife flirting with his beautiful secretary. To play a joke on him, Colman "fixes" matters by arranging for Ruth to acompany him on a business trip, remarking that he would not kiss a face like that for a thousand dollars. Ruth, stung by this remark which she overhears, goes to a beauty specialist and is "made over" into a stunning woman, blossoming out in stylish rainment. The The scheme works, Colman falls for her. With the aid of the janitor, she arranges a trap and when Colman kisses her makes him give a check for a thousand. Then she reveals the deception and all ends happily.

Miss Shearer demonstrates her talents by her remarkable performance as the ugly stenographer. By her make-up she succeeds in obliterating all her natural charm and her entire acting and every gesture is thoroughly in keeping with the character. She holds the attention just as firmly as when she is seen as her own attractive self. Lew Cody as an easy-going somewhat cynical man-about-town and Willard Louis as the flirtatious married man both give fine performances. The work of these three dovetail into each other and provide a wealth of good comedy. Karl Dane, who made such a hit in "The Big Parade," gives a good account of himself in a bit as a thick-witted Janitor.

Cast

Ruth Lawrence	Norma Shearer
David Colman	Lew Cody
John Sloden	Willard Louis
Janitor	Karl Dane
Clara Bayne	Gwen Lee
Mrs. Sloden	Mabel Van Buren

Story by Carey Wilson.
Directed by Hobart Henley.
Length, 6,433 feet.

"The Perfect Clown"—Chadwick

Larry Semon Has Familiar Type of Role in His New Feature Comedy Directed by Fred Newmeyer

Reviewed by C. S. Sewell

FOR his second feature comedy for Chadwick Pictures Corporation which is being distributed on the independent market following "The Wizard of Oz," Larry Semon is being presented by I. E. Chadwick in "A Perfect Clown" which was directed by Fred Newmeyer.

Larry appears as an office clerk who has considerable trouble with his Irish landlady and her burly husband over his board bill. He finally gets away arriving at the office so late the boss wants to fire him, but he is saved as his girl has punched the time-clock. Later in the day he is given a satchel of money to take to the bank which he finds closed and all night he and the negro porter wander in fear of burglars. Finally they encounter two and are forced to exchange clothes. They are chased by a horde of cops but reach the office next day and find that the money is in another satchel.

Most of the gags are of a familiar sort. The best two, which are sure laughs, are where Larry slides off a pile of lumber into a cordon of cops and when his sweetheart sees him in convict garb and wants to know what he means by coming to the office in his pajamas. While a number of the situations are amusing for the slapstick fans the action lacks snap as there is hardly sufficient material for the footage that has been used and no new gags are introduced.

There are fewer stunts and trick stuff than is usual in a Larry Semon comedy, but otherwise Larry gives a typical performance. Oliver Hardy, a familiar figure in Semon's pictures appears as the rough landlord and Dorothy Dwan is attractive as the girl, with Otis Harland as the boss and Kate Brice as the landlady. G. H. Black as the negro porter is a good foil for Larry.

Larry Semon fans will probably find considerable to amuse them and slapstick fans will note considerable material that they have laughed at in other pictures. As a whole it is not up to this star's average.

Cast

Bert Larry	Larry Semon
Mrs. Mulligan	Kate Price
John Mulligan	Oliver Hardy
Girl	Dorothy Dwan
Her Chum	Joan Meredith
Boss	Otis Harlan
Porter	G. Howe Black

Story not Credited.
Directed by Fred Newmeyer
Length—5,700 feet.

"The Cowboy Musketeer"—F. B. O.

Tom Tyler's Newest Is Entertaining Western Dealing with Fight Over a Hidden Gold Mine

Reviewed by C. S. Sewell

AN EXCEPTIONALLY well-handled rescue scene introducing a new stunt, provides a good thrill and regular hair-trigger suspense to "The Cowboy Musketeer," the latest vehicle for Tom Tyler, the new F. B. O. western star, raising it above the average of this class as an audience attraction.

A variation of the several "western" formulas provides the story. A rancher dies just before he imparts to his daughter the secret of a map showing the location of a gold mine. The crooked foreman seeking this information hires a desperado. A wandering cowboy learns of the girl's plight, poses as the thug and after finding the map hidden in a bracelet, succeeds in outwitting the crooks and winning the girl.

The action follows along the usual lines and even the punch climax starts out as if it was going to be just a repetition of the familiar situation where the hero ropes the girl as the auto plunges over the cliff; but—the rope slips and as she faints it seems as if it would strangle her. Gradually it slips entirely over her head and her limp body begins to fall as the soft earth on the cliffside crumbles. Of course the hero reaches her in time, but there is splendid suspense and a thrill for the fans in the meantime. There are some good shots of a cattle stampede and another rescue here, but it is toned down so as not to anticlimax the big punch.

Tom Tyler continues to maintain the good impression of his earlier films, as a likeable hero of good personality, a fine rider and fighter and he should grow in popularity with the fans. Little Frankie Darro again demonstrates that he is one of the cleverest child actors and adds a pleasing touch to the action and a good human interest note.

"The Cowboy Musketeer" should prove a popular attraction with the majority of "Western" fans.

CAST:

Tom Latigo	Tom Tyler
Joe Dakin	Jim London
Leila Gordon	Francis Dare
Pierre	David Dunbar
Billy	Frankie Darro

Story and scenario by Buckleigh Oxford.
Directed by Bob DeLacy.
Length, 4,500 feet.

Straight from the Shoulder Reports

Exhibition Information Direct from the Box-Office to You

Edited by A. Van Buren Powell

Associated Exhibitors

THREE MILES OUT. (5,700 feet). Star, Madge Kennedy. A good show but not as much comedy as press sheet would have you believe. Why didn't the producers put Harrison Ford's name on the advertising? Tone, fair. Sunday, possibly. Special, no. Appeal, eighty-five per cent. Farmers town of 110. Admission 10-25. M. B. Russell, Benton Theatre (120 seats), Benton City, Missouri.

UNDER THE ROUGE. (6,055 feet). Star, Owen Moore. A good underworld picture. It pleased fairly well here and would say as a program picture you'll get no great amount of censure in playing it. Attendance good. Weather fine. Tourists and health seekers. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

YANKEE CONSUL. Star, Douglas McLean. Splendid picture with lots of chuckles. Several laughs and a few thrills. Tone, good. Sunday, yes. Special, no. Appeal, ninety-five per cent. Farmers, town of 110. Admission 10-25. M. B. Russell, Benton Theatre (120 seats), Benton City, Missouri.

F. B. O.

AIR HAWK. (5 reels). Star, Al Wilson. A good thrill picture. Good print. Everybody pleased; showed it at Bellwood Saturday night. Went over good. Farmers and business class town of 2,200. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

ALIAS MARY FLYNN. Star, Evelyn Brent. Good thrilling crook drama. The kind the average theatre goer clamors for. Tone, good. Special, no. Appeal, ninety-five percent. Working class city of 23,000. Admission 10-25. Ed. C. Curdts, Bijou Theatre, Greenville, South Carolina.

AMERICAN MANNERS. (5,000 ft.) Star, Richard Talmadge. Very good. Plenty of action. Not much story but the kids like it and if your patrons like scraps and plenty of them book it. Tone, good. Sunday, yes. Special, no. Appeal, eighty percent. Small town class and farmers town of 600. Admission 10-20, 10-30. H. W. Bathchelder, Galt Theatre (175 seats), Galt, California.

BANDIT'S BABY. (5 reels). Star, Fred Thomson. Good western. Horse does his stuff. Best Thomson I ever had. Excellent appeal. Tone, good Sunday, yes. Special, no. Farm class city of 150. Admission 15-30. Robert W. Hines, Hines Theatre (200 seats), Loyalton, South Dakota.

BANDIT'S BABY. (5 reels). Star, Fred Thomson. A fine western picture lots of action. A good child's part, and plenty of action Play this one. Good story that will draw. Tone, fair. Sunday, no. Special, yes. Appeal, one hundred percent. Town and country class town of 700. Admission 10-20. W. F. Denney, Electric Theatre (250 seats), Lowry City, Missouri.

DANGER AHEAD. Star, Richard Talmadge. Of all stars Dick is the best. He puts the punch in his pictures. A very good picture. Sunday, yes. Town of 3,500. Admission 15-25. E. C. Bays, Globe Theatre, Buena Vista, Virginia.

DRUSILLA WITH A MILLION. (7,301 feet), Star, Mary Carr. A little bit surprised on this as there was quite some protest regarding the picture's inconsistency, the patrons have cause for this because it's far fetched in some ways, but as an audience picture play would say it will go over. It's no "Over the Hill," don't be told that it is, and if you pay too much for this you may get in trouble. Weather fair, attendance fairly good only, and this despite a lot of publicity on the subject. Those who attended the matinee must have knocked for the night business was way off and no competition, those are my reasons for buying this picture carefully. A good program picture, and I can't say more for it. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

Happy New Year!

We exhibitors who constitute the members of that fraternity of good will which our fellow-scout H. H. Hedberg, gave the name to — "Our Gang" — wish every exhibitor success for the coming year.

We wish he'd send dependable tips, too. They make the success more certain. OUR GANG.

DRUSILLA WITH A MILLION. (7,301 ft). Star, Mary Carr. Good audience appeal. Prints new. F. B. O.'s gold bond special. Tone, good. Sunday and special, yes. Appeal, ninety-five percent. Farm class town of 150. Admission 15-30. Robert W. Hines, Hines Theatre (200 seats), Loyalton, South Dakota.

FIGHTING DEMON. Star, Richard Talmadge. Good picture, plenty of thrills. Talmadge popular here. Tone, good. Special, no. Appeal, ninety-five per cent. Middle and working class city of 23,000. Admission 10-25. Ed C. Curdts, Bijou Theatre (365 seats), Greenville, South Carolina.

GALLOPING GALLAGHER. (4,700 feet). Star, Fred Thomson. Thomson is a good drawing card in this town. His pictures have all been good and his horse Silver King is about the best on the screen. Tone and appeal, good. Special, no. Rural class town of 700. Admission 10-25. W. C. Whiting. Opera House (250 seats), Whiting, Iowa.

HEADS UP. Star, Lefty Flynn. Again I say F. B. O. has the pictures not because that I stand good with them, but right down to the bottom of my heart I know they have action pictures that please and not in twelve reels either, they're in five or six reels so people don't get tired. Tone, okay. Sunday, yes. Not a special. Excellent appeal. Mixed class town of 2,800. Admission 10-20. Charles Martin, Family Theatre (300 seats), Mt. Morris, New York.

RANGE TERROR. (4,738 feet). Star, Bob Custer. Very good for Saturday show, people turned out to see it and no complaints registered, business held up to average for Saturday, plenty of action. Tone, fair. Sunday and special, no. Appeal, seventy per cent. All classes, town of 2,900. Admission 10-25, 15-30 for specials. A. E. Andrews, Opera House (486 seats), Emporium, Pennsylvania.

RIDING COMET. Star, Yakima Canutt. Good western subject, but star not too popular. Tone, good. Special, no. Appeal, eighty per cent. Middle and working class city of 23,000. Admission 10-25. Ed. C. Curdts, Bijou Theatre (365 seats), Greenville, South Carolina.

WHITE THUNDER. Star, Yakima Canutt. Oh boy! What a picture. What became of "Yak" lately. I hear no more about him. Come out "Yak" and thrill the public again. Town of 3,500. Admission 15-25. E. C. Bays, Globe Theatre, Buena Vista, Virginia.

WILD BULL'S LAIR. (6 reels). Star, Fred Thomson. All to the mustard. Recommend Thomson and all his pictures to my brother exhibitors. Tone, excellent. Sunday and special, yes. Appeal, one hundred percent. Working class city of 23,000. Admission 10-25. Ed. C. Curdts Bijou Theatre (365 seats), Greenville, South Carolina.

First National

ABRAHAM LINCOLN. (9,759 feet). Star cast. A wonderful picture. Every theatre should play it. Democrats will not like it as well as Republicans. Had bad weather here. No big attendance but no fault of picture. Tone, good. Sunday, yes. Special, yes. Appeal, one hundred per cent. Town and country class town of 700. Admission 10-20. W. F. Denney, Electric Theatre (250 seats), Lowry City, Missouri.

ANNA CHRISTIE. (7,631 feet). Star cast. A picture that will not please the better class of people. No great amount of action. An underworld story that will only please the roughnecks. Tone, no good. Sunday and special, no. Fifty per cent. appeal. Town and country class town of 700. Admission 10-20. W. F. Denney, Electric Theatre (250 seats), Lowry City, Missouri.

ANNA CHRISTIE. (7,631 feet). Star, Blanche Sweet. Too gruesome, morbid. Rental too high. Tone, good. Sunday, yes. Special, no. Fair appeal. Farmers and merchants, town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

WHITE FANG. (5,600 feet). Star, Strongheart. Outside of the dog there is nothing to it. The poorest dog picture to date and that probably accounts for the reason that First National didn't distribute it. Tone, questionable. Sunday and special, no. No appeal. General class town of 5,000. Admission 15-35. C. A. Anderson, Liberty Theatre, Kalispell, Montana.

AS MAN DESIRES. (7,650 feet). Star, Milton Sills. Sills' stock took a drop on this one. The rank title would kill it for any decent audience. Shame on 'em! Tone, poor. Sunday and special, no. No appeal. Family and student class town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats). Decorah, Iowa.

BLACK OXEN. (7,831 feet). Star, Corinne Griffith. A picture that did not please the patrons. Rental too high for this small town. Tone, good. Sunday, yes. Special, no. Fair appeal. Farmers and merchants, town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

BORN RICH. (7,511 feet). Star cast. Good picture, worth seeing. Rental too high. Tone and appeal, good. Sunday, yes. Special, no. Farmers and merchants, town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

BRIGHT SHAWL. Star, Richard Barthelmess. Just an ordinary program picture which failed to register at the box office on a one day's showing, business fell below normal. Tone, fair. Sunday and special, no. Appeal, fifty per cent. All classes, town of 2,900. Admission 10-25, specials, 15-30. A. E. Andrews, Opera House (486 seats), Emporium, Pennsylvania.

CHICKIE. (7,000 feet). Star, Dorothy Mackaill. A fair picture that was sold too high for the drawing power. Pleased about seventy-five per cent. of the people. Tone, okay. Sunday, no. Special, no. Fair appeal. Mixed class town of 2,800. Admission 10-20. Charles Martin, Family Theatre (300 seats), Mt. Morris, New York.

CHICKIE. (7,000 feet). Star, Dorothy Mackaill. Drew good business for me Sunday and then fell off Monday, Tuesday. The publicity given this picture did not avail me anything in this neck of the woods. Town 5,000, nothing to depend on except farming community. Tone, fair. Sunday and special, no. Admission 10-30. H. Tammen, Moon Theatre (480 seats), Yankton, South Dakota.

CHICKIE. (7,000 ft). Star, Dorothy Mackaill. Drew fairly good on account of story

having run as serial in newspaper, otherwise probably wouldn't have done much. A. Entwisle, Dreamland Theatre (500 seats), Edmonton, Alberta, Canada.

DESERT FLOWER. (6,837 ft). Star, Colleen Moore. For us this was a good bet at the box office. Drew all classes for two days, to good business. Dairy and farming country. Tone and appeal, good. Sunday and special, yes. Farming and dairy class town of 1,750. Admission 10-30. E. W. Fischer, Rialto Theatre (500 seats), Oakdale, California.

I WANT MY MAN. (6,174 ft). Star, Milton taining. Title was nothing to attract attaining . Title was nothing to attract attention, therefore, business was off. Instead of increasing second night it decreased more than one third. Tone, bad. Sunday and special, no. Appeal, sixty percent. All classes town of 2,900. Admission 10-25, specials, 15-30. A. E. Andrews, Opera House (486 seats), Emporium, Pennsylvania.

NECESSARY EVIL. (8,307 ft.) Star, Ben Lyons. Good entertainment but it failed to draw, like most of the First National's the title seems to be misleading, whenever we play a picture with a title of that nature I can expect to do no business. Tone, good. Sunday, yes. Special, no. Appeal, not much. Farming and dairy class town of 1,750. Admission 10-30. E. W. Fischer, Rialto Theatre. (500 seats), Oakdale, California.

SEA HAWK. (12 reels). Star, Milton Sills. This is a wonderful high powered picture and pleased all my patrons who came to see it. Don't believe it is a picture for the small exhibitor; however, if you advertise it heavy you will get results. Had opposition so just made expenses but a good advertisement for the theatre at that. Tone, fine. Sunday and special, yes. Appeal, one hundred percent. General class town of 600. Admission 10-25, 15-35. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

THIEF IN PARADISE. (8 reels). Star, Ronald Coleman. A first class program picture and prints in good shape. Bought it right and made a little money. Don't be afraid to buy this one for you can't lose. Had lots of fine comments from those who saw it. Had a good Saturday night crowd. Tone, fine. Sunday, yes. Special, no. Appeal, one hundred percent. General class town of 600. Admission 10-25, 15-35. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

Fox

AS NO MAN HAS LOVED. Star cast. This is a wonderful picture that went over to good business by a tie-up with the Parent Teachers Association. Tone and appeal, good. Sunday and special, yes. Town and rural class in small town. Admission 10-25. E. F. Keith, Strand Theatre (300 seats), Granbury, Texas.

DICK TURPIN. (5,224 ft). Star, Tom Mix. Now Tom lay off this type. They don't like you all dolled up with a feather in your hat. No matter how much action there is in the picture they stay away. Very good, but not your sort. Tone, good. Sunday, no. Special, yes. Appeal, fifty-fifty. Farmers and business class town of 2,200. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

GOLD AND THE GIRL. (4,512 ft). Star, Buck Jones. A western mining camp story that gives Buck Jones an opportunity to pull off some of the stuff that has given him his reputation. The plot is along familiar lines with the hero posing as a miner sent to clean up a lot of crooks who are holding up gold shipments. A dog in the cast stages some really good stunts. This kind of a picture will pack your house on a Saturday night. Tourist class town of 3,000. Admission 10-30. George W. Walther, Dixie Theatre, Kerrville, Texas.

KENTUCKY PRIDE. Star cast. One of the best racing dramas. It is supposed to be a horse telling her life story and some short shots of the World's best race horses. Tone, good. Sunday and special, yes. Appeals to all classes. Country class town of

Between Ourselves

A get together place where we can talk things over

The Index to Reports for the six months ending with our last issue took up so much room that I couldn't get any reports in that issue at all.

Because of the necessity for holding back the Index till the last minute to get in the dates of latest reports, the make-up of pages was delayed until too close to press time to give me leeway to add any pages. That's why—in case you wondered. VAN.

1,380. Admission 10-25. Jas. B. Trout, Liberty Theatre (256 seats), Leonard, Texas.

ROUGHNECK. (7,619 ft). Star, George O'Brien. Fox certainly is dirty in that they will substitute a show in the last minutes thereby causing the exhibitor to lose all he has invested in the way of advertising. We were to have "Warrens of Virginia." Show was good but the audience didn't want to see it. They wanted what they paid for. Tone, fair. Sunday and special, no. Appeal, ninety percent. All classes town of 3,500. Admission 15-30. Henry W. Nauman, Moose Theatre (700 seats), Elizabethtown, Pennsylvania.

THANK YOU. Star, George O'Brien. Alec Francis runs away with the honors in this one. However, story nothing to rave over, in fact, very ordinary program picture. One cannot conceive George O'Brien as a jazz clown blowing chicken feathers at his sweetheart, after such wonderful work in "The Iron Horse" and other serious pictures. Tone, okay. Sunday, yes. Special, no. Appeal, seventy-five per cent. Mixed class town of 1,400. Admission 10-30. Pace & Bouma, Rialto Theatre (300 seats), Pocahontas, Iowa.

THAT FRENCH LADY. Star, Shirley Mason. Very good program picture. Suspense and mirth go hand in hand. The characters are good in this one. Will please most any patronage. Tone and appeal, good. General class town of 1,200. Admission 15-25. E. N. Prescott, Prescott Circuit (250-700 seats), Union, Maine.

WINNER TAKE ALL. Star, Buck Jones. If you like action stuff don't pass this one up. It has a ring fight that will make you take notice and you will also notice they like it. Tone and appeal, good. Special, no. General class town of 1,200. Admission 15-25. E. N. Prescott, Prescott Circuit (250-700 seats), Union, Maine.

WINNER TAKE ALL. (5,949 feet). Star, Claire Windsor. The horse racing doesn't amount to so much but the story underlying it is about as good as has been seen in that kind of a drama. Some good racing scenes that should appeal and many humorous bits. A good show. Tone, fair. Sunday and special, no. Appeal, ninety per cent. All classes town of 3,500. Admission 15-30. Henry W. Nauman, Moose Theatre (700 seats), Elizabethtown, Pennsylvania.

Metro-Goldwyn

LIGHTS OF OLD BROADWAY. (6,437 ft). Star, Marion Davies. A good picture with Marion in a dual role. Good for any house but a better bet if you cater to the Irish. All Cosmopolitan pictures cost me a big price, so I don't make anything, being in a small town. Title hurt the drawing power of the picture. Did a better business on "Zander the Great." Print new. Tone, good. Sunday and special, yes. Poor appeal. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

MERRY WIDOW. Star, Mae Murray. A great picture, Mae Murray does the best acting of her career and John Gilbert wonderful. Credit goes to von Stroheim. Director can't be beat. Boys, don't depend on exploitation men that is promised you. You either get none at all or an office boy that doesn't know the first thing about pictures. Get out and exploit it yourself and pull it over big. It's worth it. Jake Jones, Cozy Theatre, Shawnee, Oklahoma.

MERRY WIDOW. (10,028 ft). Star, Mae Murray. What a relief when you compare this picture to Eric von Stroheim's first (supposed to be) masterpiece "Greed." You all know "Greed" was for the junk pile, but boys here's something in the gay, glorious, and romantic type that the better class will eat up. Gilbert and Murray wonderful, by Roy D'Arcy as the Crown Prince walks away with the picture. It just had to snow on days that I ran this so didn't do as well as I expected. Beautiful settings. New print. Tone and appeal, good. Sunday and special, yes. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

SNOB. (6,913 ft). Star cast. Here's a real pippin' with one hundred percent entertainment and picture value; it's bound to get under the skin of any audience anywhere; better than most specials; something real and natural about it because it is human. Opera House (1,000 seats), Shepherdstown, West Virginia.

Paramount

ARE PARENTS PEOPLE. (6,586 feet). Star, Betty Bronson. A contribution to the screen that is a gem and a classic. Your people will like this one boys, sure pop. Florence Vidor and Adolph Menjou as the parents and fascinating Betty Bronson as the daughter are simply irresistible. A production that is perfect. Well, our folks all came out a-smiling. Don't miss it. George W. Walther, Dixie Theatre, Kerrville, Texas.

COAST OF FOLLY. (7,000 feet). Star, Gloria Swanson. This picture will please the leisure classes more than the working people. Had good comments on this. Do not believe action fans will like it. They want too much money for this. Tone and appeal, good. Sunday, yes. Special, no. Mitchell Conery, Conoat Projection Service, Menands, New York.

COAST OF FOLLY. (7,000 ft). Star, Gloria

Swanson. Gloria doesn't mean a thing here, though this one pulled because the paper showed her in a bathing suit but at that we wonder just where the physical attraction is. Patrons laughed during her most serious moments at her apparent emulation of Bernhardt; it's a pathetic burlesque. Tone, okay. Sunday, yes. Special, no. Appeal, seventy percent. Mixed class town of 1,400. Admission 10-30. Pace & Bouma, Rialto Theatre (300 seats), Pocahontas, Iowa.

CROWDED HOUR. (6,508 feet). Star, Bebe Daniels. A program show that we played on a Saturday which pleased our audience about fifty-fifty. They could have made this in fewer reels and saved some good film. Tone, good. Special, never. Fair appeal. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

DRESSMAKER FROM PARIS. (7,080 feet). Star, Leatrice Joy. We missed out on this on the first night but pleased those that came second night. It is an excellent program with Miss Joy taking an excellent part. Tone, good. Special, no. Fine appeal. Better class town of 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

LAWFUL LARCENY. Star cast. We have played lots of Paramount pictures, but here is one just as good as many of their specials and lots better than most of them. Well made and interesting; it's away from the threadbare theme we have seen so much of. Opera House (1,000 seats), Shepherdstown, West Virginia.

MANICURE GIRL. (5,989 feet). Star, Bebe Daniels. Rather a light entertainment, but had no serious kicks. Think it a very passable picture and one, if bolstered up with a good "filler" program, should get you some profit. Weather rainy; attendance good. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

MARRY ME. (5,526 feet). A much overrated picture. Not action enough to satisfy average person. Too slow and draggy. Fair tone. Sunday, no, and for special. Fair appeal. Draw rural class, town about 1,450. Admission 10-30. I. I. Kennedy, Electric Theatre (350 seats), Glasgow, Missouri.

MISS BLUEBEARD. (6,453 ft). Star, Bebe Daniels. A splendid comedy with Raymond Griffith thrown in for good measure. A. Entwisle, Dreamland Theatre (500 seats), Edmonton, Altoona, Canada.

PATHS TO PARADISE. (6,741 feet). Star, Raaymond Griffith. A very fine comdey feature. Griffith will make a splendid comedy star if continued in this calibre picture. Fair box office value. Tone, yes. Sunday, yes. Special, no. Fine appeal. General class town of 3,300. Admission 10-25. Krieghbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

PONY EXPRESS. Star, Betty Compson. Excellent. Better than the "Wagon." Should break records, did here. Cruze's best production. Fellows clean up on this one. Everyone will like it. Got fifty cents on run, and an Indian orchestra with picture. Best program we ever had. Tone, good. Sunday and special, yes. Appeal, one hundred per cent. General class town of 3,300. Admission 10-25. Krieghbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

SEVEN KEYS TO BALDPATE. Star, Douglas MacLean. Very good comedy and pleased everyone. MacLean is getting to be a very good comedian and his pictures satisfy and send them home in good humor. Tone, good. Sunday and special, no. Appeal, fair. Mixed class town of 1,800. Admission

SOCIETY SCANDAL. (6,433 feet). Star, Gloria Swanson. Plenty of scandal but as Gloria Swanson played in it it got by. plenty of gowns, also LaRocque and Cortez good in support. Tone, poor. Sunday, no. Special, yes. Appeal, eighty-five per cent. Farmers town of 110. Admission 10-25. Mildred B. Russell, Benton Theatre (120 seats), Benton City, Missouri.

STORY WITHOUT A NAME. Star, Agnes Ayres. Good on this one, well liked here. Tone and appeal, good. Sunday, yes. Special, no. Small town class and farmers town of 600. Admission 10-20, 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

STREET OF FORGOTTEN MEN. (6,986 feet). Star, Percy Marmont. A very fine picture. Well acted and carries a splendid moral. The picture is full of pathos, yet never becomes boresome. Tone and appeal, okay. Sunday, okay. Special, no. General class town of 3,300. Admission 10-25. Kreighbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

TEN COMMANDMENTS. (11 reels). Star cast. I cannot add to the good things said about this picture. One patron said: You can afford to run such a picture once in a while even if you make nothing on it as it will give prestige to your house. Financially, my experience with specials has not been good but I made some money on this. I hope to get it again later to run at regular prices. Sunday and special, yes. Mill and farming class town of 1,000. Admission twenty-five cents, specials, 25-50. L. E. Parsons Hall (325 seats), Marcellus, New York.

TOMORROW'S LOVE. (5,802 feet). Star, Agnes Ayres. A light enjoyable photoplay all about a husband and wife who cannot agree; the wife gets an interlocutory decree of divorce but at the end of the year limited absence makes her heart grow fonder and with the help of grandma prevents his marriage to a rival and they become reconciled. I guarantee this picture. Will please your people. George W. Walther, Dixie Theatre, Kerrville, Texas.

WANDERER OF THE WASTELAND. (6,700 feet). Star, Jack Holt. Very good picture. The color a novelty well done. Tone, good. Sunday, yes. Special, no. Appeal, eighty per cent. H. P. McFadden, Reel Theatre, Matoma, Kansas.

WILD HORSE MESA. (8 reels). Star, Jack Holt. We consider this an extra good western picture. It seemed to please eighty-five percent of our audience. Some thought the ending tame and should have ended with a thrill in catching the white horse. We ran this picture two nights. Snow storm second night, but had a larger crowd than the first night. Consider the picture a special. Town of 860. Oren J. Spalti, Strand Theatre (245 seats), Pleasantville, Iowa.

WILD HORSE MESA. (7,164 ft). Star, Jack Holt. Very good western had some action, lots of scenery in fact most anything you could want in the outdoor picture. Tone and appeal, good. Surday and special, yes. Small town class and farmers town of 600. Admission 10-20, 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

WILD HORSE MESA. (7,164 ft). Star, Jack Holt. This is a very good Zane Grey picture, however, nothing to rave about, and not worth the price asked, when you compare it with other pictures better for less money. Tone, good. Sunday, yes. Appeal, eighty-five percent. All classes, town of 600. Admission 10-30. A. F. Schriver, Oneida Theatre (225 seats), Oneida, South Dakota.

WILD HORSE MESA. (7,164 ft). Star, Jack Holt. Many exhibitors have panned this one but I thought it was very good, although not as good as other Zane Grey stories. The scene of the wild horse stampede was wonderful. All classes town of 3,000. Admission 25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

In Disguise!

It isn't often that the folks in "Our Gang" let anybody see what they look like—although we'd all be glad to see each other's "phiz" and learn each other's show-life history.

But here's one of the "Gang" who comes in—but in disguise!.

"This is the way I imitated 'Charley's Aunt' (in exploiting the Pro-Dis-Co picture of that name) and distributed 'cat' heralds through the business section of this little city.

"It packed them in and besides I got quite a little 'kick' out of it. Many patrons did not know me in this outfit.

"The picture pleased one hundred per cent."—G. H. Perry, People's Theatre, Cloverdale, California.

Pathe

BLACK CYCLONE. (5,038 feet). Star, Rex (horse). A wonderful picture and out of the run of the usual pictures. Pleased all who saw it. What more can you ask. Tone, good. Sunday and special, yes. Excellent appeal. Railroad class and miners town of 3,000. Admission 10-35. Giles Master, Strand Theatre (700 seats), Gallup, New Mexico.

FRESHMAN. Star, Harold Lloyd. Of course Lloyd is always good but he will have to try again and probably several times before he makes another as god as "Granma's Boy." What do you say? Tone and appeal, okay. Sunday and special, yes. General class town of 5,000. Admission 15-35. C. A. Anderson, Liberty Theatre, Kalispell, Montana.

FRESHMAN. Star, Harold Lloyd. This one pleased but the exchange got all the money. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

FRESHMAN. Star, Harold Lloyd. This picture is absolutely there, best thing Lloyd ever made and will make you plenty of money providing you buy it right, it's about a fifty-fifty proposition, and should be bought with this point in view. Tone, fair. Sunday and special, yes. Appeal, ninety-nine per cent. All classes town of 2,000.

FRESHMAN. Star, Harold Lloyd. Positively the greatest thing Lloyd has ever done. The best of all is the football game if this don't bring down the house then the audience is dead. Tone and appeal, good. Sunday and special, yes. Neighborhood class town of 4,200. Admission 10-20. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

FRESHMAN. Star, Harold Lloyd. Ran to capacity of house two nights and it's a good one. Tone, good. Sunday and special, yes. Appeal, one hundred percent. All classes town of 806. Admission 10-20. W. O. Herndon, Liberty Theatre (250 seats), Valiant, Oklahoma.

Producers' Dist. Corp.

CHARLEY'S AUNT. (7,245 ft). Star, Syd Chaplin. Well boys, here is a feature comedy that kept them talking in my towns for days after a perfect wow. Advertise it, play it. Make a little cash. Tone and appeal, good. General class town of 1,200. Admission 15-25. E. N. Prescott, Prescott Circuit (250-700 seats), Union, Maine.

OFF THE HIGHWAY. Star, William V. Mong. An artistic picture if ever there was one and my dear friend "Billy" Mong does the best work of his career. This is an unusual picture and is going to mean much at your box office unless you go after it. It's fit for any man's theatre and I would have done a lot more than I did had the weather given the picture an even break. Weather, rain. Attendance considering the elements, good. Not a special but a program picture of class. Tourists and health seekers. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

RAMSHACKLE HOUSE. (6,287 feet). Star cast. Ran this recently to good business. Did better at the box office than the so-called great picture "Her Sister From Paris." Bert Fiala, Alhambra Theatre, Dayton, Ohio.

ROAD TO YESTERDAY. Star, Joseph Schildkraut. De Mille at his best. Tone, good. Sunday and special, yes. Conservative class city of 23,500. Admission 25-35. D. J. Adams, Auditorium Theatre (1,000 seats), Concord, New Hampshire.

SILENT SANDERSON. (4,641 ft). Star, Harry Carey. This is a fair Carey production but not as good as some of his former pictures. Tone and appeal, good. Special, no. General class town of 1,200. Admission 15-25. E. N. Prescott, Prescott Circuit (250-700 seats), Union, Maine.

SILENT SANDERSON. (4,641 feet. Star, Harry Carey. This is the worst picture Carey has turned out in some time and failed to please or draw. It is a fair program picture and you may get by with it as such but don't feature this one. Special, no. Appeal, sixty per cent. Admission 10-30. L. O. Davis. Virginia Theatre, Hazard, Kentucky.

TEXAS TRAIL. (4,720 feet). Star, Harry Carey. The poorest picture of Carey I have yet had in the series, even the Carey fans kicked. Tone, good. Special, no. Poor appeal. General class town of 1,200. Admission 15-25. E. N. Prescott, Prescott Circuit (250 seats), Union, Maine.

United Artists

AMERICA. (14,000 ft). Star cast. A very good picture. Should please all. To me it is better than "Covered Wagon." Sunday and special, yes. Town of 3,500. Admission 15-25. E. C. Bays, Globe Theatre, Buena Vista, Virginia.

DON Q, SON OF ZORRO. Star, Douglas Fairbanks. This is a wonderful picture but there are many that have beat it at the box office. I played this in the cream of the seasons three days to less business than I did on "Wild Horse Mesa" in two days in hot weather. "America" and "Pony Express" both beat in two days. E. F. Keith, Strand Theatre (300 seats), Granbury, Texas.

Universal

CALGARY STAMPEDE. Star, Hoot Gibson. Three days to good business. Picture liked by all. A great rodeo. General class city of 35,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

JACK HOXIE, Universal star, is now making a series of Westerns along new lines that are rapidly growing in public favor.

CALIFORNIA STRAIGHT AHEAD. Star, Reginald Denny. A picture which should suit everyone. Full of good comedy. Tom Wilson as the colored cook almost steals the honors. Tone, okay. Sunday, yes. Special, no. Fine appeal. All classes town of 3,000. Admission 25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

CIRCUS CYCLONE. Star, Art Acord. A new star for my house and did not draw but the horse and dog make an exceptionally entertaining feature out of it. The horse has possibility but don't believe the dog will get far. Tone, okay. Sunday, yes. Special, no. Town of 3,200. Admission 10-20-30. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

DARING CHANCES. Star, Jack Hoxie. Good western program picture. Audience well pleased with it. Tone, good. Sunday, yes. Special, no. Appeal, ninety per cent. All classes town of 1,000. Admission 10-30. G. H. Perry, Peoples' Theatre (250 seats), Cloverdale, California.

FAMILY SECRET. (5,076 ft). Star, Baby Peggy. A fine picture. Played Andy Gump in Hollywood with this. The poorest Gump I ever looked at, but the picture went over fine. Tone, good. Sunday, yes. Special, no. Appeal, ninety percent. R. P. Monahan, Grantsville Theatre, Grantsville, West Virginia.

FAST WORKER. Star, Laura LaPlante. Very good, but not up to "Sporting Youth," at least that was what my folks said about it. Tone and appeal, good. Small town class and farmers' town of 600. Admission 10-20, 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

FIGHTING FURY. (4,491 feet). Star, Jack Hoxie. A goodly number for my crowd like the Westerns and seem to get a thrill from them. This was my first Hoxie and it pleased. Not a special. Mill and farming class town of 1,000. Admission twenty-five cents. L. E. Parsons, Parsons Hall (325 seats), Marcellus, New York.

GOOSE WOMAN. (7,500 feet). Star, Louise Dresser. This is a fine picture. A little heavy but dramatically very fine. Capable directing and acting and the author Rex Beach has drawing power at the box office. It is not like most of his stories though, so should be advertised, emphasizing the drama, not the action. Sunday and special, yes. Universal class town of 3,200. Admission 10-20-30. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

GOOSE WOMAN. Star, Louise Dresser. A film classic from every angle, but you must go after this; here where they rather like the comic side of things (seeing so much of the other) they turned out well and attended at night, which is the best indication of a picture's value, for I have a word-of-mouth audience, and very eloquent in their likes and dislikes. Weather fine. Attendance, excellent. I should pronounce this a special. Tourists and health seekers. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

HEAD WINDS. Star, House Peters. Just another sea story. They never do go over here so why crab about this one in particular. Tone, okay. Sunday, yes. Special, no. General class town of 5,000. Admission 15-35. C. A. Anderson, Liberty Theatre, Kalispell, Montana.

I'LL SHOW YOU THE TOWN. (7,400 ft). Star, Reginald Denny. Good feature comedy. Special, no. A. Entwisle, Dreamland Theatre (500 seats), Edmonton, Altoona, Canada.

I'LL SHOW YOU THE TOWN. (7,400 ft). Star, Reginald Denny. Played this after "The Iron Horse" and had people say they like it much better. However, it is Denny's best to date. A scream from start to finish. Get it and tell them you got it. Tone and appeal, okay. Sunday and special, yes. General class town of 5,000. Admission 15-35. C. A. Anderson, Liberty Theatre, Kalispell, Montana.

LORRAINE OF THE LIONS. Star, Patsy Here's a dandy for Saturday program for small towns. Has everything and just what you want for Saturdays. Went over good. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

ROARING ADVENTURE. (4,800 feet). Ruth Miller. It's hard to say much for or against this, it's well produced, the acting is good, but it's so highly improbable that the intelligent chap is going to laugh at its absurdities. Where they are not too discriminating it may get by, and where it does please it will please well, on the other hand it won't stand analysis, so it's up to the town exhibitor, what does your clientele consist of? Weather good. Attendance good. Program offering nothing more. Tourists and health seekers. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

ROARING ADVENTURE. (4,800 feet) Star, Jack Hoxie. Oh you Hoxie! Always good pictures. You can depend on him. Tone, good. Appeal, ninety per cent. Middle and working class city of 23,000. Admission 10-25. Ed C. Curdts, Bijou Theatre (365 seats), Greenville, South Carolina.

ROSE OF PARIS. (6,362 feet). Star, Mary Philbin. Good little story. Tone and appeal, good. Sunday, yes. Special, no. Farmers and merchants, town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

SIEGE. Star, Virginia Valli. A splendid offering, that pleased every one here, it has drama, comedy and tense situations and is admirably acted. Now then there isn't anything left to wish for in this picture. Advertise a lot on this. Get to your "thinkers" the others will follow. Good weather. Not a special as I class them. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

SPORTING LIFE. (6,709 ft). Star, Bert Lytell. As per usual score another one for Uncle Carl, oh boy, but Universal has sure rung the bell one hundred percent, so far this season. People are commencing to learn that Carl Laemmle's name on a picture means a real picture and his latest one helps to make another perfect score. Tone and appeal, good. Sunday and special, yes. Small town class town of 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

WHERE WAS I. Star, Reginald Denny. Not as funny as some he has made, but good for many laughs. They enjoyed it here and the attendance was fine, although the weather could have been improved upon. Good comedy program film. Tourists and health seekers. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

WHITE OUTLAW. Star, Jack Hoxie. Where they don't care as long as they see something go through the machine, okay. It will stand no critical dissection, they

Swanson. Gloria doesn't mean a thing here, though this one pulled because the paper showed her in a bathing suit but at that we wonder just where the physical attraction is. Patrons laughed during her most serious moments at her apparent emulation of Bernhardt; it's a pathetic burlesque. Tone, okay. Sunday, yes. Special, no. Appeal, seventy percent. Mixed class town of 1,400. Admission 10-30. Pace & Bouma, Rialto Theatre (300 seats), Pocahontas, Iowa.

CROWDED HOUR. (6,508 feet). Star, Bebe Daniels. A program show that we played on a Saturday which pleased our audience about fifty-fifty. They could have made this in fewer reels and saved some good film. Tone, good. Special, never. Fair appeal. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

DRESSMAKER FROM PARIS. (7,080 feet). Star, Leatrice Joy. We missed out on this on the first night but pleased those that came second night. It is an excellent program with Miss Joy taking an excellent part. Tone, good. Special, no. Fine appeal. Better class town of 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

LAWFUL LARCENY. Star cast. We have played lots of Paramount pictures, but here is one just as good as many of their specials and lots better than most of them. Well made and interesting; it's away from the threadbare theme we have seen so much of. Opera House (1,000 seats), Shepherdstown, West Virginia.

MANICURE GIRL. (5,989 feet). Star, Bebe Daniels. Rather a light entertainment, but had no serious kicks. Think it a very passable picture and one, if bolstered up with a good "filler" program, should get you some profit. Weather rainy; attendance good. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

MARRY ME. (5,526 feet). A much overrated picture. Not action enough to satisfy average person. Too slow and draggy. Fair tone. Sunday, no, and for special. Fair appeal. Draw rural class, town about 1,450. Admission 10-30. I. I. Kennedy, Electric Theatre (350 seats), Glasgow, Missouri.

MISS BLUEBEARD. (6,453 ft). Star, Bebe Daniels. A splendid comedy with Raymond Griffith thrown in for good measure. A. Entwisle, Dreamland Theatre (500 seats), Edmonton, Altoona, Canada.

PATHS TO PARADISE. (6,741 feet). Star, Raaymond Griffith. A very fine comdey feature. Griffith will make a splendid comedy star if continued in this calibre picture. Fair box office value. Tone, yes. Sunday, yes. Special, no. Fine appeal. General class town of 3,300. Admission 10-25. Krieghbaum Brothers. Char-Bell Theatre (800 seats), Rochester, Indiana.

PONY EXPRESS. Star, Betty Compson. Excellent. Better than the "Wagon." Should break records, did here. Cruze's best production. Fellows clean up on this one. Everyone will like it. Got fifty cents on run, and an Indian orchestra with picture. Best program we ever had. Tone, good. Sunday and special, yes. Appeal, one hundred per cent. General class town of 3,300. Admission 10-25. Krieghbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

SEVEN KEYS TO BALDPATE. Star, Douglas MacLean. Very good comedy and pleased everyone. MacLean is getting to be a very good comedian and his pictures satisfy and send them home in good humor. Tone, good. Sunday and special, no. Appeal, fair. Mixed class town of 1,800. Admission

SOCIETY SCANDAL. (6,433 feet). Star, Gloria Swanson. Plenty of scandal but as Gloria Swanson played in it it got by. plenty of gowns, also LaRocque and Cortez good in support. Tone, poor. Sunday, no. Special, yes. Appeal, eighty-five per cent. Farmers town of 110. Admission 10-25. Mildred B. Russell, Benton Theatre (120 seats), Benton City, Missouri.

STORY WITHOUT A NAME. Star, Agnes Ayres. Good on this one, well liked here. Tone and appeal, good. Sunday, yes. Special, no. Small town class and farmers town of 600. Admission 10-20, 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

STREET OF FORGOTTEN MEN. (6,986 feet). Star, Percy Marmont. A very fine picture. Well acted and carries a splendid moral. The picture is full of pathos, yet never becomes boresome. Tone and appeal, okay. Sunday, okay. Special, no. General class town of 3,300. Admission 10-25. Kreighbaum Brothers, Char-Bell Theatre (800 seats), Rochester, Indiana.

TEN COMMANDMENTS. (11 reels). Star cast. I cannot add to the good things said about this picture. One patron said: You can afford to run such a picture once in a while even if you make nothing on it as it will give prestige to your house. Financially, my experience with specials has not been good but I made some money on this. I hope to get it again later to run at regular prices. Sunday and special, yes. Mill and farming class town of 1,000. Admission twenty-five cents, specials, 25-50. L. E. Parsons Hall (325 seats), Marcellus, New York.

TOMORROW'S LOVE. (5,802 feet). Star, Agnes Ayres. A light enjoyable photoplay all about a husband and wife who cannot agree; the wife gets an interlocutory decree of divorce but at the end of the year limited absence makes her heart grow fonder and with the help of grandma prevents his marriage to a rival and they become reconciled. I guarantee this picture. Will please your people. George W. Walther, Dixie Theatre, Kerrville, Texas.

WANDERER OF THE WASTELAND. (6,700 feet). Star, Jack Holt. Very good picture. The color a novelty well done. Tone, good. Sunday, yes. Special, no. Appeal, eighty per cent. H. P. McFadden, Reel Theatre, Matoma, Kansas.

WILD HORSE MESA. (8 reels). Star, Jack Holt. We consider this an extra good western picture. It seemed to please eighty-five percent of our audience. Some thought the ending tame and should have ended with a thrill in catching the white horse. We ran this picture two nights. Snow storm second night, but had a larger crowd than the first night. Consider the picture a special. Town of 860. Oren J. Spalti, Strand Theatre (245 seats), Pleasantville, Iowa.

WILD HORSE MESA. (7,164 ft). Star, Jack Holt. Very good western had some action, lots of scenery in fact most anything you could want in the outdoor picture. Tone and appeal, good. Sunday and special, yes. Small town class and farmers town of 600. Admission 10-20, 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

WILD HORSE MESA. (7,164 ft). Star, Jack Holt. This is a very good Zane Grey picture, however, nothing to rave about, and not worth the price asked, when you compare it with other pictures better for less money. Tone, good. Sunday, yes. Appeal, eighty-five percent. All classes, town of 600. Admission 10-30. A. F. Schriver, Oneida Theatre (225 seats), Oneida, South Dakota.

WILD HORSE MESA. (7,164 ft). Star, Jack Holt. Many exhibitors have panned this one but I thought it was very good, although not as good as other Zane Grey stories. The scene of the wild horse stampede was wonderful. All classes town of 3,000. Admission 25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

Pathe

BLACK CYCLONE. (5,038 feet). Star, Rex (horse). A wonderful picture and out of the run of the usual pictures. Pleased all who saw it. What more can you ask. Tone, good. Sunday and special, yes. Excellent appeal. Railroad class and miners town of 3,000. Admission 10-35. Giles Master, Strand Theatre (700 seats), Gallup, New Mexico.

FRESHMAN. Star, Harold Lloyd. Of course Lloyd is always good but he will have to try again and probably several times before he makes another as god as "Granma's Boy." What do you say? Tone and appeal, okay. Sunday and special, yes. General class town of 5,000. Admission 15-35. C. A. Anderson, Liberty Theatre, Kalispell, Montana.

FRESHMAN. Star, Harold Lloyd. This one pleased but the exchange got all the money. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

FRESHMAN. Star, Harold Lloyd. This picture is absolutely there, best thing Lloyd ever made and will make you plenty of money providing you buy it right, it's about a fifty-fifty proposition, and should be bought with this point in view. Tone, fair. Sunday and special, yes. Appeal, ninety-nine per cent. All classes town of 2,000.

FRESHMAN. Star, Harold Lloyd. Positively the greatest thing Lloyd has ever done. The best of all is the football game if this don't bring down the house then the audience is dead. Tone and appeal, good. Sunday and special, yes. Neighborhood class town of 4,200. Admission 10-20. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

In Disguise!

It isn't often that the folks in "Our Gang" let anybody see what they look like—although we'd all be glad to see each other's "phiz" and learn each other's show-life history.

But here's one of the "Gang" who comes in—but in disguise!

"This is the way I imitated 'Charley's Aunt' (in exploiting the Pro-Dis-Co picture of that name) and distributed 'cat' heralds through the business section of this little city.

"It packed them in and besides I got quite a little 'kick' out of it. Many patrons did not know me in this outfit.

"The picture pleased one hundred per cent."—G. H. Perry, People's Theatre, Cloverdale, California.

FRESHMAN. Star, Harold Lloyd. Ran to capacity of house two nights and it's a good one. Tone, good. Sunday and special, yes. Appeal, one hundred percent. All classes town of 806. Admission 10-20. W. O. Herndon, Liberty Theatre (250 seats), Valiant, Oklahoma.

Producers' Dist. Corp.

CHARLEY'S AUNT. (7,245 ft). Star, Syd Chaplin. Well boys, here is a feature comedy that kept them talking in my towns for days after a perfect wow. Advertise it, play it. Make a little cash. Tone and appeal, good. General class town of 1,200. Admission 15-25. E. N. Prescott, Prescott Circuit (250-700 seats), Union, Maine.

OFF THE HIGHWAY. Star, William V. Mong. An artistic picture if ever there was one and my dear friend "Billy" Mong does the best work of his career. This is an unusual picture and is going to mean much at your box office unless you go after it. It's fit for any man's theatre and I would have done a lot more than I did had the weather given the picture an even break. Weather, rain. Attendance considering the elements, good. Not a special but a program picture of class. Tourists and health seekers. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

RAMSHACKLE HOUSE. (6,287 feet). Star cast. Ran this recently to good business. Did better at the box office than the so-called great picture "Her Sister From Paris." Bert Fiala, Alhambra Theatre, Dayton, Ohio.

ROAD TO YESTERDAY. Star, Joseph Schildkraut. De Mille at his best. Tone, good. Sunday and special, yes. Conservative class city of 23,500. Admission 25-35. D. J. Adams, Auditorium Theatre (1,000 seats), Concord, New Hampshire.

SILENT SANDERSON. (4,641 ft). Star, Harry Carey. This is a fair Carey production but not as good as some of his former pictures. Tone and appeal, good. Special, no. General class town of 1,200. Admission 15-25. E. N. Prescott, Prescott Circuit (250-700 seats), Union, Maine.

SILENT SANDERSON. (4,641 feet. Star, Harry Carey. This is the worst picture Carey has turned out in some time and failed to please or draw. It is a fair program picture and you may get by with it as such but don't feature this one. Special, no. Appeal, sixty per cent. Admission 10-30. L. O. Davis. Virginia Theatre, Hazard, Kentucky.

TEXAS TRAIL. (4,720 feet). Star, Harry Carey. The poorest picture of Carey I have yet had in the series, even the Carey fans kicked. Tone, good. Special, no. Poor appeal. General class town of 1,200. Admission 15-25. E. N. Prescott, Prescott Circuit (250 seats), Union, Maine.

United Artists

AMERICA. (14,000 ft). Star cast. A very good picture. Should please all. To me it is better than "Covered Wagon." Sunday and special, yes. Town of 3,500. Admission 15-25. E. C. Bays, Globe Theatre, Buena Vista, Virginia.

DON Q, SON OF ZORRO. Star, Douglas Fairbanks. This is a wonderful picture but there are many that have beat it at the box office. I played this in the cream of the seasons three days to less business than I did on "Wild Horse Mesa" in two days in hot weather. "America" and "Pony Express" both beat in two days. E. F. Keith, Strand Theatre (300 seats), Granbury, Texas.

Universal

CALGARY STAMPEDE. Star, Hoot Gibson. Three days to good business. Picture liked by all. A great rodeo. General class city of 35,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

JACK HOXIE, Universal star, is now making a series of Westerns along new lines that are rapidly growing in public favor.

CALIFORNIA STRAIGHT AHEAD. Star, Reginald Denny. A picture which should suit everyone. Full of good comedy. Tom Wilson as the colored cook almost steals the honors. Tone, okay. Sunday, yes. Special, no. Fine appeal. All classes town of 3,000. Admission 25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

CIRCUS CYCLONE. Star, Art Acord. A new star for my house and did not draw but the horse and dog make an exceptionally entertaining feature out of it. The horse has possibility but don't believe the dog will get far. Tone, okay. Sunday, yes. Special, no. Town of 3,200. Admission 10-20-30. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

DARING CHANCES. Star, Jack Hoxie. Good western program picture. Audience well pleased with it. Tone, good. Sunday, yes. Special, no. Appeal, ninety per cent. All classes town of 1,000. Admission 10-30. G. H. Perry, Peoples' Theatre (250 seats), Cloverdale, California.

FAMILY SECRET. (5,076 ft). Star, Baby Peggy. A fine picture. Played Andy Gump in Hollywood with this. The poorest Gump I ever looked at, but the picture went over fine. Tone, good. Sunday, yes. Special, no. Appeal, ninety percent. R. P. Monahan, Grantsville Theatre, Grantsville, West Virginia.

FAST WORKER. Star, Laura LaPlante. Very good, but not up to "Sporting Youth," at least that was what my folks said about it. Tone and appeal, good. Small town class and farmers' town of 600. Admission 10-20, 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

FIGHTING FURY. (4,491 feet). Star, Jack Hoxie. A goodly number for my crowd like the Westerns and seem to get a thrill from them. This was my first Hoxie and it pleased. Not a special. Mill and farming class town of 1,000. Admission twenty-five cents. L. E. Parsons, Parsons Hall (325 seats), Marcellus, New York.

GOOSE WOMAN. (7,500 feet). Star, Louise Dresser. This is a fine picture. A little heavy but dramatically very fine. Capable directing and acting and the author Rex Beach has drawing power at the box office. It is not like most of his stories though, so should be advertised, emphasizing the drama, not the action. Sunday and special, yes. Universal class town of 3,200. Admission 10-20-30. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

GOOSE WOMAN. Star, Louise Dresser. A film classic from every angle, but you must go after this; here where they rather like the comic side of things (seeing so much of the other) they turned out well and attended at night, which is the best indication of a picture's value, for I have a word-of-mouth audience, and very eloquent in their likes and dislikes. Weather fine. Attendance, excellent. I should pronounce this a special. Tourists and health seekers. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

HEAD WINDS. Star, House Peters. Just another sea story. They never do go over here so why crab about this one in particular. Tone, okay. Sunday, yes. Special, no. General class town of 5,000. Admission 15-35. C. A. Anderson, Liberty Theatre, Kalispell, Montana.

I'LL SHOW YOU THE TOWN. (7,400 ft). Star, Reginald Denny. Good feature comedy. Special, no. A. Entwisle, Dreamland Theatre (500 seats), Edmonton, Altoona, Canada.

I'LL SHOW YOU THE TOWN. (7,400 ft). Star, Reginald Denny. Played this after "The Iron Horse" and had people say they like it much better. However, it is Denny's best to date. A scream from start to finish. Get it and tell them you got it. Tone and appeal, okay. Sunday and special, yes. General class town of 5,000. Admission 15-35. C. A. Anderson, Liberty Theatre, Kalispell, Montana.

LORRAINE OF THE LIONS. Star, Patsy Here's a dandy for Saturday program for small towns. Has everything and just what you want for Saturdays. Went over good. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

ROARING ADVENTURE. (4,800 feet). Ruth Miller. It's hard to say much for or against this, it's well produced, the acting is good, but it's so highly improbable that the intelligent chap is going to laugh at its absurdities. Where they are not too discriminating it may get by, and where it does please it will please well, on the other hand it won't stand analysis, so it's up to the town exhibitor, what does your clientele consist of? Weather good. Attendance good. Program offering nothing more. Tourists and health seekers. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

ROARING ADVENTURE. (4,800 feet) Star, Jack Hoxie. Oh you Hoxie! Always good pictures. You can depend on him. Tone, good. Appeal, ninety per cent. Middle and working class city of 23,000. Admission 10-25. Ed C. Curdts, Bijou Theatre (365 seats), Greenville, South Carolina.

ROSE OF PARIS. (6,362 feet). Star, Mary Philbin. Good little story. Tone and appeal, good. Sunday, yes. Special, no. Farmers and merchants, town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

SIEGE. Star, Virginia Valli. A splendid offering, that pleased every one here, it has drama, comedy and tense situations and is admirably acted. Now then there isn't anything left to wish for in this picture. Advertise a lot on this. Get to your "thinkers" the others will follow. Good weather. Not a special as I class them. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

SPORTING LIFE. (6,709 ft). Star, Bert Lytell. As per usual score another one for Uncle Carl, oh boy, but Universal has sure rung the bell one hundred percent, so far this season. People are commencing to learn that Carl Laemmle's name on a picture means a real picture and his latest one helps to make another perfect score. Tone and appeal, good. Sunday and special, yes. Small town class town of 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

WHERE WAS I. Star, Reginald Denny. Not as funny as some he has made, but good for many laughs. They enjoyed it here and the attendance was fine, although the weather could have been improved upon. Good comedy program film. Tourists and health seekers. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

WHITE OUTLAW. Star, Jack Hoxie. Where they don't care as long as they see something go through the machine, okay. It will stand no critical dissection, they

laughed out of turn here at its drama and the attempts of the actors, the dog and horse were good. Fine attendance. Weather ditto. Tourists and health seekers. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

WINE. (6,220 feet). Star, Clara Bow. Plenty of action and jazz. Good story, worth seeing. Tone and appeal, good. Sunday, yes. Special, no. Farmers and merchants, town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California

WINE. (6,220 ft). Star cast. A very strong picture dealing with the bootlegging business and the outcome of it, it will please most everyone as it has a good all the way thought. Tone, fine. Sunday, yes. Appeal, eighty-five percent. Town and country class town of 1,800. Admission 15-25. O. G. Odell, Odelphi Theatre, Hughesville, Pennsylvania.

Vitagraph

BAREE, SON OF KAZAN. (6,803 ft). Star cast. This picture went over good. The acting of the dog was certainly good. Exhibitors don't be afraid of this one. Ran the "Bell Hop" Larry Semon comedy with it. Tone, good. Sunday and special, yes. Appeal, ninety percent. Farming class town of 1,000. Admission 20-35. R. P. Monahan, Grantsville Theatre (250 seats), Grantsville, West Virginia.

CLEAN HEART. Star, Percy Marmont. This is sure a good one. Don't be afraid to boost this one. Vitagraph is certainly putting out some real pictures and the small theatre can afford to buy them. Tone, good. Sunday, yes. Special, yes. Appeal, ninety-five percent. R. P. Monahan, Grantsville Theatre, Grantsville, West Virginia.

Warner Brothers

EVE'S LOVER. Star, Irene Rich. A well made story that lacks originality, but will please the majority. Registered lightly at box ofice. Tone, okay. Sunday, yes. Special, no. Fair appeal. Better classes, city of 14,000. Admission 10-35. E. W. Collins, Grand Theatre, (700 seats), Jonesboro, Arkansas.

LIMITED MAIL. (7,144 feet). Star, Monte Blue. Played this on a Saturday and they enjoyed it. I didn't see this, but inquiry revealed the patrons felt well satisfied. I gave the feature good fillers support, simply a motter of price on this. From what I could glean while it pleased, the picture is of the program variety. Weather good. Good Saturday attendance. Tourists and health seekers. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

LIMITED MAIL. Star, Monte Blue. A good picture. Lots of action. Pleased about eighty percent. Jake Jones, Cozy Theatre, Shawnee, Oklahoma.

TRACKED IN THE SNOW COUNTRY. (7,500 ft). Star, Rin Tin Tin (dog). Here is one of the best dog pictures ever made. Had a poor comedy and people started saying a "bum show" after the feature they said it was the best ever. A truly great dog in a great picture. Tone and appeal, good. Sunday, yes. Special, no. Admission twenty-five cents. Mitchell Conery, Conoat Projection Service, Menands, New York.

Independents

DANGER SIGNAL. (Columbia). Star, Jane Novak. All find Columbian pictures among the best of the so-called Independents, and this is a good program and will please most any kind of an audience. Tone, okay. Sunday, yes. Special, no. Appeal, eighty-five per cent. General class town of 3,600. Admission 10-20. William A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

DAUGHTERS WHO PAY. (State Right). Star, Marguerite De LaMotte. Not a bad show from some angles. Didn't like it much myself but will go over unless people don't like long drawn out scenes about nothing in particular. I don't. Tone, fair. Sunday and special, no. Appeal, eighty-five per cent. All classes town of 3,500. Admission 15-30. Henry W. Nauman, Moose Theatre (700 seats), Elizabethtown, Pennsylvania.

Short Subjects

An exhibitor who evidently doesn't go all the way through Moving Picture World—and because he's so lonely in this, we won't even mention his name!—says, "Where are all the Short Subject Reports?"

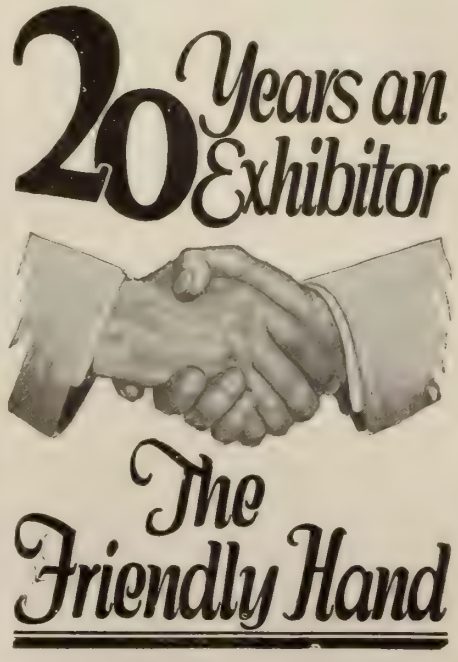
They're in a special place—Straight From the Shoulder, Jr.—in the department that is rapidly growing in popularity—The Little Picture With the Big Punch.

FATAL MISTAKE. (Federated). Star, William Fairbanks. Newspaper reporter story which did just a fair business on one day's showing. Cannot recommend it very highly. No tone. Special, no. Poor appeal. General class town of 3,000. Admission 10-25, 15-30 for specials. A. E. Andrews, Opera House (500 seats), Emporium, Pennsylvania.

FIGHT FOR HONOR. (State Right). Star cast. An ordinary program picture like all the other Steiners. If you need something to fill in or want to run a roughneck might pick an extra rough one of these and blow about it. It won't work very often, though. Tone, fair. Sunday and special, no. Appeal about eighty-five per cent. All classes town of $3,500. Admission 15-30. Henry Nauman, Moose Theatre (700 seats), Elizabethtown, Pennsylvania.

FIGHTING STRAIN. (State Right). Star, Neil Hart. Pretty good comedy that is supposed to be taken seriously. Some bunk. One of these wide open spaces mixed with the scarlet coated engines of justice and so on. The Mounties get there atfer Hart has cleaned 'em up. Story, direction, scenario, etc., by Hart not photographed by Neil Hart. Tone, possible. Sunday and special, no. Appeal, seventy-five per cent. All classes town of 3,500. Admission 15-30. Henry W. Nauman, Moose Theatre (700 seats), Elizabethtown, Pennsylvania.

FLOOD GATES. (State Right). Star cast. This has the greatest flood scene I ever saw. Pleased all who saw it. Tone, good. Sunday and special, yes. Appeal, eighty-five per cent. Oil field class town of 700. Admission 10-25. George M. Tockey, Dixie Theatre (275 seats), Wynona, Oklahoma.



HE WHO LAUGHS LAST. (State Right). Star, Katherine McDonald. Couldn't be worse. It's a shame such stuff is forced on the public. Can't understand how such pictures were ever taken by Progress Pictures Company for distribution. They are business killers sure. Sunday and special, no. No appeal. General class town of 3,600. Admission 10-20. William A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

KNOCKOUT KID. (State Right). Star, Jack Perrin. The best State Right western I have bought. Comedy and action all the way through. Paper the best. A good one for Saturday. Tone, okay. Sunday, yes. Special, no. Appeals to farmers. Country class town of 1,380. Admission 10-25. Jas B. Trout, Liberty Theatre (256 seats), Leonard, Texas.

MINE WITH THE IRON DOOR. Star, Leatrice Joy. Harold Bell Wright's book play made into a fair entertaining picture which did better than average business for one day. Tone, none. Sunday and special, no. Fair appeal. General class town of 3,000. Admission 10-25, 15-30 for specials. A. E. Andrews, Opera House (500 seats), Emporium, Pennsylvania.

RECKLESS SPEED. (State Right). Star, Frank Merrill. Just another nail in the coffin of the picture show game. Such stuff as this would soon wind up the picture shows. Tone, okay. Sunday and special, no. No appeal. General class town of 3,600. Admission 10-20. William A. Clark, Sr., Castle Theatre (400 seats), Havana, Illinois.

SECRET OF THE PUEBLO. (Steiner). Star, William S. Hart. An out of the ordinary story is the only feature of this film. Characters are not liked here and the story was the only thing that saved a total frost. Tone, fair. Sunday and special, no. Appeal, eighty per cent. All classes town of 3,500. Admission 15-30. Henry W. Nauman, Moose Theatre (700 seats), Elizabethtown, Pennsylvania.

SPEED MAD. (Columbia). Star, William Fairbanks. Here is a racing picture that is as good as many racing pictures released by Paramount, etc. Rental is much smaller and it will please as well. Went very well with patrons. Tone and appeal, good. Sunday, yes. Special, no. Mitchell Conery, Conoat Projection Service, Menands, New York.

SPEED SPOOK. (C. C. Burr). Star, Johnny Hines. Pretty good comedy. Business increased second night. Did better for me than his later release "The Crackerjack." He fails to register as strong at the box office as Keaton or Lloyd. Tone, none. Sunday and special, no. Appeal, seventy percent. All classes town of 2,900. Admission 10-25, specials, 15-30. A. E. Andrews, Opera House (486 seats), Emporium, Pennsylvania.

SWANEE RIVER. (State Right). Star cast. This is in a class with "Over the Hill" and "The Old Nest." Buy it, boost it. Showed on Sunday, Monday. Gave City Fathers, school kids aid teachers and minister a pass. Tone, good. Sunday and special, yes. Appeal, ninety-five per cent. Oil field class town of 700. Admission 10-25. George M. Tockey, Dixie Theatre (275 seats), Wynona, Oklahoma.

TRAIL DUST. (State Right). Star cast. Did good business. Tone, good. Sunday and special, yes. Appeal, seventy-five per cent. H. P. McFadden, Reel Theatre, Matoma, Kansas.

VERDICT. (State Right). Star cast. This is a wonderful production showing the fallacy of passing the death sentence upon circumstanial evidence. Made people think. Tone, fine. Sunday and special, yes. Appeal, ninety-five per cent. Oil field class town of 700. Admission 10-25. George M. Tockey, Dixie Theatre (275 seats), Wynona, Oklahoma.

WOMEN FIRST. (State Right). Star, Helen Holmes. Fair railroad drama. Could be improved on, just got over. Tone, fair. Special, no. Appeal, seventy-five per cent. Middle and working class city of 23,000. Admission 10-25. Ed C. Curdts, Bijou Theatre (365 seats), Greenville, South Carolina.

THE INTERPRETERS "PASS THE WORD ALONG" from the director (standing at left) to the Indians in First National's "The Scarlet West."

Star Value Big Element in Pictures Says Western Sales Manager for F. N.

RETURNING from a trip to the far West, Ned Marin, Western Sales Manager of First National Pictures, is impressed by the healthy condition of the motion picture business in that part of the country. During the five weeks that he was away, Mr. Marin visited Chicago, Milwaukee, Minneapolis, Seattle, Portland, San Francisco, Los Angeles, Salt Lake City, Denver, Omaha, Des Moines and Detroit, conducting meetings at the First National branches and conferring with important exhibitors.

Commenting on the theatre situation and the boom in building which has caused considerable speculation during the past few months, Mr. Marin said that judging from his observations in the West, there is nothing unusual in the present plans for theatre construction. "It merely means," said Mr. Marin, "that the old type house which has become antiquated in its architecture and physical convenience is giving place to the modern theatre with all its comforts.

"In many cities and towns in California and other Western states, I found new theatres of the most attractive design under way. I also found that they are intended to supplant the converted opera houses and other old structures which have been the best that the towns afforded up to the present time. I think that an actual check of the incoming and outgoing theatres would reveal that the total seating capacity is being increased to only a normal degree. As the new theatres are opened the old houses will be closed. The death knell has been sounded for the old fashioned theatres. Therefore, there is no reason to be concerned about the situation. If the antiquated, and in many respects inadequate, houses could be filled, it certainly should be far easier to attract patrons to the more desirable theatres.

"One thing that impressed me in my talks with exhibitors and in visiting their theatres was the great value of a popular star in a motion picture. Sometimes I think we are inclined to underestimate the drawing power of a star's name. Actual box office figures have proved, and I know that exhibitors will back me up in this statement, that a good many first rate pictures fail to draw as they should, merely because of the lack of a box office name at the head of the cast. An essential factor in the success of First Nationl Pictures is the drawing power of the stars which they preesnt. Norma Talmadge, Colleen Moore, Corinne Griffith, Constance Talmadge, Richard Barthelmess, Milton Sills, Leon Errol and Johnny Hines all have great followings throughout the West and every exhibitor I met seemed to be eagerly awaiting the first of Harry Langdon's productions. I feel sure that within the next year Langdon is going to come to the top os one of the biggest comedy drawing cards in the field.

"If exhibitors are doing more business with First National product than with that handled by any other company, and I have been assured that they are, this condition is largely due to the star value of the pictures as well as the story value which is never slighted.

"While on the Coast, I saw enough of 'Irene,' Colleen Moore's coming production to feel confident that it will be the greatest picture of her career. Incidentally, I may remark that in travelling through the West I found that no star surpasses Miss Moore as a box office attraction. Exhibitors told me that she always draws big business in whatever picture she appears. At the Coast Studios, I also saw parts of "The Viennese Medley" and know it is going to be a wonderful special.

"The trip West gave me my first opportunity to get in close touch with the personnel of the First National exchanges and I was greatly impressed with the high calibre of the men representing the organization. They are filled with enthusiasm over the product for the coming year and everybody down to the office boy is working heart and soul to make an outstanding success of First National Month. We are getting wonderful support not only from our sales force throughout, but from all our First National franchise holders and other exhibitors, who have confidence in the superiority of our pictures."

Laurence Stallings Engaged

Laurence Stallings, co-author of the sensational war play, "What Price Glory," and author of "The Big Parade," has been engaged as the special dramatist for "Old Ironsides," the heroic story of the frigate Constitution, which James Cruze is to direct for Paramount, according to an announcement made today by B. P. Schulberg, associate producer.

Marcus Loew Highly Compliments Studio Efficiency on Visit to Big M-G-M "Lot"

CREDIT for the high quality of the Metro-Goldwyn-Mayer productions does not go altogether to the artists, writers and directors of that organization, according to Marcus Loew, president, who is now on his annual visit to the studios at Culver City.

Much of the credit is due the highly efficient studio organization, and the various departments thereof, Mr. Loew told the executives assembled at a dinner last Saturday evening.

"I can't resist the temptation of personally thanking you for your wonderful co-operation in the making of our productions," said Mr. Loew. "Without the efficiency of the various departments represented by you men, pictures such as we have turned out this year could never have been made. You who have contributed so much towards our successful production can be assured that as long as I am with the organization you will remain with us and that will be all my life, I hope."

Mr. Loew's speech went on to pay high tribute to the ability of the various department heads and lauded the men as the most efficient in the motion picture producing industry. As a reward for their efficiency and co-operation he offered to build for employes a community hall which will house a gymnasium, swimming pool and theatre, where they will be able to stage entertainment programs and also witness screenings of all the Metro-Goldwyn-Mayer pictures in order that each man can see the result in the finished product of his individual contribution.

Mr. Loew's speech was greeted with great enthusiasm by all those present and he was heartily cheered at its conclusion.

Mr. Loew, the big chief of the M-G-M organization is on the coast to confer with Louis B. Mayer, vice-president in charge of production, Irving G. Thalberg and Hunt Stromberg, studio executives, on future productions and to map out the production plans for next season's product, some of which were gone over during the time Harry Rapf, another of the M-G-M studio executives, was in New York preparatory to sailing for a vacation abroad.

While Metro-Goldwin-Mayer has had one of the most successful seasons in the history of the industry and carried out a vast production program, all indications point to even a greater schedule of productions for next season, the organization already having acquired some of the most valuable screen material the market afforded.

Mr. Loew has not as yet determined just how long he will remain on the coast.

Elinor Glyn to Scenarize and Supervise "Love's Blindness"

LOUIS B. MAYER, Vice-President of Metro-Goldwin-Mayer in charge of production, announced last week that he had signed a contract with the famous novelist, Elinor Glyn, in which Miss Glyn contracts to write the scenario and personally supervise the production of her novel, "Love's Blindness" for Metro-Goldwyn-Mayer.

"Love's Blindness" has appeared serially in many newspapers throughout the country. It has been widely exploited by these papers and is known to millions. Mr. Mayer believes that this latest Elinor Glyn achievement will prove to be one of the biggest box-office attractions in many years.

All the Elinor Glyn novels that have been transferred to the screen by Metro-Goldwyn-Mayer in the past few years have been immense successes. They are "Three Weeks," "His Hour," "The Only Thing" and the forthcoming "Soul Mates."

"Soul Mates" has been adapted from Miss Glyn's widely read novel by Carey Wilson. The two featured roles are filled by Eileen Pringle and Edmund Lowe, and the direction is by Jack Conway.

Four More Warner Pictures Finished at Coast Studios

FOUR more Warner Bros. productions have been finished at the Warner Bros. West Coast Studios in the last ten days and are now in the process of editing and cutting.

Monte Blue's newest picture, "The Man Upstairs," adapted from the Earl Derr Biggers comedy-mystery story. "The Agony Column," is almost ready for release and its official premiere is expected in February. Dorothy Devore has the woman's lead. Roy Del Ruth directed and E. T. Lowe, Jr., wrote the screen story.

Syd Chaplin's second comedy, "Oh! What a Nurse!" which also is finished, is expected to be a spring release. Robert E. Sherwood, editor of Life, and Bertram Bloch wrote the story, and Darryl Francis Zanuch adapted it for the screen. Charles ("Chuck") Reisner, who directed, is now busy on the cutting and editing.

February 13th probably will be the release date of "The Cave Man," in which Matt Moore and Marie Prevost are starred. In this feature Moore makes a decided departure from everything he had done before, getting away from the timid, bashful boy type of character. Lewis Milestone directed from the scenario by Darryl Francis Zanuck. Gelett Burgess was author of the original story.

Dolores Costello and John Harron have the featured roles in "The Bride of the Storm," an adaptation of James Francis Dwyer's novel, "Maryland, My Maryland." J. Stuart Blackton directed and Marion Constance wrote the scenario.

Mary Carr Featured in "The King of the Turf"

Mary Carr, famous mother of the screen, has been added to the all-star cast of F. B. O.'s racing melodrama, The "King of the Turf," according to an announcement by B. P. Fineman, general manager of production.

Mrs. Carr recently completed an important role in "Flaming Waters," which Harmon Weight directed for Associated Arts and F. B. O. and also featured in F. B. O.'s outstanding success of the current season, "Drusilla With a Million."

Others in the "King of the Turf" cast besides Mrs. Carr, are Patsy Ruth Miller, Kenneth Harlan and David Torrence. James Hogan is the director and J. Grubb Alexander prepared the script from the original story by Joseph Louis Vance, the novelist and John C. Brownell, F. B. O. home office scenario chief.

Roberts Visits De Mille Studio

Deserting his wheel chair for the first time in many months, Theodore Roberts, well on his way to recovery from a long illness, was a recent enthusiastic visitor to the De Mille Studio, where he watched his old "side-kick," Cevil B. De Mille, at work on his current personally directed production, "The Volga Boatman." Many De Mille directed pictures have witnessed Roberts in featured roles, the most recent being "The Ten Commandments" in which he played Moses.

To Play "Whispering Smith"

In order to permit H. B. Warner to appear in "Whispering Smith" for Metropolitan Pictures, Cecil De Mille has set forward the starting date of "Silence" until early in January. This famous melodrama which ran last year in New York and is now to be shown in stage stock in Los Angeles, is listed as one of the biggest offerings on the current De Mille program. It will be directed by Rupert Julian. Beulah Marie Dix is writing the continuity with Bertram Millhauser acting as production editor.

Chautard in "Paris at Midnight"

Emil Chautard, one of the screen's foremost directrs, has been engaged to portray the role of Pere Goriot in "Paris at Midnight," Frances Marion's new Metropolitan Picture, which is based upon the Balzac classic, "Pere Goriot." Chautard is the first player engaged for "Paris at Midnight." E. Mason Hopper will direct.

Murnau to Produce for Fox Film Corp.

Will Make Picture or Two, Injecting His Own Idea of Production

F. W. MURNAU, Germany's premier director, who is to be loaned by UFA to Fox Films, is coming to Hollywood not with the intention or expectation of bringing something new, but to make a picture or two with American actors and equipment, backed by an American organization, says Hermann Bing, Murnau's assistant and technical director, who is now at Fox Films studio, preparing for the director's coming.

"Murnau's intention," says Mr. Bing, "is to try to make pictures which will please the American theatre patrons—commercial successes because of their artistry. He will bring his Central European training, experience, knowledge, and his individual originality to Hollywood because here is assembled the pick of the world's actors, the best of the world's motion picture equipment; here, within fifty miles of the studios, is scenery duplicating any scene in the world and, behind it all, the world's best film organization.

"Murnau's object will be not to describe but to depict the relentless march of realities, not from an objective but from a subjective viewpoint.

"Here in America you have an expression 'Turn a man inside out.' That comes near to expressing Murnau's intention, but not quite. He aims to turn a man's mind, his heart, his soul inside out and then put him on the screen for other men to see. To Murnau, no man is good, none is bad. All are "fifty-fifty" good and bad and this is what he tries to show in pictures.

"Hollywood is the melting pot of Cinemaland. Here are actors from every country, every race and every nook of the world, from the Esquimo of Alaska to the Black of Central Africa. Here Orientals mix with the Occident. Behind them are the optimism of a young nation, full of the vigor of industry and the sound and sane American way of thinking which has brought such great material progress.

"To this Cinema melting pot and its background, Murnau will bring the ideas and ideals of Central Europe, different entirely from those of America because of the psychic morbidity that has come into the depression that followed the war.

"To put this subjective thought on the screen, to open up the mind, the heart, the soul—that is Murnau's aim. Several European stories with this intention have been submitted to Fox Films

The story or stories chosen will be 'painted' in motion pictures—that is reproduced as the painter reproduces—not as the photographer. In accomplishing this Murnau will do nothing spectacular. There will be no elaborate sets, no big scenes, no splurge, no blustering effects.

"The story will be told in the pictures, not in the titles, as Murnau uses titles only when absolutely necessary, because he holds that a man can reproduce his ideas in films just as another man can express his ideas in paints and oils or in marble or in the printed page.

"I doubt that Murnau would undertake the production of an American story. Your manner of thinking is so different from that of Europe that it would be difficult for him to absorb your viewpoint and for this reason I believe that he will adhere to his expressed intention to return to Europe and stay there when his work with Fox Films is completed.

"Mornau made a tour of the United States a year ago and spent some time in Hollywood. He was impressed by the organization of the industry, the assemblage of the world's talent, the scenery and by the vastness, the beauty, and industry of America, by the hospitality, the generosity, the nonchalance of the American people—and above all by their obliging courtesy. He is a great admirer of America and dresses in American fashion.

"Out of this studious atmosphere this man, who is still in his thirties, has produced 'The Last Laugh,' 'Der Brennende Acker,' 'The Phantom,' 'Die Fenanzen des Grossherzogs,' 'Tartuffe' and 'Nosferatu.' Now Murnau is preparing to produce 'Faust' and as soon as this is finished he will come to Hollywood. He should arrive some time during the spring.

"While I am talking, permit me to dispel the frequently heard erroneous rumor that Murnau is a Scotchman. He is a North German, born and educated there. After he completed his university studies he turned to acting. He appeared in Zurich and Bern. In 1921 he returned to Berlin and started his first film 'The Hunchback and the Dancing Girl.' His contract with UFA does not expire until 1927."

Semon Dons Straight Make-up For Role in "Stop, Look, Listen"

IN "Stop, Look and Listen," Larry Semon's first big comedy feature for release by Pathe Exchange, Inc., the comedian departs somewhat from his usual screen make-up of baggy trousers, etc., and gives an extremely funny performance in a straight comedy characterization.

Larry Semon has been known in the past as an artist in the matter of comedy make-up and his fun-making has been characterized by the broad, slapstick methods that have such a big following among patrons of screen comedy. In "Stop, Look and Listen," we see an entirely new and different Semon. Minus the make-up and the grotesque comedy garb, we find the popular comedian as a droll young man clad in modish business clothes and wearing distinguished looking nose glasses with a silk cord attached.

As the hero of the fast moving and supremely funny story that is presented in "Stop, Look and Listen," Mr. Semon displays still another quaint comedy sense that has heretofore lain dormant. He proves that the comedian who can get his work across without the artificial aids to laugh-making such as make-up and trick clothes, is a far greater artist than the player who relies to a large extent upon them.

Chase and Gorman to Make Independent Series of Four

AN indication of renewed confidence in the independent market is contained in the announcement by Maurice A. Chase, president of the Chase Pictures Corporation, that he and John Gorman have formed a partnership to produce a series of four pictures.

F. W. MURNAU

Production will be entirely in the hands of Mr. Gorman. Distribution, which will be on a "state-rights" basis, will be superintended by Mr. Chase.

Three scripts have been already okehed. Mr. Gorman is now in process of assembling a cast for the first of the series. It will be called "A Broadway Drifter," and is expected to be ready in the early Spring. Others approved are "Common People" and "Home Sweet Home." The fourth, expected to be made from a current fictional success, is in negotiation.

Mr. Gorman has been responsible for a number of pronounced financial successes independently distributed during the last decade. He has been among the most sought-after directors by Independent producers. This is his first seriously planned venture where he shares responsibility other than as an artist.

Mr. Chase is nationally known as a student of self-values and as an exceptionally successful salesman.

Fox Product for Opening Months of New Year Has Big Box-Office Value in Stars

BOX-OFFICE values in stars, stories, titles, directors and authors are represented in full measure in the Supreme Attractions and Short Subjects to be released by Fox Films for the last half of the current season.

Stars whose popularity makes them real box-ofice attractions directed by men who have well substantiated reputations as the makers of successes; stories based on noteworthy plays, fiction or historic incidents; authors whose names are household words, and titles selected for their drawing power are the winning characteristics of every one of the productions which the Fox Company is making for release after January 1.

Just as the first half of this season showed Fox making the most progresive stride of any company in the industry, so do the forthcoming releases represent another stride forward, this one of even greater length than the first.

According to its latest release chart, Fox Films will release twenty-six Supreme Attractions, twenty-three two-reel comedies, fourteen one-reel Varieties and fifty-two issues of Fox News between January 1st and August 15th.

The folly of following the crowd in the Game of Life is the basis of the first Supreme Attraction of the new year, "The Gilded Butterfly," which is scheduled for release January 3. This is John Wray's second production under the Fox banner and is from a story by Evelyn Campbell which was adapted to scenario form by Bradley Kink. Alma Rubens, Bert Lytell and Huntly Gordon play the leading roles with a strong supporting cast which includes Herbert Rawlinson, Frank Keenan, Vera Lewis, Arthur Hoyt and Carolynne Snowden.

"The Palace of Pleasure," with the love story of the world-famous Lola Montez as its theme, is the second Fox 1926 release. The scenario for this story is an adaptation of Adolf Paul's sensational Glazer. Emmett Flynn is the director of this production, which has a superlative cast headed by Betty Compson, who plays the part of Lola, and Edmund Lowe. Henry Kolker enacts the very important "heavy" role in this picture with Nina Ramano, Harvey Clark, Francis McDonald, Samuel Blum and Jaques Rollens in the other supporting parts.

A Tom Mix starring vehicle, "The Yankee Senor," is released on January 10 at the same time as the Flynn production. Olive Borden plays the leading feminine role opposite the star in this production, which is an adaptation of Katherine Fullerton Gerould's novel, "Conquistador." Emmett Flynn directed this production from a scenario by Eve Unsell. The cast includes Tom Kennedy, Francis McDonald, Kathryn Hill, Margaret Livingston, Martha Mattox, Raymond Wells, Gene Pallette, Harry Seymour, J. Franz and Alex Francis.

Lou Tellegen plays the title role in "The Outsider," based on Dorothy Brandon's highly successful play, which is scheduled for January 17. Jacqueline Logan and Walter Pidgeon have the roles of the dancers. Rowland V. Lee directed. Another John Golden stage hit, "The First Year," will be brought to the screen by Fox on January 24 with Kathryn Perry and Matt Moore as the newlyweds. This is Frank Borzage's second Golden opportunity to display his genius for picturizing comedy.

"CLOTHES MAKE THE PIRATE" and First National makes the picture—with Tully Marshall, Dorothy Gish, Leon Errol, Edna Murphy, and Nita Naldi wearing the clothes.

A rollicking, thrilling motion picture version of Charles Hoyt's play, "A Trip to Chinatown," with Margaret Livingston as the widow and Earle Foxe as the man with the explosive lung, is scheduled for the last day in January. Robert Kerr directed under the supervision of George Marshall. Buck Jones in "The Cowboy and the Countess," another combination of laughs and thrills, will be released at the same time.

George O'Brien plays the leading role in "The Johnstown Flood," a thrill picture scheduled to be shown in first run houses on February 7. Irving Cummings is directing. Howard Hawks is directing May McAvoy in his original story, "The Road to Glory," listed for February 14. The following week will bring the screen presentation of "Dangers of a Great City," based on the melodrama by Alfred Kennedy.

February 28 brings "The Dixie Merchant," film version of Barry Benefield's popular novel, "Chicken Wagon Family," and Tom Mix's second picture of 1926, "My Soul Pal," with Olive Borden, Tom Santschi and little Virginia Marshall.

Peter B. Kyne, celebrated American author, is now on the Fox lot in Hollywood helping John Ford in his preparations to film "Rustling For Cupid," the second original Kyne story under his contract with Fox. "Corncob Kelly" is the temporary title selected for Kyne's third screen story. Other pictures scheduled for spring releases are "Manhood," "Yellow Fingers," "Siberia," "Separate Rooms," Tom Mix in "Tony Runs Wild" and "Hardboiled," Buck Jones in "A Man Four Square," "The Gentle Cyclone" and "The Fighting Buckaroo."

Fox will start the New Year with two laugh films on January 3 with the release of "Cupid a la Carte," in the O. Henry series and "His Own Lawyer" in the Helen and Warren series.

Carroll Nye makes his first appearance under his contract with Fox Films in "Cupid a la Carte," with Florence Gilbert playing the leading feminine role opposite him. Robert Kerr directed, under the supervision of George Marshall. "His Own Lawyer" finds Kathryn Perry and Hallam Cooley, who enact the roles of Heeln and Warren, in the throes of entertaining their relatives. The situation is complicated by Hal being brought to trial after a raid on a night club, with hilarious consequences involving the judge, who escaped sans trousers. Thomas Buckingham directed.

The second of the "East Side West Side" series, "The Fighting Tailor," is scheduled for January 10. Georgie Harris and Barbara Luddy continue as the Jewish boy and his pretty Irish colleen. It was directed by Benjamin Stoloff. Another of the series, "Pawnshop Politics," has been launched with the same principals and is scheduled for March 7. "The Whirlpool of Europe" is the Fox Variety listed for January 10.

Sid Smith and Consuela Dawn play the leading roles in "A Flaming Affair," an Imperial Comedy scheduled for January 24. This is Lex Neal's first production since he came to the Fox lot from the Buster Keaton studio. "Old Virginia," a one-reel Fox Variety, is scheduled for simultaneous release.

M-G-M Child Contest That Holds Interest from Coast to Coast Closing

THE Child Movie Star Contest, conducted by Metro-Goldwyn-Mayer in conjunction with the New York American in the East and the Kellogg-Dickson chain of newspapers on the West Coast, has just drawn to a close after a most intensive and exemplary publicity and exploitation splurge of three months.

It is expected that the eastern winners will be announced by the first of January next and the westerners by the fifteenth of that month. The public interest, however, promises to be sustained throughout the making of the pictures in which the winners are to appear and possibly long after their release.

Credit for the conception of this publicity idea of discovering a new child star goes unreservedly to Howard Dietz and Pete Smith, the former of the New York offices and the latter of the M-G-M studios in Culver City. Executives in both quarters are highly enthusiastic and are already of the opinion that the results will be most satisfactory. It is also reported that they have pronounced it the most ingenious and fruitful campaign ever carried out for a future production.

It is estimated that a combined patronage of more than a million has been built up for the pictures in which the winners are to appear. This estimate includes the contestants, who number over 80,000, their parents or guardians, relations and others whose interest has been aroused by news stories, photos, heralds, posters, circulars and film concerning the contest.

In California the slogan of "Have You a Million Dollar Baby in Your Home?" spread like wildfire in popularity. For over six weeks, according to reputable advices, there were "Million Dollar Baby" parties and parades held almost daily throughout Southern California, which is literally blanketed by the Kellogg-Dickson group of newspapers.

Exhibitors everywhere were quick to grasp the opportunity of linking with the Contest. Box-offices became registration booths and lobbies became art galleries for the display of the entrants from their respective localities. The lobbies were watched for announcements and films of the various contestants were patronized as regular attractions.

Five of Los Angeles' leading portrait artists succeeded in getting themselves tied up with the Contest and sharing its publicity by presenting to each entry an 8x10 cabinet photo in an art folder free of charge.

That mechanical marvel, the M-G-M Trackless Train, arrived in Los Angeles in the midst of proceedings and was instantly pressed into service. Trainload after trainload of children and parents were conveyed by it to the various headquarters for registration.

Neither did the Los Angeles department stores overlook an opportunity to share in the glamorous publicity. Many of them are augmenting the regular ten prizes to be awarded with merchandise. And even scholarships in Dancing, Piano, Violin and Oratory have been offered to the 90 runners-up in the Contest.

With the exception of the voluntary offers of merchandise to the runner-up, interest in the Contest in sophisticated New York has been worked up to concert pitch with methods almost similar. Until December, at least, a column of editorial matter and two columns of entrants' photos have appeared daily in the New York American. The American has also devoted full-page ads. and wagon and newsstand posters to the exploitation of the Contest.

The M-G-M Scout Train toured New York's five boroughs and its suburbs, filming eligible youngsters. These films were shown in all of the Loew Theatres, noticeably increasing patronage. Photos of entrants from each section were placed on exhibition in the respective lobbies of the Loew Theatres.

Pamphlets and circulars were distributed in the schools and mailed to interested parents; and various other means of making the Contest the most talked-of thing in the home were carried out to advantage.

Thus, the pictures in which the winners of the Child Movie Star Contest will appear have practically been sold before they have been made. The novelty of the Contest has been commented upon throughout the country and even in Europe, as the clippings reveal. And although it is limited to a radius of fifty miles from New York and Los Angeles, there are entrants from all cities and from England, Sweden and Germany.

Earle Foxe gets tangled up in a Southern feud in "The Feud," the Van Bibber comedy scheduled for release on January 31. Earle has the aid of Florence Gilbert and Frank Beal in his difficulties. The picture was directed by Robert Kerr under George Marshall's supervision.

Harold Goodwin and Shirley Palmer get involved in the dificulties of "A Bankrupt Honeymoon" in the Imperial Comedy for February 7. This was directed by Lew Seiler. "Egypt Today" is the Variety issued at the same time.

Kathryn Perry and Hallam Cooley continue as Helen and Warren in "Hold for Investigation," scheduled for February 14. At present they are working on "Cheaper to Move," which will be released on March 28th.

February 21 will bring the release of three Fox short subjects, "Elsie in New York," of the O. Henry comedies, "Officer of the Day" of the Imperial Comedies, and "Sawdust and Spangles" of the Fox Varieties. Hallam Cooley got far enough ahead on the Helen and Warrens to appear as the leading man in "Elsie in New York," with Gladys McConnell in the title role and Arthur Houseman as the villain. Albert Ray directed. Harold Goodwin, Eugenia Gilbert and Brooks Benedict form the triangle in "Officer of the Day," a seagoing comedy in the Imperial series. It was directed by the new team, Andrew Bennison and Max Gold.

Earle Foxe's next picture in the Van Bibber series will be "The Reporter." Florence Gilbert and Frank Beal have been cast for the principal supporting roles. The two pictures that complete the series of eight have not yet been titled.

EASY TO RECOGNIZE THIS—It gives the title to William Desmond's adventure picture, which Universal will make a drawing card. Yes, the title, too, is "The Ace of Spades."

Four Big Warner Productions for January

WARNER BROS. have set four pictures for release in January. Heading the list for the year is the eagerly-awaited John Barrymore special, "The Sea Beast," whose official release is to be January 9th. Persons who have had previews predict that this big production will prove one of the greatest photoplays of recent years. Barrymore himself has declared that he's "crazy about it," and that it's the only picture he's ever done that he "really liked."

"The Sea Beast" is an adaptation of Herman Melville's thrilling sea story, "Moby Dick," with scenario by Bess Meredyth. Willard Webb directed. Playing opposite the star is the Warner Bros. "find," Dolores Costello, whom Barrymore himself selected for the leading woman's role, and others in the cast are George O'Hara, Mike Donlin, Sam Baker, George Burrell, Sam Allen, Frank Nelson, Mathilde Coment, James Barrows, Vadin Uranoff, Sojan and Frank Hagney.

"The Fighting Edge," from William McLeod Raine's novel of the same name, is to be released January 16th. Kenneth Harlan and Patsy Ruth Miller are starred, and in the cast also are W. A. Carroll, Charles Conklin, Lew Harvey, Pat Hartigan, Eugene Palette, Pat Harmon and David ("Red") Kirby. Henry Lehrman directed this fast-moving Western from the scenario by E. T. Lowe, Jr.

January 23rd is to see the release of the Marie Prevost-Matt Moore starring vehicle, "His Jazz Bride," from Beatrice Burton's novel, "The Flapper Wife." Supporting the principals are John Patrick, Don Alvarado, Mabel Julienne Scott, George Irving, Margaret Seddon, Helen Dunbar and Gayne Whitman. Herman Raymaker directed and Charles Logue was the scenarist.

"The Golden Cocoon," which had a prerelease run at Warners' Theatre, New York, last week, has its official release January 30th. Huntly Gordon and Helene Chadwick are featured, with Richard Tucker, Frank Campeau and Margaret Seddon, Carrie Clarke Ward, Charles McHugh and Violet Kane in the supporting cast. Hope Loring and Louis Lighton adapted "The Golden Cocoon," Ruth Cross' novel, for the screen, Millard Webb was the director.

De Mille Studio Busy Completing Program

RAPIDLY "clearing the decks" in anticipation of next year's doubled production program which contemplates twenty-five pictures, executives of the De Mille studio are now swinging into the last work on the 1925 schedule.

Rod La Rocque is at work in his third starring vehicle for Cecil De Mille. This is "Red Dice," which marks the accession of Jeanie Macpherson to the ranks of the production supervisors. The story was adapted by Miss Macpherson and Douglas Doty from the Octavus Roy Cohen tale, "The Iron Chalice." William K. Howard, who recently completed a highly successful contract with Paramount, is directing.

Leatrice Joy is at the present time in conference with gown designer Adrian as her next starring vehicle "Eve's Leaves," is a tale wherein the dress foibles of modern woman form the nucleus of a strongly dramatic story. "Eve's Leaves" is about ready to go into production under the direction of Paul Sloane.

Cecil De Mille is now in the second month of his second personally directed independent production, "The Volga Boatman," a story in which De Mille is developing the epic qualities of the Russian revolution. He is now engaged in large castle interiors at the studio. In size, the picture is rated among the biggest De Mille has done and it will require another month for its completion.

Sax Pictures to Feature Wm. Fairbanks

ANNOUNCEMENT is made from the New York office of Sam Sax, that with the new year the future pictures featuring the famous stunt star, William Fairbanks, will be produced by Mr. Sax and distributed by the Lumas Film Corporation.

It is stated that a series of eight William Fairbanks productions will be made during the coming season and available for exhibitors early in 1926.

Actual production of the first Fairbanks' picture under the new contract, will begin on or about January 1, and plans are now under way to provide special story material that will give the greatest scope for the exceptional physical capabilities of the athletic actor.

In announcing the acquisition of this popular player Mr. Sax laid special emphasis on the fact that the series of eight William Fairbanks pictures will be handled as an individual unit and not in any way linked up with the Gotham Productions also distributed by Lumas Film Corporation.

Mr. Sax further stated. "In taking over William Fairbanks I am not merely adding eight more pictures to my release schedule but am providing screen material for which there is a positive demand. First hand information from both exhibitor and exchanges has convinced me of the popularity of this rapidly rising star and also the fact that William Fairbanks is as popular in foreign countries as he is in the U. S. I am lining up some great story material for Fairbanks and each picture will carry a real "box-office" title. A lot will be heard about William Fairbanks in 1926."

"Flaming Frontier" Big "U" Western

ANNOUNCEMENT was made at the Universal home office, that the final title of the "super" western picture recently completed for Universal will be "The Flaming Frontier." This is an all-star production with Hoot Gibson and Dustin Farnum in the leading roles. It was written and directed by Edward Sedgwick and is based on the colorful and dramatic incidents surrounding the famous Little Big Horn massacre, better known as Custer's Last Stand.

This is one of the most ambitious pictures ever attempted by Universal and will be released as a special production. It was made on a lavish scale, the battle scenes especially being reproduced in full scale and with remarkable fidelity. Included in the cast are Anne Cornwall, George Fawcett, Noble Johnson, Ward Crane, Kathleen Key, Walter Rodgers, Joe Bonomo, Eddie Gribben, Harry Tod, Harold Goodwin, Charles K. French and William Steele. More than 1,000 Indians were used for the battle scenes.

The picture is expected to be the most striking picturization of western frontier days ever produced. It has been known under several different titles during production, among them being "Heroes of the West," "Custer's Last Stand," "The Indians Are Coming," and "Frontier Days."

Fields Starts Work in "It's the Old Army Game"

W. C. Fields will start his career as a star with Paramount early in the new year it was announced by William Le Baron, associate Paramount producer at the Long Island studio. Construction of Fields' first starring picture is now under way at the Paramount Long Island studio. Clarence Badger, who has just finished making Raymond Griffith's brilliant comedy, "Hands Up!" will direct Fields in his initial stellar venture, which will be under the personal supervision of Mr. Le Baron, and Tom Geraghty, who will serve as supervising editor of the Fields productions.

Books "Broadway Lady"

S. D. Weisbaum, manager of the F. B. O. exchange at San Francisco, has sold "Broadway Lady," starring Evelyn Brent, to the Pantages Theatre, of that city for early showing.

New Pictures Started at F. N. Coast Studios

CHRISTMAS holidays are not allowed to interfere with the regular order of work at the First National studios on the coast where production continues at its height with new companies waiting to occupy the stages as soon as they are vacated. Starting December 21st, or a few days thereafter, shooting will begin on several new pictures and others will go into production within the next few weeks.

At the Schenck studios, the opening scenes are being made for Norma Talmadge's elaborate screen version of "Kiki," the famous Belasco stage play in which Lenore Ulric was starred. Ronald Colman, Marc McDermott, George K. Arthur, Gertrude Astor and Frankie Darrow are among the players in the cast under the direction of Clarence Brown.

Eve Unsell has completed the continuity for "The Second Chance," being made under the direction of Lambert Hillyer with Anna Q. Nilsson, Huntley Gordon and Charles Murray in prominent roles. Actual shooting of scenes at the First National studios started this week.

After several postponements due to the inability of Robert Z. Leonard to leave the picture on which he was engaged, studio work has been started on "Mlle. Modiste" starring Corrine Griffith, who recently returned to California from New York having secured a special wardrobe for the production. Walter Pidgeon is Miss Griffith's leading man in this big feature picture.

Another picture to go into the studio this week is an Edwin Carewe production for which a permanent title has not been selected. Lloyd Hughes, Mary Astor, Alec S. Francis, Dolores Del Rio, Rita Carewe, John T. Murray, Edwards Davis and Charles Sellon are in the cast. Mr. Carewe plans to make this one of the biggest pictures he has turned out for First National.

Shortly after the first of the year, Marion Fairfax will be ready to start shooting on "The Desert Healer" taken from a story by E. M. Hull. Maurice Tourneur has been secured as director for this production in which Lewis Stone and Barbara Bedford will play the leads.

Universal Pushing 1926-27 Productions

WITH four feature companies and two comedy units now in production, and four more units expected to start within the next two weeks, Universal City is starting on its 1926-1927 production program, and making pictures for the "Golden Rule List," the group name of Universal's next season's Jewel product.

In addition to the four features preparing for immediate production, at least four other units will start work within the next two months.

Pictures now in production are:

"Watch Your Wife," a Svend Gade starring Virginia Valli and Pat O'Malley.

"Poker Faces," a Harry Pollard production featuring Edward Everett Horton and Laura La Plante.

"A Desperate Game," starring Jack Hoxie, directed by Albert Rogell.

"The Tuneful Tornado," Starring Art Acord, directed by Arthur Rosson.

William Serter is preparing to start production this week on a screen version of the stage success, "Rolling Home," in which Reginald Denny will play the featured role.

Hoot Gibson will start this week on "Chip of the Flying U," from the popular novel by B. M. Bower, with Lynn Reynolds directing.

Edward Laemmle, having made of "The Still Alarm" one of Universal's best pictures of the season, will direct the stage success by John Emerson and Anita Loos, "The Whole Town's Talking," as one of the big specials of the 1926 program.

Edward Sedgwick is preparing a new feature.

In addition to these productions, Melville Brown and Hames O. Spearing, two well-known scenario writers, have been advanced to positions as directors, and will head their own units on pictures as soon as they can prepare scripts.

King Baggott is preparing to produce "Perch of the Levil," by Gertrude Atherton, as his first picture under his new Universal contract, and Edward Sloman, who also signed a new contract following the tremendous success of "His People," is looking for material.

Herbert Blache will direct a film version of Arthur Somers Roche's "Crimes of the Arm-Chair Club" wtih an all star cast headed by Matt Moore.

Universal also is planning the production of six serials, starring Jack Daugherty, William Desmond and other stars, for the next year's program.

Lasky Defines Function of "Comedy Constructor"

THE "comedy constructor" is the newest important factor in motion picture making and is the answer to the world's demand for humor in all its film fare, Jesse L. Lasky declared in announcing Famous Players Lasky Corporation's prodution plans for the coming year.

Defining a "comedy constructor," the Paramount production chief characterized the position as that of the man who works with the scenarist and director to build humorous situations into either comedies or dramas.

"The world wants to laugh and the comedy constructor is the man who will furnish the fun food," Lasky said. "The logical solution of the problem is to apply the abilities of those men who specialize in furnishing humorous enterainment either in writing or in acting.

"The most tremendous dramatic successes have been such because they contained natural humor to occasionally break the strain of straight drama and also to emphasize and accentuate the big dramatic moments. The story or picture that keeps you on the verge of both laughter and tears is the one that makes the deepest impression.

"The comedy constructor is not a new figure in motion pictures but during the last year he has assumed a far more prominent place. We used to call him a 'gag man'. His rank was low and his salary not particularly high. One of his tribe conceived the idea of someone throw a custard pie at someone else. That was one of first screen comedy situations, or gags.

"This man now has a much higher purpose. Except in rare instances, broad comedy is not acceptable. Nowadays it must be more natural and more subtle. The comedy in 'The Covered Wagon' was one of the most important factors in making it one of the most popular pictures of all time. That is the sort of humor that is wanted. You can't measure out so much drama, so much comedy, so much characterization and so forth, and put them bodily into a production. It isn't done that way.

"The world is favoring melodrama more strongly than for many years but there must be comedy with it and many straight-away comedies, too. That is why Harold Lloyd, Raymond Griffith and Douglas McLean are making pictures expressly for Paramount. That is why W. C. Fields, the Follies' famous comedy star, Ford Sterling and others, have been signed to appear exclusively in Paramount pictures. That is why Bebe Daniels is being made a comedy star and it is also the reason Wallace Beery and Raymond Hatton have been given picture material providing them with an opportunity to exploit their unusual ability as comedians.

"All this makes the comedy constructor a more and more important figure in the studio. He may now accept his salary without apologizing, walk about with his head up and his chest out, and have his name in gold letters on his office door. He's a big man, now."

"Stop, Look and Listen" Listed

"Stop, Look and Listen," Larry Semon's first feature comedy under the Pathe banner, will be released on January 31st according to an announcement issued by the distributing organization. This feature comedy is a picturization of the Broadway musical comedy success of the same name and makes an ideal starring vehicle for Semon, who directed the picture as well as assuming the leading role. Dorothy Dwan appears opposile Semon. Others in the cast are Babe Hardy, Mary Carr, Lionel Belmore, Bull Montana, William Gillespie, Josef Swickard, B. F. Blinn, Frederick Kovert and Curtis McHenry.

A LUNCH-WAGON BANQUET for Swanson fans. In "Stage Struck" Gloria Swanson, with Lawrence Gray playing opposite, dreams a wondrous dream of transition from lunch-wagon waitress to scintillating star. Does it come true? The Paramount production will show that.

Sales Records Being Smashed in Associated's "Oscar Price Drive"

WITH Sales Manager E. J. Smith holding the reins, the entire sales force of Associated Exhibitors, Inc., is on its toes and stepping out at a scorching pace in the "Oscar Price Drive" for contracts and playdates on the Associated product. No better indication of the manner in which the reorganized sales force has taken hold for the big push could be forthcoming than the number of contracts each member is sending in daily.

While under way for only a short time, the "Oscar Price Drive," planned as a tribute to the president of the reborn Associated Exhibitors, already has become a spirited personal contest with the members of the sales force, each trying to outdo the other to show Sales Manager Smith just what they think of Messrs. Price and Smith in particular and the organization in general. Results already in make it a certainty that all records are due to be cracked wide open.

And the men seem to be working not only for the cash and other prizes offered. There is a spirit behind their pep that augurs well for the future of the organization. They are taking at his word Sales Manager Smith, who at the beginning of the drive told them:

"I expect every man in the organization to get on his toes and pile up a record between now and the New Year that will give Mr. Price a real tribute and at the same time concrete evidence of the sort of men who are carrying the Associated banner.

"And to the men who lead the parade I am going to offer real awards.

"So the Oscar Price Drive is on! It is up to every man in the organization to show where he stands and where he is going by results in the weeks right ahead. It is up to every man in the organization to get behind me and show me what you think of me by putting the Oscar Price Drive over the top.

"You know it's a proved fact in business that a Sales Manager controls only manpower. Just how much man-power is in the sales force of Associated is up to you. You can prove to me just how good you are—every one of you.

"Boys, you have my confidence. I am sure that every last one of you is going to show some real results during the Oscar Price Drive. Go to it—now!"

Prizes will be awarded to the exchange manager in each division showing the greatest amount of sales for the period of the contest; to the best salesman in each division, and to the second best salesman in each division. Besides the cash and honor prizes, Mr. Smith has in store several surprises for men who by their results show that they are deserving of special consideration.

Bebe Daniels to Head Own Unit For Production of Big Comedies

BEBE DANIELS will be launched by Paramount as the supreme comedienne of the screen at the head of her own producing unit and with unlimited resources to make big comedy features, according to a long term agreement announced today by Jesse L. Lasky.

Signing of this important stellar document completes plans long entertained by Famous Players-Lasky Corporation to provide Miss Daniels with facilities for the full expression of her gift for comedy. Stipulations in the new contract assure the star recognition which she deserves on a plane with a few great male comedy stars of the screen.

A complete producing unit is now being assembled, including special staff of scenarists and comedy constructors. With every other facility placed at her disposal, Miss Daniels is expected to achieve tremendous popularity during the coming year in feature length comedies. "Miss Brewster's Millions" will be the first of the vivacious young star's pictures under the new policy.

"Miss Daniels is the foremost comedienne of the screen," Mr. Lasky declared, "and Paramount is going to take full advantage of her unequalled ability. We are completing plans that will place her comedy productions on a plane with those of the outstanding male stars who have forged to the front ranks in this particular field. She has proven her worth as a dramatic actress as well, but she so easily excels as a comedienne and the demand for comedies with a feminine star is so great that it would be inexcusably poor business not to make this move. Hector Turnbull, associate Paramount producer, will be in charge of the unit."

New Kind of Melodrama Vie With Comedy as Entertainment

MELODRAMA—not the melodrama of the olden days, but a new brand created especially for the screen—will vie with comedy as the principal dish on the motion picture public's menu during the coming year, according to Jesse L. Lasky, first vice-president in charge of production of Famous Players-Lasky Corporation.

"The public's demand for melodrama is not the shout or the cat call of the old audiences of the 'ten-twenty and thirty,' days," he explains. "Then it was a case of 'mellerdrama,' with action every minute regardless of whether it was logical. Today audiences want action and then more action, but it must be logical, it must be true to life. They want melodrama of a higher dramatic appeal than in the old days, and it must be a good, wholesome comedy relief.

"Comedies, too, particularly those of feature length which depict a connected story crammed with laughs, will be a big feature of motion picture programs of next year."

Mr. Lasky is now in Hollywood completing final details for the coming Paramount product in conjunction with Hector Turnbull and B. P. Schulberg, associate producers at the West Coast studios. Important announcements on the selection of pictures and directors will be made within the next few days.

Fate Steps In and Helps Fox Unit Get Locations for "The Johnstown Flood"

FATE, which oftentimes plays an important and outstanding role in the more or less commonplace activities of life, stepped into prominence through a strange turn of affairs which accompanied the search for an adequate location for the production of Fox Films' picture, "The Johnstown Flood."

When Irving Cummings, who was chosen to direct the picture, sought to find the locations he desired for the filming of the exterior scenes, a trip was made from the Fox studios in Los Angeles to Santa Cruz, California. He knew, from previous experience, that the topography of the country in the vicinity of Santa Cruz was in many respects similar to that of the Conemaugh Valley in Pennsylvania, where the stricken city of Johnstown was located and which was the scene of one of the world's most distressing disasters.

Mr. Cummings and his assistants registered at the St. George Hotel in Santa Cruz and, without making the purpose of their visit known, immediately began their location hunt. After a two-day search, they returned to the hotel considerably discouraged. Mr. Cummings had failed to find just what he wanted. He had practically decided to leave Santa Cruz and seek elsewhere, when Fate stepped in and brought about a meeting with Robert Jones, proprietor of the hotel. Mr. Cummings, in the course of the conversation which followed, told Mr. Jones the nature of his business. After learning just what Mr. Cummings wanted, Mr. Jones calmly said:

"I think I can help you. I covered the Johnstown Flood for The Chicago Daily News and still retain a vivid impression of many scenes."

Naturally, Mr. Cummings registered genuine surprise over the most unusual coincidence, and because of Mr. Jones' first-hand knowledge of the catastrophe, which he hoped truthfully to reproduce on the screen, he agreed to take advantage of Mr. Jones' suggestion that they visit a number of locations he had in mind. The next day Mr. Jones took Mr. Cummings and his party to several spots hidden away in the mountains not far distant from Santa Cruz, and Mr. Cummings was so well pleased that he decided to look no farther. Returning to Los Angeles, Mr. Cummings assembled his company and a few days later was back in Santa Cruz and "on location."

Gerald K. Rudolph, publicity manager of Fox Films, was on the West Coast at the time and went to Santa Cruz for the purpose of seeing some of the work Mr. Cummings was doing on the picture. He was introduced to "Bob" Jones, and because Rudolph was formerly a newspaper man, the meeting of the two men resulted in a genuinely interesting communion of thought and the recitations of many past experiences. To Rudulph this was the strangest of co-incidences. He was watching the filming of scenes of "The Johnstown Flood" and here was a former brother newspaper man who had actually "covered" the story. It hardly seemed that such a thing could be possible, but Jones, unlike most newspapermen, had retained many of the notes he made. As though to prove the strange tale he had related, he took Rudulph to his home, and, after reading from well-worn sheets of paper and old-fashioned memorandum books, he permitted the latter to examine them himself. Page after page of pencil-written notes, now hardly legible, told of many distressing scenes and incidents. There it was in black and white, revealed thirty-seven years later under most unusual circumstances.

Because of the strange co-incidence, Mr. Cummings called the principals of the company together one evening and had Mr. Jones give them some first-hand information concerning the scenes they were endeavoring to depict. In many other ways, Mr. Jones gave his hearty co-operation to Mr. Cummings, who, first of all, wished to picture the scenes before and following the flood with absolute fidelity in so far as might be possible. Most of the exteriors for the picture were "shot" with Mr. Jones on the ground.

"Fatty" Alexander Marries

Frank ("Fatty") Alexander, weight, 412 pounds, stellar comedian of Standard comedies produced by Joe Rock, was married to Mary Druse, weight 140 pounds, of Red Wing, Wyo., last week. The rotund funster is one of the trio of comedians featured by Rock in a series of fun films released by F. B. O. The wedding ceremony was staged at the Rock Rancho, Las Vegas, Nev., with a number of prominent picture folk in attendance. "Fat" Karr, 375 pounds, and "Kewpie" Ross, 348 pounds, film associates of the plump groom, served jointly as best men. Producer Rock gave the charming bride away. In marrying Alexander, Miss Druse asserts that she has proved the fallacy of the adage—"nobody loves a fat man."

Closes Big Contracts

Sam Sax Announces 100 Per Cent Territorial Sales on Gotham Productions

The smile on the face of Sam Sax is caused by the fact that his organization, the Lumas Film Company, has closed contracts for distribution throughout the entire world for the current series of twelve Gotham Productions.

Thirty exchanges in the United States and Canada are now distributing Gotham Productions and making these successful independent features available for exhibitors everywhere.

Out of the present series of twelve pictures, eight have already been delivered to exchanges, the ninth production is finished and awaiting release and production is now under way for final three. The subjects already contracted for and released in the order named are: "The Overland Limited," "The Police Patrol," "A Little Girl in a Big City," "His Master's Voice," "The Part Time Wife," "One of the Bravest," "The Shadow on the Wall," "The Phantom of the Forest," "The Speed Limit," "Hearts and Spangles," "Racing Blood," and "The Sign of the Claw."

Working on New Play

Back from a vacation of two weeks following the completion of "Man Rustlin'," Bob Custer has begun on another F. B. O. Western. It is called "The Half-Breed Hostler" and is by P. J. Leithead. Jesse Goldburg is the producer.

THINGS AN AUDIENCE LIKES are plentifully incorporated in Paramount's "The Enchanted Hill" with Jack Holt, Florence Vidor, Noah Beery and Mary Brian.

Production Work Begins on "The Bat"

AFTER several weeks of intensive preparation in an atmosphere of great secrecy, Roland West, independent producer, has begun actual production work on "The Bat."

Mr. West, acclaimed generally as the leader in mystery picture production, declares "The Bat" will be the biggest mystery film ever put out.

It is reported that "The Bat" is to be the biggest independent production ever launched. A new record price for independent material was paid for the screen rights by Mr. West to Mary Roberts Reinehart and Avery Hopwood, authors of the sensational stage success.

Mr. West, recognized genius for mystery melodrama, with such thrillers as "The Unknown Purple" and "The Monster" to his credit, is directing as well as producing the screen version of "The Bat," which will be released through United Artists Corporation through arrangements made by Joseph M. Schenck, chairman of the Board of Directors of that organization. The release date has been set for March 15th.

The technical staff announced consists of William Cameron Menzies, art director; Frank Crane, assistant on production; T. Freeland, asistant to Mr. West as director; Fred Stark, production manager; A. M. Brentinger, business manager; Arthur Edeson, chief photographer; Gregg Toland, assistant cameraman; Julien Josephson, continuity work.

Josephson is said to have written the screen story of "The Bat" without changing the general plot, but has added mystery complications calculated to baffle even the hundreds of thousands who have seen the stage play.

Some of the most elaborate sets ever constructed have been built for "The Bat," but no visitors, not even high officials of other producing companies, are permitted to see the sets or witness any part of the actual filming of this forthcoming mystery feature. Mr. West announces that most of the camera work will be done at night in order the better to guard against intrusion.

Tiffany to Make Big Drive During February

TIFFANY PRODUCTIONS and their affiliated franchise holders announce that an intensive drive for the month of February is now being mapped out and "Tiffany Month" will be the signal to acquaint every exhibitor in the United States and Canada that the four productions so far released by the Tiffany organization have led the field in worthwhile pictures.

A four-page broadside is being prepared for mailing to every exhibitor in the United States and Canada and the various exchanges handling Tiffany productions have made preparations with their sales force to broadcast the message of "Tiffany Month" to every exhibitor in their respective territories.

The Tiffany productions that will be played for the month of February are "The Sporting Chance," with Dorothy Phillips, Lou Tellegen, George Fawcett and Theo Von Eltz, hailed as one of the greatest racing dramas ever filmed; "Souls For Sables," featuring Claire Windsor and Eugene O'Brien, selected as one of the best feature productions of the year; "Borrowed Finery," with Gertrude Astor, Lou Tellegen, Taylor Holmes, Hedda Hopper and Ward Crane, an excellent comedy-drama and "Morals For Men," featuring Conway Tearle and Agnes Ayres, a drama of great box office value.

There will also be a drive for the booking of the entire series of the Tiffany "Big Twelve" program as formerly announced. it is expected that "Pleasures of the Rich," suggested by "The Wrong Coat" will also be ready for Tiffany Month.

F. B. O. Planning 1926-27 Product

PLANS for assembling next season's product, embracing about sixty specials and program features, were definitely set in motion this week with the arrival of J. I. Schnitzer, vice-president in charge of production, at the F. B. O. Studios in Hollywood.

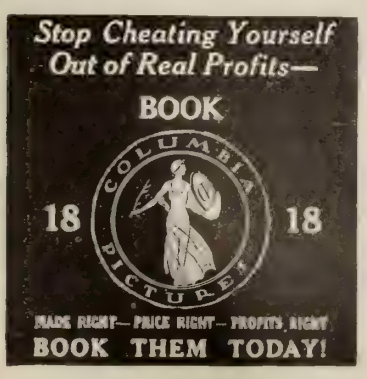
Mr. Schnitzer will spend several weeks on the coast in conferences with F. B. O.'s production executives, headed by B. P. Fineman, general manager of production, and J. G. Hawks, head of the studio scenario department.

Although no official announcement has as yet been made, it is pretty well understood that F. B. O. will adhere closely to its current policy of vigorous and showmanly melodramatic attractions framed directly for their box-office value as to theme and cast and general development.

At least twelve Gold Bond special attractions will be grouped together on the 1926-27 program, it is reported. These will include a number of the biggest exploitation attractions ever released by this fast-stepping independent organization.

There will be star series features starring Fred Thomson, Evelyn Brent, Dick Talmadge, "Lefty" Flynn, Tom Tyler and Bob Custer. It is at present planned to present Alberta Vaughn in at least one more two-reel series, "Fighting Hearts," by Sam Hellman.

Future Fred Thomson attractions, it is reported, will be made on an even more elaborate scale than in the past. Thomson's phenomenal development as a box office attraction throughout the world has impelled F. B. O. executives to increase the size of his production budget considerably and future Thomsons will take rank among the best Western specials ever offered the exhibitor, it is stated.



M-G-M Arranges for Publication of Books Giving Stories of Their Pictures

AN exceptional exploitation tieup has just been effected by Metro-Goldwyn-Mayer and the Jacobson-Hodgkinson Corporation of New York, whereby a series of books to be known as "Popular Plays and Screen Library," will be published. The subject matter of the books will be novelizations of M-G-M pictures.

The books will be placed on sale in all the five and ten cent stores throughout the United States and Canada so the far reaching effect of this tieup can readily be seen. When one considers the wide distribution and selling outlet afforded by the powerful Woolworth, Kresge and McCrory stores such novelization of M-G-M current pictures is almost sensational. Each book will sell at ten cents, still another big factor in getting wide distribution.

The first of the Metro-Goldwyn-Mayer photoplays to enjoy this tieup is "The Midshipman," the novelized version already being off the press. This will be followed by "Old Clothes," "The Mocking Bird" and others on the M-G-M schedule.

A. H. Sebastian Discusses Screen Plots

A. H. SEBASTIAN, head of Belasco Productions, and a keen student of photodramatics, talked entertainingly in Hollywood last week on plot requirements for the motion picture, and set forth a number of ideas on the subject which should prove of interest to the theatre-going public.

"A superficial discussion of the photodrama as it exists today," said Sebastian, "is sure to include more-or-less heated references to plot, and an insistent demand that more attention shall be paid to this undoubtedly important consideration. To many critics of the photoplay, indeed, the single item of plot-building obscures all other factors, and stand alone as the one crying need of the motion picture.

"Well, yes—and no. Plot is unquestionably of the utmost importance, and in the abstract, at least, must form the backbone of every photoplay production. Indeed, it is the very skeleton on which the incidents of the story are hung—the framework without which the whole structure would fall of its own weight.

"But, like everything else, plot should be administered in decent moderation—and for the same reasons. An excess is worse than not enough, and produces the results which are always an accompaniment to satiation. We are all familiar with the motion picture which is so heavy with plot that the item of entertainment is entirely obscured, and the mind is under the constant necessity of focusing intently on the ramifications of a story which becomes more and more involved, and is finally solved only by the convenient deaths of some few of the characters, or a boiler explosion which blows the villain into the next county, with no compass to guide him back to the old homestead.

"Actually, the type of a story must always regulate the amount of the plot which is necessary to the success of a motion picture —and this is said with a full knowledge of what the statement implies. A farce comedy, if burdened with the story structure which forms a part of a straight dramatic production, would prove a sorry attempt at entertainment. 'Gags' and 'incidental business' must here take the place of logical development—and the picture is immeasureably better for the change.

"A drama, such as our recently completed 'Fifth Avenue,' must of necessity have a well sustained and well formulated plot—but even here the story cannot support the introduction of so much extraneous matter that the principal line of development is obscured. Rather, any available footage should be devoted to inteligent characterization and fully understood motivation, so that the audience may truly feel and live in the very persons of the characters involved, rather than merely gazing at their actions in a detached fashion, and wondering, forsooth, what the story is all about.

"There need be no disposition on the part of the author to "mix up" the characters, or introduce an excess of complications, simply for the sake of finally extricating a set of puppets from a snarl of impossible circumstances. The story that 'builds' — that achieves a sustained interest which constantly ascends to the high point in the drama—is the simple tale of human hearts and human emotions, dramatically developed, perhaps, but shorn of that annoying clutter of complications which merely serve to increase the mystification of the audience.

"There is no disposition to object to the wealth of incident which is found in the motion picture of the present—to the comedy interludes, to the introduction of passages which are purely scenic, or to the many scenes which do nothing more than establish character or motive. Without these, the photoplay would seem barren indeed; and, after all, the item of 'entertainment' must take precedence over every other consideration.

"When the motion picture ceases to entertain, it has completely failed of its purpose, and loses all reason for its existence.

"And so: Give us plot—yes. But give it to us in moderation."

Stromberg Announces Big M-G-M Picture

THREE important productions for early picturization were announced recently by Hunt Stromberg, associate executive of Metro-Goldwyn-Mayer.

One of these is "Money Talks," by Rupert Hughes, a brilliant satire on modern New York life, adapted to the screen by Frederic and Fanny Hatton, and shortly to be directed by Archie Mayo, as his first production under his M-G-M contract.

The story is a satirical comedy centered about the life of two New York families, one of which saves—the other plunges into debt,—and a clever twist brings about a denouement that unseats all maxims of old.

"Monte Carlo," an original story by Carey Wilson, is being scenarized by Alice D. G. Miller for early production under the direction of Christy Cabanne, who directed "The Midshipman" and Mae Murray's "The Masked Bride." It is a satire on the deportment and adventures of American tourists in the European gambling capital of Monte Carlo.

"Flames," by Kate Corbaley, is being adapted by Al Cohn to be produced as the big fire prevention feature to be made with the cooperation of the fire department chiefs of America and Canada, and to be released under their auspices, the fire fighters' association to receive a percentage of the profits to carry on their work of fire prevention.

This feature was arranged through Louis B. Mayer and the fire chiefs' organization as the studio's contribution to the fire prevention movement.

Edwin Carewe Will Make "Twentieth Century Unlimited"

Edwin Carewe, First National producer-director, will make "Twentieth Century Unlimited," as his next First National offering.

This decision was reached by the producer upon his return to Hollywood from New York City.

Lois Leeson is now busily engaged on the script and casting and the erection of sets will take place immediately.

PATRONS ASKING FOR "RAY" mean Raymond Griffith in "Hands Up," in which, for Paramount, Clarence Badger directing, "Ray" is backed up by Marion Nixon, Monty Love, Mack Swain and Virginia Corbin.

"Beau Geste" To Be Brenon's Next; Will Be Filmed Abroad, Says Lasky

"BEAU GESTE," P. C. Wren's novel of the French Foreign Legion, has been selected as the next picture to be made by Herbert Brenon, according to announcement yesterday by Jesse L. Lasky, following conference with William LeBaron, associate producer at the Paramount Long Island studio. The picture wil be filmed in Paris, Marseilles and the Algerian Sahara, where the scenes in the story are laid.

Mr. Brenon will sail January 16 on the steamship Paris, visiting Ireland where he will be accompanied by his mother, Mrs. Frances Brenon, before going to Paris. His production unit, consisting of about thirty persons of the cast and technical staff, will sail January 30 on the the steamship France, and will join Mr. Brenon in Paris.

The cast has not yet been definitely selected.

"We expect to make of 'Beau Geste' one of the greatest and most colorful pictures of its sort ever filmed," Mr. Lasky explained. "For that reason we have considered it imperative that the scenes be made actually in the places visualized by the author, so that both the locale and the atmosphere may be faithfully reproduced."

While the major sequences will be made in the Sahara, a number of very interesting scenes will be made also in Paris and Marseilles. Those in Paris wil be street views and scenes about the Foreign Legion recruiting bureau.

The Marseilles scenes will record the waterfront and panoramas of the harbor of that picturesque port with its bewildering welter of seafaring characters which shipping brings together there.

The African scenes will be made in Sidi Bel Abbes, Foreign Legion headquarters in the Sahara Desert and at one or more Foreign Legion outpost points. Mr. Brenon expects to spend the greater part of two months making these scenes in the Sahara.

Mr. Brenon will begin negotiations at once with the French Government to obtain the use of Foreign Legion troops in the African scenes. The cast will include thousands of natives. There will be regiments of Tuaregs—the veiled men of the Western Sahara—and of Senegalese troops. It is expected to use about 1,000 camels in the picture.

Mr. Brenon's company will include representatives of the Paramount Studio's art department who will design from original sketches the reproductions of such interiors as it may be necessary to use in completing the picture in the studio.

"Beau Geste" was selected for a picture upon recommendation of Mr. Brenon who read the book last winter upon a steamer on which he was returning from a conference with Sir James Barrie regarding the production of his "A Kiss for Cinderella," which Mr. Brenon has just completed.

The story is of the adventures and tests of character of three English brothers who leave England and join the Foreign Legion under the shadow of disgrace not of their own creating.

Novel Premiere for "The Skyrocket"

ONE of the most novel and brilliant premieres ever given a motion picture is that planned for Peggy Hopkins Joyce in "The Skyrocket." Through the courtesy of the United States Lines, this big Associated Exhibitors special will be shown to an elite invited audience in the Grand Ball Room of the S. S. Leviathan, as she lies at her pier in the Hudson River, on the evening of Thursday, January 7.

The sponsoring of the premiere by the United States Lines and the placing at Miss Joyce's disposal of the S. S. Leviathan constitute a remarkable tribute to a remarkable picture and an equally remarkable personality. This is the first time in the history of motion pictures that a premiere has been held aboard one of the world's big floating palaces, and the first time also that any motion picture has been given such a send-off as "The Skyrocket" will receive. In addition to the premiere showing in the Grand Ball Room, "The Skyrocket" will be presented as a regular part of the ship's entertainment to passengers.

"The Skyrocket's" debut promises to be a most gala event from every angle. Miss Joyce will journey to New York from the Coast for the first showing of her picture. She leaves Hollywood in the midst of preliminary work on her second starring vehicle, and will be on hand to greet the guests on the Leviathan. Miss Joyce will receive in the beautiful Palm Garden of the great liner, and receiving with her will be the entire staff of officers of the world's largest passenger steamship.

Just one of the many features planned as part of the evening's festivities will be dancing to the music of the world-famed S. S. Leviathan Orchestra. Dancing will be in order before and after the screening of the picture, and will be enjoyed in the great greyhound's palatial Palm Garden—a beautiful setting alive in the memory of everyone who has crossed on the Leviathan.

In addition to the entertainment furnished by the screening of "The Skyrocket," the guests will be offered the talents of some of the best known artists in their respective lines. Music for the picture will be played by an organization of stellar calibre.

The entire affair—the syncopated strains of the Leviathan Orchestra, the songs of various artists, the instrumental novelties and other numbers—will be broadcast from Station WMCA, the high-powered radio station of the Hotel McAlpin, New York.

Many other features than those mentioned are planned for the evening. For instance, the assembled guests and the radio audience will be treated to a reproduction in every detail of the sailing from her pier of a great liner. Then, too, the steamship will be ablaze with light and decorations, and motion pictures will be made.

Associated Exhibitors announce that the date of the premiere on the Leviathan precedes by about a month the general release of "The Skyrocket." This is of considerable interest to the trade in general, inasmuch as speculation has been rife for some time as to just when this big special would be ready for public showing.

Fox Completes Two Big Productions

PRODUCTION rolls swiftly along at the Fox West Coast studios. Two feature pictures have just been finished: "The Outsider" and "My Own Pal." The Outsider," directed by Rowland V. Lee, is from the successful stage play of the same name by Dorothy Brandon. It concerns the charms cast over women by a man who employed hypnotism in his pose as a healer. The cast includes Jacqueline. Logan, Lou Tellegen, Roy Atwill and Walter Pidgeon.

"My Own Pal" is an unusually pretentious production starring Tom Mix. J. C. Blystone directed the picture from a story by the popular magazine writer, Gerald Beaumont. Tony is given a prominent part in the film. The cast is noteworthy, having such people in it as Olive Borden, Tom Santschi, Virginia Marshall and Paul Panzer.

An Imperial Comedy, "A Bankrupt Honeymoon," directed by Lew Seiler and supervised by George Marshall, has just been completed. The cast includes Harold Goodwin, Shirley Palmer and Frank Beal.

The third of the "East Side, West Side" series has just been started under the direction of Ben Stoloff and supervision of George Marshall. It is called "Pawnshop Politics," the story and scenario being written by J. Walter Rubens and Murray Rothe. George Harris and Barbara Luddy have the leading roles, with Vincent Howard, Sidney Franklin and Barney Gilmore in support. The difficulties of being in love, encountered by the youthful pair whose ancestors peopled Palestine and Erin, furnish the laughable situations.

The newest of the Helen and Warren series, "Cheaper to Move," adapted from the current newspaper stories by Mabel Herbert Urner, has just been placed in production under George Marshall's supervision. Albert Ray is the director. Kathryn Perry and Hallam Cooley play the newlyweds. Arthur Houseman, who played in "Thunder Mountain" and "The Desert's Price," is in support, besides Belva McKay and Jimmy Boudwin. Pal, the dog which had a part in "Teetn," a Tom Mix production last year, will be seen in this comedy.

"Lady Windermere's Fan" Opens at Warner's with Irene Rich Present

WARNER BROS.' long-awaited "Lady Windermere's Fan," the latest Ernst Lubitsch production, has its official release next Saturday, December 26th, when it opens a run at Warners' Theatre, New York.

Interest will be heightened by the additional announcement that during the first few days of the engagement, Irene Rich, the Warner star who plays the role of the captivating Mrs. Erlynne in this photoplay, will be present in person.

Miss Rich will be hostess on the evening of the premiere and at succeeding showings. She is not to make "personal appearances" in the sense that she will make addresses from the stage, but, rather, will meet picture patrons in the lobby and greet her friends and admirers personally.

The official release of "Lady Windermere's Fan" is conceded to be an uncommonly important event in picture circles. The trustees of the late Oscar Wilde's estate refuses to sell the screen rights to the great dramatist's masterpiece until assured by Warner Bros. that Ernst Lubitsch would direct the production. Persons who have seen the finished work declare that, notwithstanding this great director's many past triumphs, in this latest effort he displays a genius and a mastery not evidenced before.

This was the verdict of critics and others who were present at the unofficial world premiere at the Casa Lopez, New York, a few weeks ago. On that occasion Vincent Lopez was host to two hundred representatives of artistic, professional and social life. All these agreed that "Lady Windermere's Fan" was a world-beater.

Readers who are acquainted with the Wilde story and also with the abilities of motion picture players will recognize the actors in "Lady Windermere's Fan" as excellently cast even before viewing the production. Besides Irene Rich as Mrs. Erlynne important roles are filled by Ronald Colman (by arrangement with Samuel Goldwyn) as Lord Darlington, May McAvoy as Lady Windermere, Bert Lytell as Lord Windermere, Edward Martindel as Lord Augustus, and Helen Dunbar, Carrie Daumery and Billy Bennett as the three duchesses.

The scenario was prepared by Julien Josephson. Developments in the unfolding of the plot show remarkable fidelity to the original play, but the director has treated the situations so deftly that a minimum of sub-titles is required.

Associated Lists Five for January

FIVE sterling attractions are on the list for release during the first month of the New Year by Associated Exhibitors, Inc. This quintet of the "Triumphant Thirty" offers extreme variety and box-office certainty, and embraces some of the biggest names that have as yet been placed in electrics in front of motion picture theatres.

The first January release is "Hearts and Fists," a stirring drama of the big timber country, in which Marguerite de la Motte and John Bowers are featured. This is an H. C. Weaver Production directed by Lloyd Ingraham from the story by Clarence Budington Kelland. "Hearts and Fists" may be described as a photoplay of the throbbing pulse of He-man's land; The Big Timber Country. The picture was made in Tacoma, Washington, and its cast includes Alan Hale and Dan Mason.

Next on the January list is "I Do," a Popular Demand Edition of one of Harold Lloyd's biggest successes. Here we see Harold as the blushing groom in a comedy with a high-spot every foot. Snappy new posters and a full line of up-to-the-minute exhibitor aids make doubly certain the success of this one. This is a Hal Roach Production directed by Fred Newmeyer.

"The Lady From Hell," starring Blanche Sweet, is also slated for January release. The picture gets its title from the name given the Scotch Kilties during the War. Here the setting is on a Wyoming Ranch—or rather from a Wyoming Ranch to a British castle. Comedy goes hand in hand with drama, and for the smashing climax a perilous, breath-taking ride to save the life of a condemned man. The cast includes Roy Stewart, Ralph Lewis, Frank Elliot, Margaret Campbell, Ruth King and Mickey Moore. The picture was made from the story by Norton S. Parker under the direction of Stuart Paton.

By way of further variety the month's releases include "The Shadow of the Law," in which Clara Bow is the featured player. Here we see Stuart Holmes as the Master Crook and Clara Bow as the girl he had framed to the doom of prison bars—her release, then tense melodrama that rushes on to a crashing climax. This absorbing crook melodrama was made from the widely-read story, "Two Gates," and was directed by Wallace Worsley.

"White Mice," a picturization of the famous Richard Harding Davis novel in Jacqueline Logan is the principal player, ends the month's list of releases. Jacqueline Logan was never more captivating than in the rapid-fire, blood tingling action of this tale of romance and revolution—a picture whose locale shifts swiftly from New York to a South American revolution. This is a Pinellas Films, Inc., Production, presented by Royal W. Wetherald.

Neilan to Make Specials for Paramount

ON his arrival in New York Jesse L. Lasky announced that one of the last things he did before leaving Hollywood was to sign Marshall Neilan to a long-term contract under the terms of which the famous director will make a series of special productions for Paramount.

"Nothing has pleased me more in a long time than the acquisition of Mr. Neilan to the ranks of Paramount producers," said Mr. Lasky. "Marshall Neilan is essentially the showman's director, and every picture he has ever made has been packed with material which has a big appeal at the box-office. Under this new contract we expect that he will be even more successful, because in the production of his pictures, which will be made at his own studio in Edendale, Calif., he will have back of him all of the resources of the Paramount production department and will have the help of our producing organization in the Lasky studio.

"Mr. Neilan's first picture for Paramount will be a big special production, the story of which is now being worked out. He probably will begin production on this in the middle of February and the picture will be released next fall.

"Following that Mr. Neilan will direct Betty Bronson in a picture of the type that has made him famous as the director of many of the big Mary Pickford successes. The story, which is one of the best ever chosen for Miss Bronson, has already been selected."

"The Traffic Cop" Cast

Harry Garson, producer and director of the Lefty Flynn productions for F. B. O., has announced the following engagements for the cast of Flynn's next attraction, "The Traffic Cop," by Gerald Beaumont: Kathleen Myers, Jerry Murphy, Ray Ripley and Ray Turner. Others have yet to be engaged. The story has been put into continuity by John Gray and James Gruen.

What's This?

What does your theatre look like?

Have you a photograph of your house?

If so, shoot it in.

VAN

Zabin in "Ad" Department

James B. Zabin, who for several months has assisted Lem Stewart in the theatres department of Paramount, has been transferred to the Advertising Department of Paramount, where he will work on press books under Russell Holman.

Previous to his connection with the theatres department he was for two years assistant to Glen Allvine.

Hart Ridicules Idea That "Westerns" Have Lost Appeal

"THE recent statement of a well known writer on motion pictures that 'Westerns' have lost their appeal is all absurd tommy-rot," says William S. Hart, whose most recent production, a vivid and big romnace of the West called "Tumbleweeds" is now being released through United Artists Corporation.

"As long as men and women exist, as long as babies are born and grow to childhood and manhood and womanhood, just so long will life in all its forms continue to interest the various sorts of public. There may be fads, temporary preferences, but to say that any form of entertainment is dead is to be silly.

"Western pictures have survived with scarcely a period of lessening appeal. I believe I should be a fairly good authority on this subject, for I have made a good many 'Westerns' and all are still being exhibited somewhere or another.

"It is absurd to say that western pictures are dead. Or that they ever will die. If they are dead, then I am all wrong and my new production 'Tumbleweeds' is a mistake, but neither Joseph M. Schenck nor Hiram Abrams of United Artists Corporation or myself think it a mistake."

Features in Cutting Rooms

The cutting rooms are the center of activity at Universal City this week, with four feature productions in the cutting stage. William Seiter is editing his latest picture "Skinner's Dress Suit," starring Reginald Denny and Laura La Plante; Lynn Reynolds is cutting "Combat," starring House Peters; Jack Hoxie's latest production, "Grinning Guns," is undergoing treatment from the cutter's shears and Edward Laemmle is putting the finishing touches on his all-star production, "The Still Alarm."

Added to Cast

Louise Lorraine and Gertrude Astor have been added to the cast of "Behind the Front," Paramount's comedy of A. E. F., it was announced today by Hector Turnbull, associate producer. Chester Conklin has a comedy role in the picture, in which the heroine is Mary Brian. Edward Sutherland is directing the picture, which is expected to be one of the comedy riots of the year.

Brandt and Cohn Arrange For Production in Europe

WORD has been received from Joe Brandt and Harry Cohn, who left several weeks ago on a trip covering the greater part of Europe, intimating that their plans for production of Columbia Pictures abroad are now well under way.

The recent news and trade paper discussion on the increase of European production, which many of the foreign governments are now subsidizing, makes it necessary in order for American producers to secure fair competition in the European market, to arrange for the production of pictures in these countries, which without question will seriouslv rival the U. S. A. as a center of production in the future.

The executives of Columbia Pictures were among the first to realize the importance now being attached to motion picture production by the many governments in Europe. It could but mean one thing only, i.e., that foreign countries were realizing the medium of the greatest value. England in particular has developed a plan whereby the production of English motion pictures will be materially increased by governmental support.

Messrs. Brandt and Cohn conceived the plan of European production to assure the distribution of Columbia Pictures in these countries where local production will inevitably seriously oppose American product. The Columbia foreign units will be regarded as a national institution and will eliminate all national prejudice and its serious effect on American pictures.

Stories and other material necessary for production abroad is now being gathered, and on the return of Joe Brandt and Harry Cohn an announcement of the Columbia activities in Europe will be issued.

Willat on Vacation

Having completed the cutting and editing of his current production, "The Enchanted Hill," Irvin Willat is on his way to old Mexico for a vacation of three months. The Paramount director is accompanied by his wife, Billie Dove.

"The Enchanted Hill" was picturized from a story by Peter B. Kyne. The featured players are Jack Holt, Florence Vidor, Noah Beery, Mary Brian, George Bancroft and Richard Arlen.

Universal Signs Big Staff of Directors for "White List"

A STAFF of more than a dozen of Hollywood's best known directors have been signed by Universal Pictures Corporation to make the "White List" of 54 pictures for the 1926 program.

Believing the director to be the most important unit in the production of pictures, Carl Laemmle, Universal president, has gathered together what he believes to be one of the best directorial staffs in the industry. Directors now under contract are: William Seiter, Svend Gade, Edward Sloman, King Baggot, Harry Pollard, Edward Sedgwick, Edward Laemmle, Herbert Blache, Lynn Reynolds, Clifford Smith, Albert Rogell, Arthur Rosson and James O. Spearing.

All are either in actual production now, or are preparing to start work within the next three weeks.

Appointed Editor-in-Chief

Verne Porter has been appointed editor-in-chief of the editorial department of Paramount, according to Walter Wanger, general manager of production.

Mr. Porter comes to Paramount after several years association with William Randolph Hearst as magazine editor and as scenario editor of International. He was with the latter organization at the time William Le Baron, associate producer at the Long Island studio of Paramount was director general of International. No changes will be made in the personnel of the editorial department.

Boston Acclaims "The Road to Yesterday"

Shown simultaneously at three first-run Boston theatres, The Modern, The Beacon, and The Fenway, Cecil B. De Mille's personally directed production, "The Road to Yesterday" scored a decided hit with the public and the Boston newspaper critics.

The newspaper reports of the triple premiere, record the audience's reception as "enthusiastic" with rounds of applause for the train wreck scene which they describe as being the "most spectacular and realistic thing of its kind, ever seen on the screen."

The criticisms were unanimously laudatory, saying in part:

"In many ways is far superior as a feature than the now famous 'The Ten Commandments'—Is lavish with the things that this great director is noted for—gorgeous scenic effects, fine detail, star casts and a good story." . . . Boston Evening American.

"There is no one who can point a moral and adorn a tale with the ardor and consistency of Cecil B. De Mille. . . . And 'The Road to Yesterday' follows the good old De Mille tradition." . . . Boston Herald.

"It has all that is expected of the lordly Cecil. . . . There is a train wreck that is a 'wiz'" . . . Boston Traveler.

Schenck Signs Pickford On Long Time Contract

Joseph M. Schenck has long considered Jack Pickford one of the best of the younger actors on the screen and as usual he has backed his judgment with definite action. Word comes from headquarters that Jack his put his name to a Schenck contract that calls for his services for a long time to come, and at a price that makes us sure he will only be used in very important productions.

When Jack Pickford was making pictures like Tom Sawyer, Huckleberry Finn, Great Expectations, In Wrong, Garrison's Finish and the Hill Billy, there were many who predicted that some day he would be a big factor among male stars as a box-office attraction and it seems that Joseph Schenck is convinced that the time has come for Jack to claim this place.

The name of his first starring vehicle has not been announced but it is understood that it has already been selected.

"Pawnshop Politics" Goes Into Production

"Pawnshop Politics," third of the Fox Films "East Side, West Side" comedies, has gone into production at the Fox Studios under the direction of Benjamin Stoloff.

Georgie Harris and Barbara Luddy will again appear in the leading roles. The cast includes Sidney Franklin, Barney Gilmore and Vincent Howard. "Pawnshop Politics" is being screened under the personal supervision of the Fox comedy director general George E. Marshall.

To Make "Pleasures of the Rich"

"The Wrong Coat" announced as one of the Tiffany "Big Twelve" has been changed to "Pleasures of the Rich" and it is quite probable according to M. H. Hoffman, general manager of the Tiffany Productions, that it will be the next Tiffany production to be released instead of "The Lodge in the Wilderness," suggested from the story by Sir Gilbert Parker.

WILLIAM K. HOWARD, new director for Cecil B. DeMille.

A NAME WORTH SAYING—Constance Darling—say it with various inflections!—the new Universal star, in the two-reel Century Comedy, "Too Much Mother-in-Law."

Herrick Completes His First Feature for Independent Field

HIS first feature production completed and ready for release, F. Herrick Herrick, independent producer-director, is preparing to embark on a production schedule for 1926 that will establish him as one of the leading film directors on the East Coast.

Herrick's first picture for the new year will be "The Legacy," one of the "Fragments of Life" series for Davis Distributing Division. It will star Eleanor King, and Herrick intends to make it the very best of this fine series of short reelers.

The second Herrick production of the new year will be a feature length, to be filmed almost entirely in Florida. The story deals with the motor races at Fulford-by-the-Sea, Florida, and actual scenes of the race will be incorporated in the picture. To produce this film, Herrick, together with his associate, George Harry Eggleston, will transport a complete and large cast of stars to Florida.

Returning from Florida in the spring, Herrick will make "The Black Joker," a best selling novel, by Isabel Ostrander. The cast, which wil be announced later, includes one of the foremost film stars in the world.

Other plans for the year include the picturization of a celebrated mystery play, and two current magazine serials. These films will be released by a large distributing corporation.

Fox Adds "The Holy Terror" To List of Golden Plays

William Fox has added another John Golden play, "The Holy Terror" to his list of stage productions to be presented as photoplays next season. The three other Golden plays on the list are "Pigs," "Going Crooked" and "Seventh Heaven."

"The Holy Terror," which was produced this season by Golden, is a play of the West Virginia coal mines written by Winchell Smith and George Abbott.

Marguerite De La Motte Is Signed to Support La Rocque

Marguerite De La Motte, just from her triumphs in "Fifth Avenue," and "The People vs. Nancy Preston," has been signed by Cecil B. DeMille for the feminine lead of "Red Dice," Rod La Rocque's next starring vehicle, which William K. Howard will direct.

The signing of an actress of Miss De La Motte's prominence to support La Rocque indicates DeMille's intention to make "Red Dice" an outstanding production.

Selling the Picture to the Public

This Department Was Established September 23, 1911 by its Present Editor

Epes Winthrop Sargent

Here's the Advertisement That Went From Coast to Coast in the Dailies

WITH no idea that he was creating a theatrical sensation, C. J. Latta, of the Empress Theatre, Shenandoah, Iowa, paid for a two tens in which to warn prospective patrons that a picture shown the day before was not up to standard, and to apologize to those who had witnessed it the first day.

Some local correspondent of a news service evidently sent out the story, and it was put on the service wire. The idea of a manager advertising to keep his patrons away caught the fancy of the news editors and even in New York the big metropolitan dailies picked up the idea, the Herald-Tribune giving it more than a quarter column of editorial comment.

Through the courtesy of Mr. Latta we are able to reproduce the original advertisement, though he has eliminated the name of the picture for the reasons explained in his letter. His letter tells the story better than we can. Here it is:

Mr. Latta's Story

I am enclosing newspaper clippings and complete story of advertising campaign which has caused so much comment and publicity throughout the entire country.

This article along with clippings should give you sufficient material for a story and I am pleased to pass it along to you to be used in whatever form you may select. The thought to be gained from this story is not one criticizing a certain production, but, on the other hand, that honest advertising pays at all times.

You will note that I have blotted out all evidence of production referred to. Under ordinary circumstances I would not hesitate to pan a picture through the trade journals, but because of all this national publicity I do not wish to cause a production company any unnecessary grief. I think the picture very weak, but on the other hand, some may feel that it is O. K.

Clean Advertising

Good, clean, honest advertising backed with the goods prompted me to denounce the film.

Not having seen the production but basing my judgment of same on the facts that it had a splendid cast, a good director backed by a capable producing company and a story which was listed as one of the best sellers of 1925 I felt I had a splendid offering and launched my advertising campaign. After the first day's showing I was convinced the picture was very weak and that I had over-advertised.

This should have been a splendid production turned out to be a story which did not lend itself well to picturization.

Without any malice at heart toward the producing company, but with a firm determination to follow my plans of honest advertising, I issued through local paper and a bulletin in front of my theatre, an apology to those who had seen the picture and a fair warning to those who contemplated seeing same.

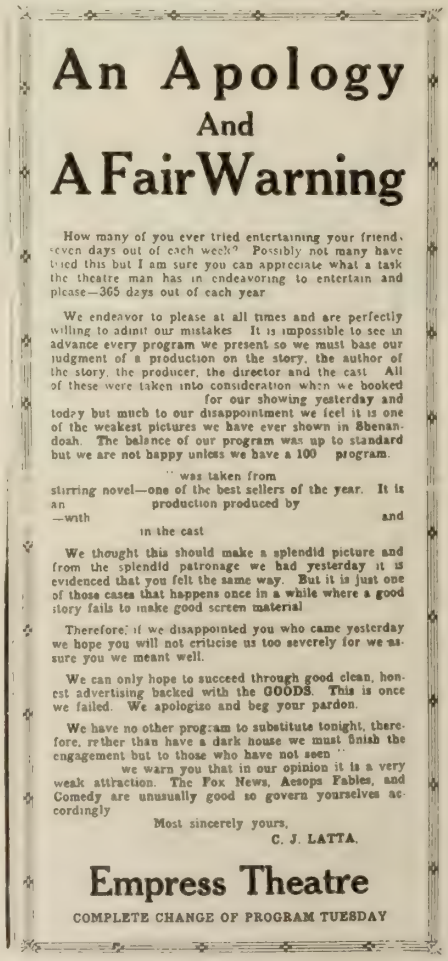
Through no thought of obtaining this publicity did I take the action I did, but, on the other hand, with an honest, sincere feeling at heart to be fair and square with my patrons. No man can hope to succeed or last very long in the business world practicing unfair methods of obtaining business. You can fool some of the people some of the time but you can't fool all the people all of the time. I want the good will of all the people all of the time.

Reputation Counts

I have been working hard to convince my patrons that I am a square shooter and that when I say a thing they can bank on it. Rather than destroy confidence I would far rather loose a few dollars on a picture for in the end it will all come back and more too.

Patronage was cut considerable after issuing warning but the few dollars lost has been more than offset by the confidence gained. Many have complimented me on my fairness and say I am a good sport. With a change of program the following day business was above average in the face of considerable opposition.

As stated before I had no thought of launching a campaign against the producers of the picture which I was showing. I did not advertise in this manner to arouse curiosity, with but one thought in mind, to instill in the minds of my patrons confidence.



An Apology
And
A Fair Warning

How many of you ever tried entertaining your friends seven days out of each week? Possibly not many have tried this but I am sure you can appreciate what a task the theatre man has in endeavoring to entertain and please—365 days out of each year.

We endeavor to please at all times and are perfectly willing to admit our mistakes. It is impossible to see in advance every program we present so we must base our judgment of a production on the story, the author of the story, the producer, the director and the cast. All of these were taken into consideration when we booked for our showing yesterday and today but much to our disappointment we feel it is one of the weakest pictures we have ever shown in Shenandoah. The balance of our program was up to standard but we are not happy unless we have a 100 program.

" was taken from a stirring novel—one of the best sellers of the year. It is an production produced by —with and in the cast.

We thought this should make a splendid picture and from the splendid patronage we had yesterday it is evidenced that you felt the same way. But it is just one of those cases that happens once in a while where a good story fails to make good screen material.

Therefore, if we disappointed you who came yesterday we hope you will not criticise us too severely for we assure you we meant well.

We can only hope to succeed through good clean, honest advertising backed with the GOODS. This is once we failed. We apologize and beg your pardon.

We have no other program to substitute tonight, therefore, rather than have a dark house we must finish the engagement but to those who have not seen " we warn you that in our opinion it is a very weak attraction. The Fox News, Aesops Fables, and Comedy are unusually good so govern yourselves accordingly.

Most sincerely yours,
C. J. LATTA.

Empress Theatre

COMPLETE CHANGE OF PROGRAM TUESDAY

Mr. Latta's Ad

Probably no one was more surprised than Mr. Latta at the country-wide publicity his action gained. His single idea was to square himself with his public for an overboomed picture. He found that it did not come up to his promises and was willing to risk a loss of immediate rather than risk a complete loss of patron-confidence. It's a fine example of clean business methods. He lost considerable business on the second day of the run, but he is better able to sell coming pictures through his advertising because his patrons have confidence in that advertising.

It is not the first instance, for ten years ago the late George Bleich, of Owensboro, Ky., printed an apology for a picture that got by him and he also originated the classic line on Caruso in "My Cousin," when he wrote: "It's a pretty poor picture, they tell me, but you have his phonograph records. Come and see what he looks like."

Many managers ride soft on a weak sister, but Mr. Latta came out with a frankness that has put Shenandoah on the map along with himself.

Merry Widow Waltz is Stressed in Chicago

One of the most intensive musical campaigns ever made on a picture was planned in Chicago for The Merry Widow.

At the Roosevelt, where the picture was to play, it was made an organ solo for the five weeks preceding the opening. At the Chicago theatre selections from the operetta was a program feature for a week and is estimated to have been heard there by at least 100,000 persons while as many more heard it at the Uptown theatre. Paul Ash, at McVickers, brought in 65,000 more and six Balaban and Katz theatres and 19 Lubliner and Trinz theatres backed up five radio programs.

Copies of the score were given all theatre conductors and leaders of dance orchestras, and of course the phonograph stores were swung into line. Everyone heard it and most persons were whistling it.

To back this up there were drives on the popular priced novel, 125 billboards, 360 elevated station cards, 100,000 Balaban and Katz magazines, which is a real, readable magazine and of course the usual newspaper ads.

Naturally the picture got off to a good start.

A Window Teaser

Window teasers are less usual than ads and tack cards, and it helped C. H. Amos put over Graustark at the Carolina Theatre, Greenville, S. C.

He arranged with a jeweler to put his best diamonds and pearls into the window with a sign reading merely "These are the crown jewels of Graustark." People mildly wondered what the Graustarkian crown jewels were doing in Greenville, to be enlightened a few days later when the sign was amplifid by "As worn by Norma Talmadge in Graustark at the Carolina Theatre, Monday."

This is a good stunt where the same people pass a window daily.

Mr. Amos also hired a portable electric sign forty feet high which flashed "Norma," "Talmadge" and "Graustark" alternately.

Phantom of the Opera Was a Saratoga Cleanup

Phantom Sold Well in a Saratoga Run

Up in Saratoga, N. Y., the Phantom of the Opera came within $120 of The Hunchback of Notre Dame. But there was an important difference. Notre Dame was played during the racing season, and the Phantom had to get all its money from the natives. It is a vastly different proposition to sell in the off season as against a time when the Springs are crowded with visitors who have nothing to do when the ponies are not breaking hearts, pocket books and records at the track, but exploitation did it.

Ben Strauss, who runs the Palace Theatre for Harrington and Goldsmith, had the assistance of Sidney Davidson, of the home office of Universal.

Stored Fake Cans

The big break came with the supposed arrival of the film. The day before a set of cans had been planted with the baggagemaster, and for several days it had been announced that each boy to escort the film to the theatre would be given a bag of candy.

A local confectioner not only supplied the candy at half the cost, but he made a window display of Phantom Red candies with plenty of advertising. There were ten other windows.

The film was taken to the theatre on a truck on which was a ten-foot box covered with red bunting and lettered with the title. A large painting of Chaney was shown. It took two police to keep the boys in order as they made their progress to the theatre.

A lobby display showed a devil clutching at the Paris Opera House. Green tissue eyes were given the devil and the windows of the building were illuminated, while behind the display a phonograph ground out Faust records.

Much use was made of the stills on the picture and the display provided by Grosset & Dunlap.

Effective Window Cost Very Little

Green crepe paper, a pack of playing cards and a few yards of cheap ribbon were the inexpensive materials used for a striking window display on the Ace of Spades when it came to the Olympia Theatre, Cleveland.

A. J. Sharick, Universal exploiteer, borrowed the window of an empty store next door to the theatre. He made a frame of green crepe paper, carpeted the window floor with the same material and ran a drape across the top. The light bulbs were covered with the same material.

With a pack of cheap playing cards he formed a horseshoe on the window with the ace of spades in the centre and a royal flush and a full house on the sides.

Streamers of orange baby ribbon led from the cards to the large ace of spades on which the selling talk was lettered.

The cost was slight, but the effect was a big splash that helped to put over the chapter play. It cost less than a 24-sheet and made a much better impression.

Production Hints from Edward L. Hyman

Managing Director, Mark Strand Theatre, Brooklyn

Despite the objection of certain showmen to atmospheric prologues, this theatre continues to pack them to the door through the means of prologues that are in a class by themselves. The fact that these presentations are built on a basis of entertainment is probably the answer, as there is no attempt to lift scenes give information about the photoplay. With the Colleen Moore productions. "We Moderns," a 20-minute atmospheric prologue was staged, which was equally as successful as "The Campus Frolics" for Harold Lloyd, or "Annie Rooney's Gang" for Mary Pickford.

This entire performance took up 1 hour and 54 minutes, of which time the feature film itself required 1 hour and 10 minutes. The musical presentations ran for 36 minutes and the only other film subject on the show, the Topical Review, took its accustomed 8 minutes.

Each de luxe performance was started off by the "William Tell" overture of Rossini, interpreted in scenic and lighting effects and played by the Famed Mark Strand Orchestra, with Harold Stern and Emil Bierman conducting. The lights: Deep blue Mestrum floods on the orchestra from the dome, with foots and borders of the orchestra stage in blue; 4 steel blue spots on the purple spangled draw-curtains, which were closed across the production stage. Following the tempo of the music, these lights dimmed off and lightning and rain effects were used for the storm episode. After the storm came the rainbow effects and the lights dimmed up to all white for the close. This overture took 8 minutes.

Harry Breuer, xylophonist of the orchestra, followed with a special arrngement of "Some of These Days," playing from his place in the orchestra.

After the Topical Review came a piano solo, "Hungarian Fantasie" (Liszt) by Lilly Kovacs, also in the orchestra.

The "Atmospheric Prologue," with 11 people, and taking up 20 minutes, ran as follows: "Sometime," sung by soprano with interpolated dance by 2 girls and 1 man; "Laughing Rag," an octachord solo by Roy Smeck; an eccentric dance by a male dancer; "Valse Elegante," a saxophone solo by Merle Johnston; specialty dance by male dancer; 6 girl dncers to the tune of "Then I'll Be Happy;" "I Never Knew," sung by tenor; "Hayseed Rag," by Roy Smeck, playing a harmonica and guitar at the same time; "Hugo I Go Where You Go," by the Ensemble. The set consisted of an especially constructed chandelier hung center stage; a black draped leg drop, antique gold curtains through which could be seen a neutral sky drop. This latter drop was lighted by Mestrum blue box lamps. A green hedge row ran across just back of the gold curtains, the height of this being about 10 feet to give depth and balance to the scene. This hedge was flooded by light green. A tasselled valance border was used to top off the scene. Two gold settees were placed at either side with 3 side tables in various positions. The 11 people were costumed in the modern vogue to grasp as nearly as possible the atmosphere of the story.

A First National Release

HYMAN'S MODERN PROLOGUE FOR WE MODERNS IN BROOKLYN

Jazz bands and Jazz dancers are eminently typical of the new Colleen Moore play, so the prologue at the Mark-Strand, Brooklyn, included these two features in one of Hyman's charactertistically happy arrangements.

H. B. Sobottka Makes His Semi-Annual Report

Sobottka Stunts Pull for Tacoma

Waiting until he had a lot to write about, H. B. Sobottka of the Colonial theatre, Tacoma, Wash., shoots in a batch of stunts.

One of the best deals with a popularity contest for the most popular policeman in connection with The Making of O'Malley. Charles Roediger, advertising manager for the Moore Amusement Company helped with this, as he did with most of the stunts. The Times was sold the idea and gave from one to three column breaks on the front page every day. To help along the house staged a free performance for institutional children which was sponsored by the police. As a by-product the police loaned equipment to dress the ushers for the run of the play and a policeman-organist played the prelude to the picture as a spotlighted feature, the paper contributing another front page three column cut. A truck carried a miniature truck loaded with votes for a ballyhoo. Mounted police escorted the turnout.

For Not So Long Ago anyone who had lived in Tacoma for thirty-five years went in free. An 1898 Oldsmobile was driven around the streets by a very pretty girl accompanied by a 1925 model. Having used the automobile on that, he staged a push-mobile race for boys on The Lucky Devil, the police giving him a cleared street in appreciation of the popularity stunt.

For The Ten Commandments, he borrowed a pair of the original chariots and kept them on the streets. As there was a Knights Templar conclave he took the chariots over to the Hotel Winthrop to be photographed, getting in the hotel's conclave decorations as a good backing. It not only helped the photograph, but the hotel appreciated the publicity when the papers printed the picture.

For Adventure he used a wild man for a couple of days, but the wild man quit because it got too cold to work, but two days was enough to get the business. On The Night Club he located a man who is nearly a double for Griffith, though a little older. Immaculately dressed he went around town with a blanketed bull terrier. The terrier was a trick dog and whenever he did his stuff he played to a large crowd. He is using the same man on later pictures; a sort of trade mark idea.

For The Air Mail the post office put an actual air mail box in front of the theatre and made regular collections. Cards were used in the post office and branches and all postal employees were guests at one evening performance.

New Lives for Old gave a hook-in to all Fleischmann's yeast trucks on the vitamin appeal, and for Isn't Life Wonderful he put his usherettes into bathing suits and sent them down to the beach in a borrowed car, which got him a good play-up on the automobile pages of all the papers through the agency loaning the car. Don't think he was cruel to the girls. He pulled the stunt last June. We told you he was a bit deliberate in reporting. The idea was that the girls had to hustle so seating the crowds that they needed their morning tonic.

All of the features were aided with window tie-ups and the usual standard program. Mr. Sobottka was assistant to J. W. Sayre, of Seattle, and he learned to put them over thoroughly over one of the best hustlers in the business.

A Paramount Release

EGYPTIAN CHARIOTS WERE AT HOME IN TACOMA

These are part of the Ten Commandments outfit and were loaned the Colonial Theatre. H. B. Sobottka thoughtfully photographed them in front of the Hotel Winthrop, which was decorated for a Templar conclave and got a nice backing.

A First National Release

NOTHING IS SAID ABOUT THE MAKING OF O'MALLEY

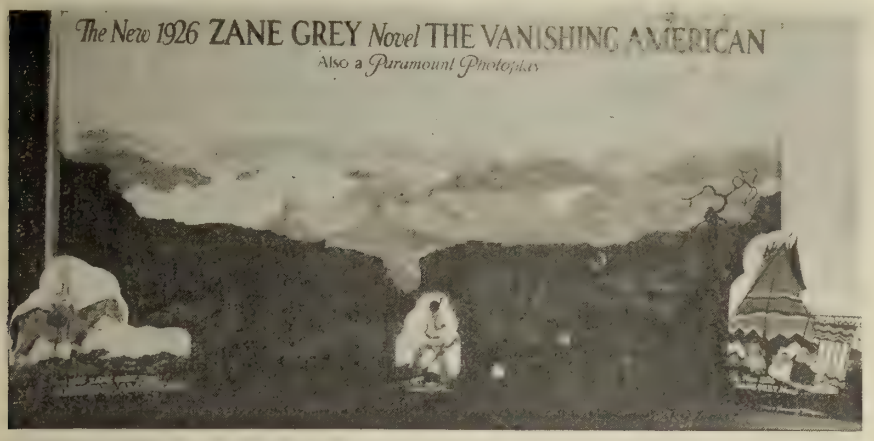
All of the banner goes to a newspaper contest for the most popular policeman in Tacoma, but everyone knew that the contest was an offshoot of the Sills' picture, and it was not necessary to add the title and theatre name. Everyone knew.

Treated Vets

Playing to the title, Carl McLean, of the Columbia Theatre, St. Thomas, Ont., staged an Old Timers' Night, when all who had lived in St. Thomas for fifty years were the guests of the management. It made talk about the play, and people came.

A loan exhibit of old time views made a fine window display and he even managed to swing a co-op page, hooked to the older establishments.

Chaplin Impersonators Had to Take It on the Run



A Paramount Release

TELL YOUR BOOKSELLER HE CAN GET THIS FREE

Harper Brothers will supply these six-color displays to dealers handling The Vanishin American, which is one of their publications. The displays will be ready early in January, the picture being dated for February release.

Chaplin Race Gold Rush Idea

Figuring that the Chaplin impersonation contest is a little too old, C. T. Perrin figured a new angle for The Gold Rush at the Sterling Theatre, Greeley, Col.

He held to the impersonation, but the boys had to take it on the run. The boys had to be under twelve and to come dressed as Chaplin in the baggy trousers and overlarge shoes. They gathered at the theatre at half past four the opening day.

Permission had been gained to stop traffic for a moment, and after it had been explained to the boys that the first one around the block got a five dollar gold piece, they were started off. A policeman at each corner held the traffic in check to make it safe and the boys had only to watch their speed.

In addition to the first prize, the second boy home got a pass for his father and mother and the next four got a single apiece. Of course all of the boys went in to see the swing show.

It got more newspaper notice because it was novel, and it drew a larger crowd. It had been advertised the previous week when The Freshman had them packed in. With The Freshman and The Gold Rush on successive weeks Greeley must be suffering from sore sides.

Took a Chance

Because the West End section of Toledo has been terrorized by a maniac with a penchant for clubbing women, the East Lynne balley for the Temple theatre capitalized the news sensation.

The balley was the usual old fashioned rig with women in equally old fashioned dresses, which toured the downtown section. The kick came from the sign on the side of the vehicle which announced that "Lady Isabel defies the slugger. She will visit the West End tonight."

Two of the slugger's victims were fatally beaten, but he never got a crack at "Lady Isabel." She carried too much of a gallery along with her.

Stenciled 3,000

When Seven Chances was offered at the American theatre, Evansville, Ind., a stencil was made of a three-foot figure seven with another to letter in "Take a chance and see Seven Chances."

These were used at very street corner and on the roads well out of town, the total running close to three thousand. All hotel guests whose room numbers ended in seven were given tickets to see Keaton and a clown perambulator with the seven on his back and chest do his daily promenade for the run of the picture.

The management did not have to dip into the red ink.

Finds a New One For Classifieds

Pat McGee got a bright idea for classified ad hooks. He wanted to help along The Midshipman at the Criterion Theatre, Oklahoma City, and he tied to the want ads.

Each day the News printed a group of dashes on the front page and offered a double pass to The Midshipman to those who picked from the want ads words corresponding to the dashes and forming a perfect sentence.

If there were three dashes, you picked out a three letter word for that space and ten dashes probably stood for "Midshipman.'" A sentence of several words was offered each day, and for the time being it was even more popular than the cross word puzzles.

The beauty of the idea is that it can be worked on any title and can be run for several weeks on end without tiring the more presistent thought it may be necessary to add one to give the title.

A side line was an invitation to the recruiting service of the Navy to attend the performance, but it does not appear that the recruits were tied to any other stunts.

Paintings, Too

When Romola was played by Loew's State Theatre, Memphis, the Public Library not only made a card announcement, but permitted a display of the oil paintings, which helped to run up a demand that required the purchase of additional copies of the book. It also helped the circulation of other books of the same period.

As this was the library's first adventure in cooperation, the results are important.

A Metro-Goldwyn Release

A STUNT THAT GETS BOTH MEN AND WOMEN INTERESTED

C. C. Deardouff, Metro-Goldwyn exploiteer, has developed the woman who models Merry Widow slippers in shoe store windows in his district. This is how it looked in Toledo where it was worked for Loew's Valentine Theatre. It's a sure fire.

West Coast Campaigns That Cleaned Up Phantom

Western Campaigns Put Over Phantom

About the strongest campaign on The Phantom of the Opera yet to be recorded comes in from Seattle where the A. J. Kennedy, of Universal, used the entire press book and rolled a few of his own. Much of it was duplicated later for the Clemmer theatre, Spokane.

One of the most effective stunts was the illuminated shirt front, originated thirty-five years ago for Hoffman House cigars. That was worked with a dickey, or false shirt front, of three ply cloth. The two lower were pulled from the upper and the letters forming "The Phantom of the Opera, Columbia, Now," were cut from the fabric, which was again sewed to the top layer. The effect can be worked more easily by cutting the letters in stiff cardboard and pasting down a layer of fine linen. This is worn over a shallow box with three small electric globes fed from a battery carried in the pocket, and the shirt is worn with evening dress. A push contact permits the letters to be flashed on and off. It's venerable, but it still works well. It can be worked daytimes in stores and restaurants and on the street at night.

A balloon with a lifting capacity of seven pounds was painted red and lettered in silver. This soared over the theatre for a week in advance. Coincident with the opening, a thirty foot figure of the Phantom, made from Phantom Red china silk over a framework of light wire was attached. This time the balloon was sent higher up so that the figure appeared to be floating in the air. The same stunt can be worked with box kites.

A local company put out a Phantom Chocolates that yielded 47 windows and more were had through the home office hookups.

Ten cutouts from the 24-sheet were placed on top of one story buildings though the business district, and another was given a dance hall that staged a Phantom of the Opera masquerade ball on Halloween Night with costume prizes and special prizes for the best Phantom make-up.

But the biggest stunt was putting the music rehearsal on the radio. The employees of the Universal exchange augmented the theatre staff as "audience" and the announcer would tell of the thrilling scenes which caused the supposed spectators to gasp with horror or amazement. When the chandelier fell a glass crash augmented the screams of the crowd, and the announcer had to tell all about that. All of this was incidental to the orchestral rehearsal and the singing of the Faust numbers which formed part of the presentation.

More than thirty stores were tied to the beauty preparations, a package of which was presented every woman patron.

A Metro-Goldwyn Release

MAKING A DARK HOUSE HELP THE MERRY WIDOW

The Garing Theatre, Greenville, S. C., being closed, Charles H. Amos used the desirable location for a 24-sheet cutout for the Carolina. He used a prologue from a dancing school and the familiar age table with the query, How Old is the Merry Widow?

Improving Edgar

You'll probably recall Edgar Hart's broken record showcard in which a smashed phonograph record formed a part of the sign to visualize the idea. W. G. Bishop, a Metro-Goldwyn exploiteer has built up on this for The Unholy Three.

He uses a number of records, each lettered with the name of some house where The Unholy Three had been a cleanup, using only the large cities.

In Dubuque, Iowa, these were placed in a phonograph store with a card telling that "The Unholy Three will break all records in Dubuque, at the Majestic, as it has all over the country, but you can't break our new unbreakable records." A supply of the new indesrtuctible records gave point to the display.

A Universal Release

TWO OF THE HIGHLIGHTS FROM THE SPOKANE CAMPAIGN ON PHANTOM OF THE OPERA

On the left is the mounted perambulator for the run at the Clemmer Theatre, the draperies being the vivid Phantom Red. The rider hooked on to a local parade and stole the show. At the right are some of the costumes worn at a Halloween masquerade at a leading dance hall, including a vividly good make-up of Chaney as the unmasked phantom.

Newspaper Originates a Contest for the Theatres

A Paramount Release

PUTTING TWO AND TWO TOGETHER IN KANSAS CITY

Putting two and two together you can figure that the large letters on the sign of the Royal Theatre got the standout pictured just below. The letters are slanted across the marquise to face the section from which most of the crowd comes.

Snappy Cards About Take-a-Chance Week

Here is copy for a couple of throwaway cards gotten out by George E. Planck who ran Take-Chance Week at the Sedalaia Theatre, Sedalia, Mo. He used two cards on light pasteboard stock printing both sides. One card has: "Jesse James took a chance and other things," with "Solomon took a chance with 1,000 wives and was known as a learned man." The other shows "Everyone takes a chance when he eats hash," while "Salome took a chance with only seven veils."

On one side the "Take a chance" runs across the face in an outline 18 point, and runs the width of the 3½ by 2 inch card. The other side has the type running the narrow way with "Take a chance" in a twelve point bold with a one point rule underline.

The copy runs at the top with considerable white space between that and "Next week is take a chance week at, etc."

It's an effective way to put over the idea the first time, and Planck writes that it drew him a nice increase.

Makes Seers of Regum Patrons

David J. Lustig, who is manager of the Regum Theatre, here in town, is the author of a number of books on various phases of vaudeville instruction and also issues a booklet on fortune telling with cards.

The latter was recently distributed to his Regum patrons with the compliments of the house. It not only forms an acceptable souvenir to most women, but it stresses the fact that the Regum is conducted by a veteran showman, and backs up the back page display which reads in part, "Regum programs are built by showmen for your entertainment."

The book is twelve pages, with a colored cover, and makes a nice appearance. Most of them will be retained until they are worn out, and each use will remind of the theatre.

Souvenirs such as this have a practical value beyond the moment and do the house a permanent good.

Mr. Lustig has sent in a number of good ideas, including the "paste this to your mirror" fidelity test, but we do not think that he has done anything better than this.

Identification Idea Worked by Newspaper

Just before Thanksgiving the Chronicle, of Houston, Texas, worked an identification stunt apparently on its own initiative since four houses were involved, one of them being opposition to the other three, which are Paramount houses, the Queen, Capitol and Isis, with the Rialto in the lone position.

It ran a "Thanksgiving Movie Contest" in the shape of a hook-up page dealing with holiday supplies, and in each space was part of a cut of some star. These sections had to be assembled and named, just as in the usual co-op style, with prizes for accuracy and novelty. The only difference was that no particular picture was exploited, the idea being put over by the newspaper instead of by some theatre.

The prizes were passes donated by the theatres and presumably the publicity was pro rated according to the number of tickets supplied.

The major point of interest is found in the fact that the newspaper knew a good thing and used it.

A China Program

One of the most elaborate programs now being published comes from Shanghai, China, where the Apollo Theatre gets out a 24-page weekly that carries heavy advertising patronage. It is well handled and in two colors gives a big smash. One of its best features is a preview of the following picture. Three issues have been sent in to show that it is not a flash in the pan.

A Producers Distributing Release

AN EFFECTIVE BALLY ON SIMON THE JESTER

Used by the Forum Theatre, Los Angeles. Taken through the automobile infested downtown streets, the horns of the drivers as they sought to speed up the slow-moving "moke" gave the necessary noise element without any effort on the driver's part.

Would It Make a Dog Mad to Miss a Tom Mix Play?

Card Handouts Get Reader's Interest

The manager of the Elm Theatre, Danvers, Mass., sends in what he modestly styles "circulars," though they are more elaborate than the usual throwaway and are apt to be treated with greater respect.

The stock is fairly heavy card, often colored, and is designed for house to house distribution. Ordinarily it would not pay to use such stock, but we take it that this is about the only advertising the house can do, and figures that it pays to do it right.

The stock will not permit reproduction, but the essential idea is that the house seeks to sell the picture and not merely announce it. Time is taken to prepare effective copy, to tell about the picture attractively, and to bring out all its good points. Rule work is sparingly used to panel, and the typographical display is a credit to the printer. The shop has the type faces and knows how to use them, producing an inviting appeal.

But it's not just type. It's the talk. This is earnest and effective and probably sells more tickets than would a score of hastily prepared throwaways.

It pays to take the time to do it right, if you have the ability to talk interestingly in type. If you haven't, it's a waste of good stock to go on cards. It must pay the Elm.

A Fox Release

A WINDOW DISPLAY THAT SELLS THE LUCKY HORSESHOE

A compo board horseshoe and some gay mufflers and a Stetson give life to the display of stills and a supposed letter from Mix, urging the citizens of Stratford, Ont., to see his picture at the Classic Theatre. It makes a whale of a display.

This Dog Was Mad to Visit Tom Mix

Changing around the blind man stunt, the Temple theatre, Toledo, balleyed Tom Mix in The Everlasting Whisper with a dog in a faked animal den. The banner explained that he was "Dangerous—and mad" because he was caged and unable to see Tom.

On the back of the den was a sign stating that this was one of the wolves used in the Fox production, and a dog was selected who could both look and act the part.

The stunt was heightened by feeding the animal at good pitches. The outfit would be stopped and an attendant would cautiously thrust in a strip of meat on the end of a long iron rod. The dog had been on short rations in preparation for the event, and he soon learned that stops meant food and he tore around the cage until he got his steak tartare.

Small photos of Mix carrying copy for the picture and the local basketball schedules were distributed at all games.

All women who had entertained, according to the society notes for three weeks back, received a letter suggesting that their next entertainment include a visit to the Temple and offering to reserve a block of seats for the party.

A three weeks file of newspapers gave 5,500 names for this very effective circularization.

Gets Much Space With Suspenders

Knowing what the editors like got Barry Burke an extra lot of publicity for Gloria Swanson in The Coast of Folly when he offered that at the Palace Theatre, Dallas, Texas.

He remembered that in this picture Miss Swanson uses suspenders to hold up her sport skirt. He found a girl who was willing to follow the star's example, bought her the prettiest pair of suspenders he could find, had her photographed in a number of poses and turned her loose on the streets.

She was one of the sights of the town in no time at all, and attracted no end of attention. As soon as the reports of her progress got around, Burke hustled over to the newspaper offices with his supply of pictures, knowing that editors like pictures of pretty girls when there is any excuse for using them.

They all took one of the stills and ran a caption that told how the idea had been lifted from The Coast of Folly. Then other girls took up the idea and gave it a lot of free advertising, the furnishing stores got a number of unexpected sales, and The Coast of Folly receipts went up like a balloon.

You can always find some well connected girl who is not averse to a little publicity.

A Fox Release

HOW RENO EXTENDED THE IRON HORSE WITH A BIG BELL

Holding the Fox picture for an additional two days, the Wigwam Theatre mounted a locomotive bell atop an old stage and sent it around town to tell the natives and the divorcees that they still had a chance to see the feature.

Played the Waltz

Three music stores handling Victor and Edison records, ground out the Merry Widow Waltz when the Mae Murray picture was showing at the Luna theatre, Logansport, Ind. The disc hook-up is almost automatic. It needs only to be suggested, and it can be made to carry announcement cards and stills.

Bangor Manager Makes Strong Drive on Air Mail

Good Stunts from a Bangor Theatre

New England, as a unit, shows less hustle than any part of the country, but when they do hustle, they work hard. The trouble is that the hustlers are pretty widely spaced.

A. M. De Haven, of the Opera House, Bangor, Maine, sends in a batch of ideas, including some special half sheets for Flower of the Night, with a red rose as background for the title. Done in a strong black and fairly good red, this is a smashing eye-catcher. It looks as though the color had been put in from a wooden tint block or an oilcloth cut, but it gets over and makes the paper many times more attractive than the straight block letter that most home printed sheets offer.

In 1860
THE PONY EXPRESS
In 1925
THE AIR MAIL
BANGOR TO SAN FRANCISCO IN 33 HOURS
You can see "THE PONY EXPRESS" at the
BANGOR OPERA HOUSE

A Paramount Release

THE POST OFFICE HOOKUP CARD

For The Pony Express he made a deal with the postmaster to placard all lamp posts carrying mail boxes, the copy contrasting The Pony Express with the present speedy air facilities. The photograph is not strong enough to show up in a cut, but he used two cards, back to back, tied to each post. The copy is in red and blue and the diagonal lines are in the same colors, giving the effect of a red, white and blue ribbon. It is very effective; the strongest mail hook up we have seen yet.

The Postal Telegraph hook to this picture also was used, and the Postal supplied envelopes for card heralds which were slipped into the mail boxes of all hotel guests. Hotel cooperation is a regular stunt with Mr. De Haven, who gets an imprint on the menus of the two leading hotels.

He landed the serial publication of Winds of Chance on the local paper, the picture running on Thanksgiving Day, about the time the publication ended the run. It assured a good business on a day when most of New England stays home.

His prologues seem to be a feature, for he sends in no fewer than three clippings in which the newspaper makes special mention of the productions, and he seems to stand well with the editor on general press notes.

He is pretty nearly as far "Down East" as he can get, but he shows a Western hustle for all that. More depends upon the man than his geographical location.

A Warner Brothers' Release

A STRIKING LOBBY ON THE WIFE WHO WASN'T WANTED

This was staged by the Republic Theatre, Brooklyn, N. Y., one of the 33 theatres of the S. & S. Circuit, so presumably the stunt was sent to all the houses. Note the three cards, back to back, used to supplement the display. You can't miss these.

A Pathe Release

HOW THE MAJESTIC THEATRE, GRAND JUNCTION, DID IT

Grand Junction is in Colorado, and Charles Decker used a drawing contest on Harold Lloyd with cash and ticket prizes. The best of the drawings were displayed on the front of the house as shown. They had to be six days in advance.

Bob Style Show is Newest in Pullers

Now it's the bobbed hair style show.

When Warner Brothers offered Bobbed Hair at their New York house, six girls trimmed by one of the leading hair specialists to show the six leading styles of haircut were used as a prologue feature to the Marie Prevost picture. Each style was lectured and the girls slowly revolved to give the audience the effect from every angle.

Putting it over, Randall White put out 30,000 throwaways announcing a free matinee for bobbed girls, and the house was packed. This was good, but he came back with a second matinee for girls with long hair, and he again packed the house in spite of the prevailing belief that there ain't no such animal.

You can land some hair cutter in your town to help you put over the stunt, and with proper advance exploitation you can make this a real puller.

How Doc Clemmer Put Over Rex With Little Cut

Panel Backing is Little Too Weak

In this four eights from the Orpheum Theatre, Paducah, Ky., we think that Harold H. Bailey would have gained a little better effect had he made the line backing stronger. The idea of a backing is to throw the rest

A Paramount Release

TOO LITTLE CONTRAST

into relief. Here the lightly dotted strips are too nearly the color of the display panels to afford contrast, and the effect is not as good as it would have been had the design been made heavier. If you balance a pound against a pound you get an even scale. It's the same way with a display. If your backing has the same display value as the panel it is intended to make prominent, then the result is a failure. A solid black line should have given good result, or a plain white space would have helped, but here the color values are too evenly divided. The panel should have been so black that the rest appeared white through contrast, or else the white ground should have been used for the announcements. It's one of those things you are apt to discover from experience. The only thing in this display to get the fullest emphasis is the signature. You see that the moment your glance hits the space, but you must pick the announcements from the background. Probably Mr. Bailey figured that a darker ground would be too pronounced, but that was precisely what he needed. It is the contrast that counts rather than the artistic effect. He uses type insert in the circle for the feature, but letters in the announcement for the local production by the Elks. This, too, should have been in type. It's a big stunt to have the Elks, and the fullest prominence should have been given this angle of the announcement. The fullest display can come only from properly selected type faces. You cannot do it even with good hand lettering, and this hand work is not good. We do not think this measures up to Mr Bailey's standard other than in the proportioning, which is very good. The wider than deep space is particularly indicated where two items are to be presented with equal prominence. Mr. Bailey writes that he is handicapped in the carrying out of his ideas through lack of a reliable artist. It might be better to trust to type and press book material. He shows what can be done along these lines with his three tens from the Arcade Theatre. Here he uses a press book cut and gets a portrait and title that give a much better result. Even where the plan book offers what seems

A First National Release

PRESS BOOK WORK

to be excessive cut material, it is almost always possible to cut away a portion of the cut and use only what is desired. First National often gives too much cut in its mats, but that does not mean that all of the cut face must be used in the local display. Generally a portion can be eliminated to give what is wanted. Paramount cuts are even more flexible in this way, for the cuts are made with the realization that they may be used in sections. If Mr. Bailey will get away from the idea that he cannot do without an artist, we think he will save money and at the same time get better results. The Arcade is easily the better of these two, barring the signature. A slug signature should be devised.

Gets a Big Smash With Bold Strokes

This large space (about four elevens), from the Clemmer Theatre, Spokane, is not as finished as some of the Black Cyclone drawings, but it is about as effective, and the big point is that it involved less nicety in art work. The only real drawing was the horse's head, and there is comparatively little detail in this. Most of the Black Cyclone spaces have depended upon the spirited drawings of the horses to get over. Here some jazz lightning and the horse's head carry about the same effect with something like one tenth of the work. The end of the display is to sell tickets, and if less work will sell as many seats, it is foolish to spend too much time on a design to be used but once. This is not decrying fine art work in ad illustration, but it is intended to bring comfort—and suggestion—to the man who feels that he cannot attain the grade of artistic excellence and yet who wishes to sell thoroughly. This seems to be a back date example, for the snow letters are not typical of the present season and this announcement speaks of the premier showing in the Northwest, but the idea is still there. You can give a finished drawing, or you can make force take the place of style. The Clemmer puts over the picture well with a minimum of work, but it does it

Engagement Extraordinary
Through Special Arrangement with the Producers we will offer the Northwest Premier Showing of an unusual masterpiece of Cinema Craftsmanship
PLAYING NOW
"BLACK CYCLONE"
THE ROMANCE OF A WILD BLACK STALLION
featuring REX the Wild Horse
supported by a human All Star Cast
Fairly shrieks aloud with action, thrills and laughs a plenty
Hailed by Critics as a leader among outstanding productions
IT'S ABSOLUTELY DIFFERENT!
Extra Added Attractions
"Almost a Husband"
EVELYN COX MOE
"Two Poor Fish"
NEWS EVENTS
SONGS OF TODAY
CLEMMER
KEEP COOL AT THE THEATRE BEAUTIFUL

A Pathe Release

CRUDE BUT STRONG

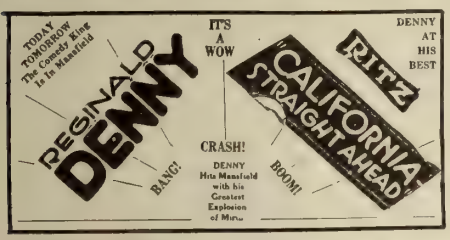
with a maximum of idea. Everything had been done to give the fullest display to the title and the idea of the horse, even to the utilization of the conspicuous circle. The entire space stands out, and gets just as much attention as the better illustration. Even the hand lettering is excusable here since ruggedness is desired. The same effect might have been gained through the use of rugged bold, but probably the office did not stock this face It is not usual in newspaper offices, and so the house played safe and made its own. Cutting down to column width is going to cramp the display decidedly, but you can get the idea, and the big idea is that bold strokes will carry over a design such as any average high school pupil can achieve under careful direction.

Uses Little Talk For Large Space

Alhtough the Ritz Theatre, Mansfield, Ohio, took a four fours for Denny in California Straight Ahead, it did not pack the space with words. They seemed to feel that if they put it over that Denny was to be seen in another comedy they would be able to achieve sales without much additional argu-

Plays Up Parking Concession in Theatre Space

ment, but in another issue the house takes a single nine to adapt Fred E. Meyers "Banana Oil" copy. It may interest Mr. Meyers to know that he started something when he wrote that copy and sent us one of the ads. It has been used in many sections of the country and on a variety of comedy titles. It seemed to hit a lot of managers as being just what they needed, and they tied it to whatever title they had. Mr. Meyers has sold a lot of tickets in about



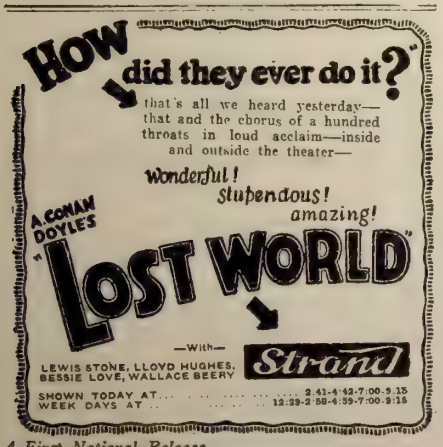
A Universal Release

JUST ENOUGH TALK

half the states of the Union. It's pat talk and it is framed to space well, and managers have been quick to see its usefulness. Probably the most rudely copied advertisement was R. B. Wilby's "phonograph record" copy of a dozen years back. We do not recall any other single piece of copy that has been so widely used, but Mr. Meyers has a pretty good record on the Banana Oil. Probably this was one of the reasons the Ritz felt that it would not be necessary to argue strenuously over in the four fours. For that matter Denny has a good string of hits at his back and his name and the new title will sell in most places. It paid Universal to put him over in a string of real hits. It put him firmly on the map.

Lewis Adopts a Los Angeles Ad

Cliff Lewis sends in a Lost World ad from the Strand theatre, Syracuse, that seems to have been adapted from the Los Angeles display reproduced in these pages. It may be that it is a stock cut and not a Los Angeles idea in the first place, for the general display seems to be the same. Anyhow Cliff saw that it was a good idea, and it made a nice two fours. A two fours is almost an extravagance for Cliff. Often he keeps the display down to a double two. But he probably figured that this was good enough to deserve an extra display, and he got lavish. If he can sell them on six or eight inches, he would be foolish to take more.

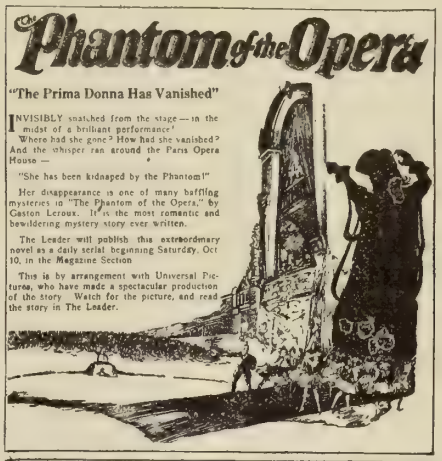


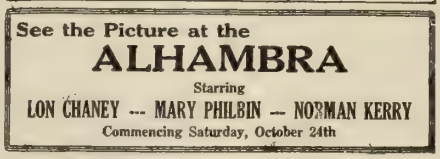
A First National Release

A GOOD WAY TO SELL

Serial Rights Sell Phantom

Laying off the serial publication rights to The Phantom of the Opera to the Milwaukee Leader saved the Alhambra Theatre a pretty space bill. The newspaper gave a


Phantom of the Opera
"The Prima Donna Has Vanished"
INVISIBLY snatched from the stage—in the midst of a brilliant performance!
Where had she gone? How had she vanished? And the whisper ran around the Paris Opera House—
"She has been kidnaped by the Phantom!"
Her disappearance is one of many baffling mysteries in "The Phantom of the Opera," by Gaston Leroux. It is the most romantic and bewildering mystery story ever written.
The Leader will publish this extraordinary novel as a daily serial beginning Saturday, Oct 10, in the Magazine Section
This is by arrangement with Universal Pictures, who have made a spectacular production of the story. Watch for the picture, and read the story in The Leader.



A Universal Release

THE COMBINATION

better than three sixes to announce the publication and the Alhambra chimed in with a three twos, getting the value of a three eights at a quarter of the cost. The newspaper had to sell the thrills and mystery to get interest in its publication of the story, and every line automatically worked for the theatre, as well. Of course this also gave the posted delivery wagon and the other trimmings.

Parking Space a Theatre Appeal

Realizing the parking problem, the Mozart Theatre, Canton, Ohio, has arranged for parking space for a fee of fifteen cents, and considers the matter of sufficient importance to give it an extra panel in this space for the announcement of the move. California Straight Ahead is a play to make especial appeal to motorists, and the feature fits in nicely with the new departure. The idea seems to be that you park your car and get a rebate ticket when you purchase your seats. In the old days free parking was often an inducement, but the open lots have been taken over for parking stations and now the best that can be done seems to be a rebate scheme. We do not care for the cut used in this display. It does not carry any suggestion of comedy, and unless a cut contributes something to the sales, we think it would be better to omit the cut and trust more to the type. The compositor, too, has done what he could to muss things up. The words "Denny" and "Mozart" are set in

HE'S HERE!
The Most Brilliant Comedian
of Them All
REGINALD
DENNY
MOZART
NOW SHOWING
California Straight Ahead
Crazy aeroplane flights, wild ambulance chases, a misplaced wedding, an animal circus running everybody ragged, mad auto race with the car in flames, are just a hint of the drama and unalloyed merriment in this rollicking picture.
"HELP YOURSELF," A Comedy of Merit
LATEST FOX NEWS
FISHERING'S ORCHESTRA
NEXT SUNDAY "THE IRON HORSE"
NOTICE TO OUR PATRONS
We have just completed arrangements with the Allegheny Service Co., Corner of Walnut and 2nd at NE., whereby our patrons may park their cars for the nominal sum of 15 cents during their visit to our Theatre. Be sure to get your Refund Ticket at the Box Office upon entering Theatre.
MOZART THEATRE, Canton's Perfect Playhouse.

A Universal Release

WITH A PARKING PANEL

the same type and cut off only by a very fine rule, the "Denny" being still further hampered by a "Reginald" rising too close on the top. The copy should have been arranged to let the signature go to the top. As it is the two words are too close together and the compositor has not even taken the trouble to correct the condition by using two type faces. This would have helped a little. The main trouble is that there is nothing in the display to suggest a rousing comedy. Denny's portrait might be that of the local undertaker and yet it crowds the real selling lines into a narrow width to the right. Leaving out the cut and hitting up the matter below the house name would have done more to get the idea over. It's largely space wasted.

Local Scandals The Trouble With Wives

When The Trouble with Wives was booked to Frank J. Miller, of the Modjeska Theatre, Augusta, Ga., he got some back newspapers and a pair of shears and clipped all the recent domestic scandals.

These he pasted on a board in the lobby with the heading "Is This the Trouble with Wives?"

Some of the stories were about well known people and the idea attracted no little attention, the people dropping into the lobby to look the board over and remaining to read all of the headlines at least. When you can get the crowd to halt before your advertising, you are certain you are geting the story over.

The only trouble with the idea on this title is that the picture is a zippy comedy instead of a problem play, and efforts should be made to explain to the spectator that this is not another of the jazz-mad stories of which there have been far too many.

Quick Reference Picture Chart

Handy, Compact Information to Help You with Your Bookings, Showing: Title, Star, Type of Story, Date of Moving Picture World Review, and Footage on Current Films

ARROW

	Kind of Picture	Review	Feet
		1925	
Primrose Path (Clara Bow)	Melodrama	Oct. 3..	6,840
Tessie (May McAvoy)	Comedy	Oct. 10..	6,800
Wandering Fires (all-star)	Drama	Oct. 17..	6,300
Children of the Whirland (all-star)	Crook melodrama	Oct. 17..	6,500
Unnamed Woman (Leah Baird)	Society drama	Oct. 24..	6,300
Substitute Wife (Novak)	Domestic drama	Oct. 31..	6,580

ASSOCIATED EXHIBITORS

			1924	
Never Say Die (MacLean)	Comedy of thrills	Sep.	13..	5,803
East of Broadway (O. Moore)	Police drama	Nov.	22..	5,785
Price of a Party (H. Ford)	Modern drama	Oct.	18..	5,315
Barriers Burned Away	Spectacle	Dec.	27..	6,236
Is Love Everything?	Sex melo.	Nov.	15..	6,000
Battling Bunyan (Barry)	Comedy-dr.	Dec.	27	4,718
			1925	
Greatest Love of All (Beban)	Drama	Jan.	17..	6,480
Bad Company (Tearle)	Society drama	Jan.	24..	5,551
Introduce Me (Douglas MacLean)	Comedy thrills	Mar.	21..	6,710
Sky Raider (Logan)	Drama			6,638
Back to Life (Patsy Ruth Miller)	Drama	Feb.	28..	5,620
Manhattan Madness (Dempsey-Taylor)	Action melodrama	Aug.	1..	5,580
Under the Rouge (Percy-T. Moore)	Crook drama	Aug.	1..	6,055
His Buddy's Wife (Glenn Hunter)	Sentiment drama	Aug.	1..	5,226
Headlines (Alice Joyce)	Sacrifice drama	Aug.	1..	5,600
Fifty-Fifty (Hampton-L. Barrymore)	Drama	Aug.	1..	5,531
Keep Smiling (Monty Banks)	Comedy	Aug.	1..	5,400
Camille of Barbary Coast (O. Moore-Busch)	Drama	Aug	1..	5,308
Never Weaken (Harold Lloyd)	Reissued comedy	Aug	1..	3,000

CHADWICK PICTURES CORP.

			1924	
I Am the Man (L. Barrymore)	Dom. melo.	Nov.	1..	7,600
Flattery (Bowers)	Political dr.	Nov	8	6,000
			1925	
Tomboy (Devore-Rawlinson)	Melodramatic com.	Jan	3	6,000
Midnight Girl (Lila Lee)	Drama	Mar	28..	6,300
Wizard of Oz (Larry Semon)	Slapstick com.	Apr	25	6,300
Man of Iron (L. Barrymore)	Drama	July	4..	6,200
American Pluck (G. Walsh)	Action melodrama	July	11..	5,900
Unchastened Woman (Theda Bara)	Domestic drama			
Some Pun'kins (Chas. Ray)	Rural com.-dr.			
Prince of Broadway (G. Walsh)	Action romance			
The Bells (L. Barrymore)	Drama			
Perfect Clown (Larry Semon)	Typical comedy			
Blue Blood (G. Walsh)	Action romance			
Paint and Powder (E. Hammerstein)	Stage life drama	Oct.	17	7,000

EDUCATIONAL FILM CORP.

			1925	
Don't Pinch (Bobby Vernon)	Comedy	Apr.	25.	2,000
Dome Doctor (Larry Semon)	Comedy	Apr	25..	2,000
Village School	Hodge-Podge	May	2	1,000
Wide Awake (Lige Conley)	Mermaid comedy	May	2..	2,000
King Cotton	Hamilton comedy	May	9..	2,000
Dragon Alley	Juvenile comedy	May	9..	2,000
Rock Bottom (Bowes)	Cameo comedy	May	9..	1,000
Tender Feet (Hiers)	Hiers comedy	May	16..	2,000

A Dollar for Your Time

In an effort to make this Quick Reference Picture Chart just as accurate as human carefulness can make it, we offer to the reader who finds MAJOR ERRORS, such as a wide discrepancy between printed footage on a feature or features and that which is a fact, One Dollar for your trouble in writing us a letter stating the correct facts.

Please do not consider errors that do not actually work a hardship on the user of this Chart—such as a misplaced parenthesis, or a minor typographical error.

What we want you to point out is the often unavoidable discrepancy between the footage that comes to us at time of reviewing a picture and the time you play it, caused by cutting down of a picture and failure of producer to give us correct facts regarding the changed footage.

We cannot secure exact footage on all Short Subjects and so the general term "1,000" or "2,000" feet is applied, broadly, one or two-reel subjects. We've tried to get exact Short Subject footage, and as soon as we can get it will print it exactly. Till then, consider the broader designation as the best we can do.

When you write us about a major error, realize, please, that it will take a little time to check up, and be patient—we will not delay sending you the dollar for your trouble any longer than is absolutely compulsory.

	Kind of Picture	Review.	Feet
Fares Please (St. John)	Mermaid com.	May 16..	2,000
Only a Country Lass	Novelty	May 16..	1,000
Wild Waves	Cameo comedy	May 23..	1,000
Balto's Race to Nome	Special	May 23..	2,000
Curses (St. John)	Comedy	May 30..	2,000
Hello Goodbye (Conley)	Mermaid comedy	May 30..	2,000
Two Poor Fish	Hurd cartoon	May 30..	1,000
Earth's Other Half	Hodge-Podge	June 6..	2,000
Fun's Fun (Bowes)	Cameo comedy	June 6..	1,000
Clodhopper (Larry Semon)	Comedy	June 6..	2,000
Air Tight (Vernon)	Christie comedy	June 13..	2,000
Going Great	Mermaid comedy	June 13..	2,000
Wake Up (Bowes)	Cameo comedy	June 13..	1,000
Baby Blues	Juvenile comedy	June 20..	2,000
Prop's Dash for Cash	Hurd cartoon	June 20..	1,000
Call a Cop	Christie comedy	June 20..	2,000
Oh, Bridget (Walter Hiers)	Hiers comedy	June 27..	2,000
Mexican Melody	Hodge-Podge	June 27	1,000
Never Fear (Bowes-Vance)	Comedy	July 4..	1,000
Lewis-Mann Bout	Magazine	July 4..	2,000
Bobby Bumps & Co.	Hurd cartoon	July 4..	1,000
Below Zero (Lige Conley)	Mermand comedy	July 11..	2,000
Permit Me (Bowes)	Comedy	July 11..	1,000
Waiting (Hamilton)	Hamilton comedy	July 11..	2,000
Hot and Heavy (Eddie Nelson)	Mermaid comedy	July 18..	2,000
Travel Treasures	Hodge Podge	July 18..	1,000
Beware	Comedy	Aug. 1..	2,000
Look Out	Comedy	Aug. 1..	1,000
Tourist	Tuxedo comedy	Aug. 15..	2,000
Pictorial Proverbs	Hodge Podge	Aug. 15..	1,000
Be Careful (Adams)	Christie comedy	Aug. 22..	2,000
Pleasure Bound (Conley)	J. White prod.	Aug. 22..	2,000
Watch Out (Vernon)	Christie comedy	Aug 29	2,000
Felix the Cat Trifles With Time	Sullivan cartoon	Sep. 5.	1,000
Soup to Nuts (Neal Burns)	Comedy	Sep. 5..	2,000
Props and The Spirits	Pen and Ink Vaud.	Sep. 5..	1,000
Off His Beat (Hiers)	Comedy	Sep. 12..	2,000
Wild Beasts of Borneo	Animal special	Sep. 12..	2,000
Busts into Business	Sullivan cartoon	Sep 19..	1,000
Fair Warning (St. John)	Camedy	Sep 19	2,000
The Movies (Lloyd Hamilton)	Comedy	Sep. 26..	2,000
Felix the Cat Trips Thru Toyland	Cartoon	Oct. 3..	1,000
In Deep (Bowes)	Comedy	Oct. 3..	1,000
A Misfit Sailor (Billy Dooley)	Comedy	Oct. 3..	2,000
Dog Daze (Cliff Bowes)	Cameo comedy	Oct. 10..	1,000
Felix Cat on the Farm	Sullivan cartoon	Oct. 10..	1,000
Who Which?	Cameo comedy	Oct. 10..	1,000
The Story Teller	Hodge-Podge	Oct. 10..	1,000
Maid in Morocco (Lupino Lane)	Comedy	Oct. 17..	2,000
Scrambled Eggs	Cameo comedy	Oct. 17..	1,000
Spot Light (Lige Conley)	J. White comedy	Oct. 17..	2,000
Baby Be Good	Juvenile comedy	Oct. 24..	2,000
A Goofy Gob (Dooley)	Comedy	Oct. 31..	2,000
Slippery Feet (Vernon)	Comedy	Oct. 31..	2,000
Felix the Cat on the Job	Sullivan cartoon	Oct. 31..	1,000
Knicknacks of Knowledge	Hodge-Podge	Oct. 31..	1,000
Sweet and Pretty (Cliff Bowes)	Cameo comedy	Nov. 7..	1,000
Fire Away (St. John)	Mermaid comedy	Nov. 7..	2,000
Felix, the Cat in the Cold Rush	Sullivan cartoon	Nov. 7..	1,000
Cleaning Up (Johnny Arthur)	Comedy	Nov. 14..	2,000
Hot Feet (Bowes)	Comedy	Nov. 14..	1,000
Hot Doggie (Hiers)	Comedy	Nov. 14..	2,000
On Edge (Conley)	J. White prod.	Nov. 21..	2,000
Eats Are West (Felix-cat)	Sullivan cartoon	Nov. 21..	1,000
Slow Down (Bowes)	Comedy	Nov. 28..	1,000
Framed (Hamilton)	Comedy	Nov. 28..	2,000
Magical Movies	Hodge-Podge	Nov. 28	1,000
Fighting Dude (Lane)	Acrobatic comedy	Dec. 5..	2,000
Marionettes	Color fantasy	Dec. 5..	1,200
Felix-the-cat Tries the Trades	Sullivan cartoon	Dec. 5..	1,000
Cheap Skates (Conley)	Jack White prod.	Dec. 12..	2,000
Bachelor's Babies	Juvenile comedy	Dec. 12..	2,000
What's Up (Bowes)	Cameo comedy	Dec. 12..	1,000
Weak But Willing	Walter Hires comedy	Dec. 19.	2,000
Yes, Yes Babbette (Vernon)	Christie comedy	Dec. 19..	2,000

FILM BOOKING OFFICES OF AMERICA

	Kind of Picture	Review	Feet
		1925	
No-Gun Man (Lefty Flynn)	Outdoor melo.	Jan. 17..	4,522
Flashing Spurs (Bob Custer)	Outdoor melo.	Jan. 24..	5,068
Youth and Adventure (R. Talmadge)	Outdoor melo.	Jan. 24..	5,525
Sleeping Cutie	Go-Getters	Jan. 31..	2,000
Midnight Molly (Evelyn Brent)	Crook drama	Feb. 7..	6,000
Range Terror (Bob Custer)	Western	Feb. 14..	4,738
Cloud Rider (Al Wilson)	Airplane-thrill	Feb. 21..	5,070
Jimmie's Millions (R. Talmadge)	Athletic-stunts	Feb. 28..	5,167
Parisian Nights (Hammerstein-Tellegen)	Drama	Mar. 7..	6,278
Welcome Granger (Vaughn)	Pacemakers	Mar 7..	2,000
Helping Hand (Aubrey)	Comedy	Mar. 7..	2,000
Breed of the Border (Lefty Flynn)	Western	Mar. 14..	4,930
Love's Bargain (Marjorie Daw)	Drama	Mar 21..	6,000
Captain Kidd	Bray cartoon	Mar 21.	1,000
Scar Hanan (Yakima Canutt)	Western	Mar 28..	6,020
Galloping Vengeance (Bob Custer)	Texas Ranger dr.	Mar 28..	5,005
He Who Gets Rapped (Vaughn)	Pacemakers	Mar 28..	2,000
Forbidden Cargo (Evelyn Brent)	Melodrama	Apr 4..	4,850
O U. West (Lefty Flynn)	Western	April 11..	5,000
That Devil Quemado (Thomson)	Thrill western	Apr 18..	4,720
Merton of the Goofies	Pacemakers	Apr. 18..	2,000
Lilies of the Streets (V. L. Corbin)	Hum Int. melo.	Apr 25	7,216
White Fang (Strongheart-dog)	Drama	May 2..	5,800
Tearing Through (R. Talmadge)	Stunt melodr.	May 9..	4,714

Continued from Preceding Page

Great Decide	Pacemakers	May	9..	2,000
Fast Male	Pacemakers	May	9..	2,000
Texas Bearcat (Bob Custer)	Western drama	May	16..	4,779
Speed Wild (Flynn)	Melodrama	May	23..	4,700
Alias Mary Flynn (Brent)	Regeneration melo.	May	30..	5,550
Drusilla With a Million (Mary Carr)	Human Interest dr.	June	6..	7,391
Fighting Demon (R. Talmadge)	Thrill drama	June	6..	5,470
Three Bases East	Pacemakers	June	6..	2,000
White Thunder (Yakima Canutt)	Western	June	13..	4,550
If Marriage Fails—? (Logan-Brook)	Domestic drama	June	13..	6,000
Navy Blue Days (Stan Laurel)	Comedy	June	13..	2,000
Bandit's Baby (Fred Thomson)	Western comedy drama	June	20..	5,291
Smooth as Satin (Brent)	Crook drama	July	4	6,043
Human Tornado (Canutt)	Action western	July	4..	4,472
The Bloodhound (Bob Custer)	Mounted police	July	11..	4,800
That Man Jack (Bob Custer)	Action western	July	25..	5,632
The Sleuth (Stan Laurel)	Comedy	July	25..	2,000
What Price Gloria?	Pacemakers	July	25..	2,000
Wild Bull's Lair (Fred Thomson)	Typical western	Aug.	8..	5,280
Don Coo Coo ((Vaughn-O'Hara)	Pacemakers	Aug.	8..	2,000
Dr. Pyckle and Mr. Pride (Laurel)	Comedy	Aug.	8..	2,000
Lady Robinhood (Evelyn Brent)	Bandit melodr.	Aug.	15..	5,580
Isle of Hope (R. Talmadge)	Sea-adventure-thrill	Sep.	5..	5,800
Let's Go, Gallagher (Tom Tyler)	Action western	Oct.	10..	5,182
Keeper of the Bees (all star)	Drama	Oct.	17..	6,712
Three Wise Crooks (E. Brent)	Crook drama	Oct.	17..	6,074
How the Elephant Got It's Trunk	Bray cartoon	Oct.	17..	1,000
Ridin' the Wind (Thomson)	Western action dr.	Oct.	24..	7,518
Adventures of Mazie (Vaughn)	Comedy series	Oct.	24..	2,000
Last Edition (Ralph Lewis)	Stromberg action	Oct.	31..	6,400
Wall Street Whiz (R. Talmadge)	Stunt comedy-drama	Nov.	7..	6,000
Mazies Won't Tell	Mazie series	Nov.	14..	2,000
Constant Simp	Mazie series	Nov.	14..	2,000
Or What Have You?	Mazie series	Nov.	14..	2,000
No Man's Law (Custer)	Action western	Nov.	21..	4,042
So's Your Old Man	Mazie series	Nov.	21..	2,000
All Around Frying Pan (Thomson)	Action western	Nov.	28..	5,519
How the Camel Got His Hump	Bray cartoon	Nov.	28..	1,000
Wyoming Wildcat (Tom Tyler)	Action western	Dec.	5..	5,150
On the Links (fat men)	Golf-Slapstick	Dec.	5..	1,000
Broadway Lady (Evelyn Brent)	Star a chorus girl	Dec.	19..	5,500

FIRST NATIONAL

			1924	
Classmates (R. Barthelmess)	Drama	Nov.	29..	6,965
Christine of the Hungry Heart (Vidor)	Drama	Nov.	1..	7,500
Silent Watcher (Glenn Hunter)	Drama	Oct.	18..	7,530
Love's Wilderness (Griffith)	Drama	Dec.	20..	6,900
Idle Tongues (Marmont)	Comedy-drama	Dec.	27..	5,300
Sundown (all-star)	Western epic	Oct.	25..	8,041
The Only Woman (N. Tadmadge)	Domestic dr.	Nov.	8..	6,770
Inez from Hollywood (Nilsson-Stone-Astor)	Heart interest	Dec.	13..	6,919
			1925	
Frivolous Sal (O'Brien-Busch-Alexander)	Western melo.	Jan.	17..	7,307
So Big (C. Moore)	Drama	Jan.	17..	8,501
If I Marry Again (Doris Kenyon)	Drama	Jan.	24..	7,401
A Thief in Paradise (Doris Kenyon)	Melodrama	Jan.	24..	7,251
As Man Desires (Sills-Dana)	Melodrama	Jan.	31..	7,790
Enticement (Mary Astor)	Drama	Feb.	7..	6,224
The Lady (Norma Talmadge)	Emotional dr.	Feb.	14..	7,357
Her Husband's Secret (Moreno-Miller)	Sentiment-dr.	Feb.	21..	6,150
Quo Vadis (Emil Jennings)	Special	Feb.	28..	9,000
Lost World (Conan Doyle story)	Special	Feb.	28..	9,700
New Toys (Barthelmess)	Comedy-drama	Feb.	28..	7,363
Playing With Souls (Jacqueline Logan)	Drama	Mar.	7..	5,831
One Year to Live (Pringle)	Drama	Mar.	7..	6,064
Learning to Love (C. Talmadge)	Comedy-dr.	Mar.	7..	6,099
Heart of a Siren (La Marr)	Drama	Mar.	21..	6,700
Sally (C. Moore-Leon Errol)	Stage success	Mar.	28..	8,636
Declasse (Corinne Griffith)	Society dr.	Apr.	4..	7,869
One Way Street (Lyon-Nilsson)	Society dr.	Apr.	4..	5,600
My Son (Nazimova)	Emotional dr.	Apr	18..	6,552
I Want My Man (Sills-Kenyon)	Drama	Apr	18..	6,171
His Supreme Moment (B. Sweet)	Romantic dr.	Apr.	25..	6,568
Chickie (Mackaill)	Drama	May	9..	7,767
Soul Fire (Barthelmess)	Emotional dr.	May	16	8,262
The Talker (Nilsson-Stone)	Human Interest dr.	May	23	7,861
Necessary Evil (Lyon-Dana)	Drama	May	23..	6,307
Just a Woman (Windsor-Tearle)	Drama	June	6	6,16
Desert Flower (C. Moore)	Comedy drama	June	13..	6,837
White Monkey (LaMarr)	Society drama	June	13..	6,121
Making of O'Malley (Sills)	Police romance	July	4..	7,571
Lady Who Lied (Stone-Valli-Naldi)	Algerian drama	July	18..	7,111
Marriage Whirl (Corinne Griffith)	Drama	July	25..	7,672
Half-Way Girl (Doris Kenyon)	Melodrama	Aug.	8..	7,570
Fine Clothes (Stone-Marmont-Griffith)	Comedy drama	Aug.	15..	6,977
Winds of Chance (A Q Nilsson)	Klondike drama	Aug.	29..	9,554
Her Sister From Paris (C. Talmadge)	Sprightly comedy	Sep.	5..	7,255
Live Wire (Johnny Hines)	Comedy feature	Sep.	12..	7,000
Dark Angel (Vilma Banky)	Drama	Sep.	19..	7,311
Graustark (Norma Talmadge)	Romance	Sep.	26..	5,900
Shore Leave (Barthelmess)	Sailor drama	Oct.	3..	6,856
What Fools Men (Lewis Stone)	Domestic drama	Oct	10	7,340
Knockout (Milton Sills)	Prizefight drama	Oct.	10..	7,450
Pace That Thrills (Lyon-Astor)	Drama	Oct.	24..	6,911
Why Women Love (Blanche Sweet)	Sea melodrama	Oct.	31..	6,570
New Commandment (Sweet-Lyon)	Romantic drama	Nov.	7..	6,980
Beautiful City (Barthelmess)	Melodrama	Nov.	14..	6,468
Classified (C. Griffith)	Newspaper comedy-dr.	Nov.	14..	6,927
Scarlet Saint (Astor-Hughes)	Drama	Nov.	21..	6,880
Unguarded Hour (Sills-Kenyon)	Emotional romance	Dec.	5..	6,613
We Moderns (Colleen Moore)	Typical of star	Dec.	12..	6,609
Clothes Make the Pirate (Errol)	Pirate travesty	Dec.	12..	8,000
Splendid Road (A. Q. Nilsson)	Gold rush drama	Dec.	19..	7,646

FOX FILM CORP.

			1924	
The Bull Fight	Educational	Nov.	15..	1,000
My Husband's Wives (Mason-Washburn)	Comedy-dr.	Nov.	22..	4,500
Paul Jones, Jr.	Van Bibber com.	Nov.	22..	2,000
Finger Lakes	Instructive	Nov.	22..	1,000
Brass Bowl (Edmund Lowe)	Adventure dr.	Nov.	29..	5,861
Stolen Sweeties (Monkeys)	Comedy	Nov.	29..	2,000
Salt of the Earth	Educational	Nov.	29..	1,000
Gerald Cranston's Lady (James Kirkwood)	Domestic dr.	Dec.	6..	6,074
Masked Marvel (Parrott)	Comedy	Dec.	6..	2,000

	Kind of Picture	Review.		Feet
The Roughneck (George O'Brien)	Melodrama	Dec.	13..	7,619
The Burglar	Van Bibber	Dec.	13..	2,000
Man Who Played Square (Jones)	Western drama	Dec.	20..	6,700
			1925	
Deadwood Coach (Mix)	Western drama	Jan.	10..	6,346
Dick Turpin (Mix)	English drama	Feb.	7..	6,716
Arizona Romeo (Jones)	Western drama	Jan.	31..	4,694
Curlytop (Mason)	Melodrama	Jan.	10..	5,828
Gold Heels	Race track dr.	Feb.	7..	6,668
The Dancers	Drama	Jan.	24..	6,654
The Folly of Vanity	Dramatic fantasy	Feb.	14..	5,250
In Love With Love	Comedy drama	Jan.	3..	5,67
Stardust Trail (Mason)	Melodrama	Mar.	7..	4,686
Scuttlers (W.Farnum)	Western drama			4,686
Roaring Lions at Home	Sunshine com.	Jan.	3..	2,000
Uncommon Clay	Educational	Jan.	3..	1,000
Up On the Farm (Lee Moran)	Comedy	Jan.	3..	2,000
The Violin Speaks	Educational	Jan.	10..	1,000
Dangerous Curves	Comedy	Jan.	10..	2,000
Milk Bottle Bandits	Comedy	Jan.	10..	2,000
Ports of Call (E. Lowe)	Regeneration dr.	Jan.	24..	5,500
Sleep Walker (Sid Smith)	Comedy	Jan.	24..	2,000
Hell-Roaring Range	Educational	Jan.	24..	1,000
Corsica the Beautiful	Educational	Jan.	31..	1,000
Nobody Works But Father	Slapstick	Feb.	7..	2,000
Trail Rider (Jones)	Western	Feb.	21..	4,752
Man Without a Country (all-star)	Special	Feb.	28..	10,000
Scarlet Honeymoon (Shirley Mason)	Romantic com.-dr.	Mar.	14..	5,080
Mysterious Stranger	Comedy	Mar.	14..	2,000
Riders of the Purple Sage (Mix)	Western	Mar.	21..	5,578
House of Flickers	Imperial com.	Mar.	21	2,000
Gold and the Girl (Jones)	Western	Mar.	28..	4,512
Amateur Detective	Van Bibber	Mar.	28..	2,000
Hunted Woman (Seena Owen-Earl Schenck)	Curwood dr.	Apr.	4..	4,954
Butterfly Man (Sid Smith)	Comedy	Apr.	4..	2,000
From Mars to Munich	"arieties"	Apr.	4..	1,000
Marriage in Transit (E. Lowe)	Secret service dr.	April	11..	4,800
Where the Waters Divide	"Varieties"	Apr.	25..	1,000
Rainbow Trail (Mix)	Zane Gray westn.	May	2..	5,251
She Wolves (Rubens-Mulhall)	Drama	May	9..	5,783
Neptune's Stepdaughter	Comedy	May	9..	2,000
Wings of Youth (Bellamy-Clayton)	Modern life dr.	May	9..	5,340
Concerning Cheese	Varieties	May	9..	1,000
Kiss Barrier (Lowe)	Romantic drama	May	23..	5,000
White Paper	Varieties	May	23..	1,000
Papa's Darling	Sunshine comedy	May	23..	2,000
Scandal Proof (Shirley Mason)	Drama	June	6..	4,400
Scientific Husband	Sunshine comedy	June	6..	2,000
Everyman's Wife (Hammerstein-Rawlinson)	Domestic drama	June	13..	4,365
Honeymoon Limited (Lee Moran)	Comedy	June	13..	2,000
Lightnin' (all star)	Famous stage drama	Aug.	1..	8,050
Lucky Horseshoe (Tom Mix)	Romantic western	Aug.	29..	5,000
Kentucky Pride (star cast)	Race horse drama	Aug.	29..	6,597
A Business Engagement	Helen and Warren	Aug.	29..	2,000
Shoes	O. Henry series	Aug.	29..	2,000
Sweet Marie	Imperial comedy	Aug.	29..	2,000
The Wrestler	Van Bibber	Aug.	29..	2,000
Sky Jumper	Van Bibber	Aug.	29..	2,000
My Own Carolina	Varieties	Aug.	29..	1,000
The West Wind	Varieties	Aug.	29..	1,000
The Wheel (H. Ford-Claire Adams)	Human Int. melo.	Sep.	5..	7,264
Big Game Hunter	Van Bibber	Sep.	5..	2,000
Havoc (George O'Brien)	War drama	Sep.	12..	9,283
On the Go (Sid Smith)	Comedy	Sep.	12..	2,000
Timber Wolf (Buck Jones)	Western com.-dr.	Sep	19..	4,809
With Pencil, Brush and Chisel	Varieties	Sep	19..	1,000
Fighting Heart (George O'Brien)	Prizefight drama	Sep.	26..	6,978
Cuba Steps Out	Varieties	Sep.	26..	1,000
Love and Lions	Imperial comedy	Sep.	26..	2,000
Thank You (George O'Brien)	Comedy-drama	Oct.	3..	6,900
On the Go (Sid Smith)	Imperial comedy	Oct.	3..	2,000
Thunder Mountain (Bellamy)	Mountain drama	Oct.	10..	7,500
Cloudy Romance	Comedy	Oct.	10..	2,000
The Sky Tribe	Magazine	Oct.	10..	1,000
Toiling For Rest	Varieties	Oct.	10..	796
Winding Stair (Rubens-Lowe)	Romantic melo.	Oct.	17..	7,500
Heart Breaker (Sid Smith)	Imperial comedy	Oct.	17..	2,000
Durand of the Bad Lands (Jones)	Action western	Oct.	24..	5,844
Everlasting Whisper (Mix)	Action-outdoor	Oct.	31..	5,611
Lazybones (Buck Jones)	Human interest drama	Oct.	31..	7,234
Transients in Arcadia	O. Henry story	Oct.	31..	2,000
All Abroad	Helen & Warren	Oct.	31..	2,000
East Lynne (Rubens-Lowe)	Famous play	Nov.	7..	8,975
Peacemakers	Helen & Warren	Nov.	7..	2,000
When the Door Opened (star cast)	Curwood Canadian	Nov.	28..	6,515
Control Yourself (Sid Smith)	Imperial comedy	Nov.	28..	2,000
River Nile	Varieties	Nov.	28..	1,000
Wages for Wives (Jacqueline Logan)	Golden stage hit	Dec.	5..	6,600
Best Bad Man (Tom Mix)	Action western	Dec.	12..	4,893
Desert's Price (Buck Jones)	Action western	Dec.	19..	5,709

METRO-GOLDWYN-MAYER

			1924	
Revelation (Dana)	Drama	July	5..	8,752
Recoil (Blythe-Hamilton)	Drama	July	12..	7,089
Wine of Youth (all star)	Drama	July	26..	6,805
Along Came Ruth (Dana)	Comedy-dr.	Aug.	2..	5,161
Red Lily (Bennett-Novarro)	Drama	Aug.	16..	6,975
Sinners in Silk (Menjou-Boardman)	Drama	Aug.	30..	5,750
Circe, The Enchantress (Murray)	Drama	Sep.	13..	6,882
His Hour (Pringle)	Drama	Sep.	20..	6,300
One Night in Rome (L. Taylor)	Comedy-dr.	Sep.	27..	5,883
Navigator (Keaton)	Comedy	Sep.	13..	5,558
Bandolero (all star)	Drama	Oct.	11..	6,904
The Snob (all star)	Drama	Nov.	8..	6,513
He Who Gets Slapped (Chaney)	Drama	Nov.	15..	6,613
Silent Accuser (Peter, the Great)	Dog drama	Nov.	22..	5,883
Married Flirts (all-star)	Drama	Oct.	25..	6,765
Romola (Lillian Gish)	Famous novel	Dec.	13..	10,875
Greed (Von Stroheim prod.)	Special	Dec.	20..	10,067
			1925	
So This Is Marriage (all star)	Comedy-dr.	Jan.	3..	6,300
Chu-Chin-Chow (B. Blythe)	Spectacle	Feb.	21..	6,408
Wife of the Centaur	Drama	Jan.	17..	6,586
Dixie Handicap (Windsor-Keenan)	Drama	Jan.	10..	6,905
Cheaper to Marry (All Star)	Drama	Feb.	14..	5,921
Excuse Me (Shearer-Nagel)	Farce-comedy	Feb.	7..	5,084

(Continued from preceding page)

	Kind of Picture	Review.	Feet
Monster (Chaney-Olmsted)	Weird com.-dr.	Mar. 7..	6,435
Daddy's Gone a Hunting (Marmont)	Pathos drama	Mar. 7..	5,851
Lady of the Night (Norma Shearer)	Underworld dr.	Mar. 14..	5,441
Denial (Claire Windsor)	Drama	Mar. 21..	4,791
Seven Chances (Keaton)	Comedy	Mar. 28..	5,113
Confessions of a Queen (Terry-Stone)	Mythical romance	Apr. 4..	5,809
Way of a Girl (Boardman)	Thrill-comedy	April 11..	5,000
Man and Maid (Lew Cody)	Elinor Glyn prod.	Apr. 18..	5,307
Proud Flesh (Eleanor Boardman)	Romantic com.	Apr. 25..	5,770
Prairie Wife (Rawlinson-Devore)	Domestic dr.	May 16..	6,487
Zander the Great (Marion Davies)	Human Interest	May 16..	6,844
Sporting Venus (Sweet)	Romantic drama	May 23..	5,958
White Desert (Windsor-O'Malley)	Snow-R.R. drama	July 18..	6,464
Pretty Ladies (Pitts-Moore-Pennington)	Human int. dr.	July 25..	5,828
Slave of Fashion (Norma Shearer)	Drama	Aug. 1..	5,906
Never the Twain Shall Meet (Stewart)	South Sea com.	Aug. 8..	8,143
Unholy Three (Lon Chaney)	Drama	Aug. 15..	6,948
Sun-Up (Starke-Nagel)	Mountain tragedy	Aug. 29..	5,819
Merry Widow (Mae Murray)	Romantic drama	Sep. 12..	10,027
Mystic (Pringle-Tearle)	Fake spiritualism	Sep. 12..	5,147
The Circle (E. Boardman)	Drawing room comedy	Oct. 3..	5,511
Great Divide (all star)	Drama	Feb. 21..	7,811
Rag Man (Coogan)	Comedy-dr.	Mar. 14..	5,908
Beauty Prize (Dana)	Comedy-dr.	Oct. 11..	5,750
Tower of Lies (Chaney-Shearer)	Drama of pathos	Oct. 10..	6,849
Exchange of Wives (Boardman)	Married life com.	Oct. 17..	5,300
Midshipman (Ramon Novarro)	Naval com.-drama	Oct. 31..	7,498
Go West (Buster Keaton)	Burlesque western	Nov. 7..	6,256
Lights of Old Broadway (Davies)	Old N. Y. drama	Nov. 14..	6,437
Old Clothes (Coogan)	Typical feature	Nov. 21..	5,915
Bright Lights (Chas. Ray)	Type com-drama	Nov. 28..	6,200
Big Parade (Gilbert-Adoree)	Spectacular-war drama	Dec. 5..	12,550
Only Thing (Boardman-Nagel)	Glyn love drama	Dec. 5..	5,824
Masked Bride (Mae Murray)	Paris underworld	Dec. 12..	5,690
Sally, Irene and Mary (Star cast)	Musical comedy hit	Dec. 19..	5,564

PARAMOUNT

			1925	
Tomorrow's Love (Ayres)	Divorce com-dr.	Jan.	24..	5,903
East of Suez (Negri)	Drama	Jan.	17..	6,821
Miss Bluebeard (Daniels)	The stage success	Feb.	14..	6,453
Golden Bed (LaRocque)	Drama of classes	Jan.	31..	8,584
Man Must Live (Dix)	Newspaper romance	Feb.	7..	6,116
Coming Through (Meighan)	New type Meighan story	Feb.	21..	6,522
The Devil's Cargo (Starke)	Drama of Old California	Feb.	21..	7,980
Top of the World (Nilsson-Kirkwood)	Africa and England	Feb.	28..	7,167
The Swan (Menjou-Howard)	Stage success	Mar.	14..	5,889
Contraband (Wilson-Noah Beery)	Bootleg drama	Apr.	4..	6,773
Madame Sans Gene (Swanson)	World Famous drama	May	2..	9,994
Thundering Herd (Holt-Wilson)	Buffalo stampede	Mar.	7..	7,187
Forty Winks (Dana-Roberts-Griffith)	Comedy	Feb.	14..	6,293
Goose Hangs High (Cruze production)	Typical	Mar.	21..	6,186
New Lives for Old (Compson)	Drama	Mar.	7..	6,796
Salome of the Tenements (Jetta Goudal)	Drama	Mar.	7..	7,017
Too Many Kisses (Richard Dix)	Comedy	Mar.	14..	5,750
Dressmaker From Paris (Leatrice Joy)	Drama	Mar.	28..	7,080
Air Mail (feature cast)	Melodrama	Mar.	28..	6,582
Grass	Drama	April	11..	6,000
Sackcloth and Scarlet (Alice Terry)	Drama	April	11..	6,732
Men and Women (Dix)	Feature	April	11..	6,223
Kiss in the Dark (Menjou)	Romantic com.	Apr.	18..	5,767
Charmer (Pola Negri)	Romantic dr.	Apr.	18..	6,076
Code of the West (Moore-Bennett)	Westn Rom. com.	Apr.	25..	6,777
Adventure (Moore-Starke Beery)	Jack London dr.	May	2..	6,602
Crowded Hour (Bebe Daniels)	Drama	May	9..	6,598
Night Club (Raymond Griffith)	Farce-comedy	May	16..	5,721
Shock Punch (Richard Dix)	Comedy-drama	May	23..	6,151
Welcome Home (Cruze Prod.)	Domestic com-dr.	May	30..	5,909
Old Home Week (Meighan)	Comedy	June	6..	6,791
Any Woman (Star cast)	Comedy drama	June	13..	5,963
Little French Girl (Mary Brian)	Drama	June	13..	5,628
Are Parents People? (Betty Bronson)	Domestic problems	June	20..	6,586
Eve's Secret (Betty Compson)	Romantic drama	June	20..	6,315
Beggar on Horseback (all star)	Imaginative	June	20..	6,874
Manicure Girl (Daniels)	Drama	June	27..	5,959
Lost—A Wife (Menjou)	Sophisticated com.	July	4..	6,420
Light of Western Stars (Holt)	Vivid west dr.	July	4..	6,850
Paths to Paradise (R. Griffith)	Whirlwind comedy	July	11..	6,741
Grounds for Divorce (Vidor)	Drama	July	11..	5,692
Lucky Devil (Richard Dix)	Auto race comedy	July	18..	5,935
Night Life of New York (All-star)	Comedy-drama	July	25..	6,908
Marry Me (Vidor)	Small town idyl	July	25..	5,526
Street of Forgotten Men (all star)	Bowery drama	Aug.	1..	8,366
Not So Long Ago (Betty Bronson)	Drama	Aug.	8..	6,543
Rugged Water (Lois Wilson)	Drama	Aug.	8..	6,015
Trouble With Wives (Vidor)	Farce comedy	Aug.	15..	6,489
Wild, Wild Susan (Bebe Daniels)	Farce comedy	Aug.	22..	5,774
Wild Horse Mesa (Jack Holt)	Zane Grey dr.	Aug.	22..	7,164
The Wanderer (all star)	Prodigal son epic	Sep.	5..	8,173
Man Who Found Himself (Meighan)	Crook drama	Sep.	5..	7,298
Coast of Folly (Swanson)	Society drama	Sep.	12..	7,001
In the Name of Love (Cortez-Nissen)	Comedy drama	Sep.	12..	5,904
Golden Princess (Betty Bronson)	Bret Harte western	Sep	19..	8,584
Pony Express (Cruze productio	Epic of west	Sep.	26..	9,929
A Son of His Father (Bessie Love)	Western drama	Oct.	10..	6,925
A Regular Fellow (R. Griffith)	Typical comedy	Oct.	17..	5,027
Vanishing American (Dix-Wilson)	Indian spectacular	Oct.	24..	10,063
Flower of the Night (Negri)	Drama	Oct.	31..	6,374
Lovers in Quarantine (Daniels)	Farce-comedy	Oct.	31..	6,570
Best People (Star cast)	Society comedy	Nov.	7..	5,700
King on Main Street (Menjou)	Comedy	Nov.	7..	6,224
Seven Keys to Baldpate (McLean)	G. M. Cohan play	Nov.	14..	6,048
New Brooms (Bessie Love)	W. DeMille prod.	Nov.	14..	5,443
Border Highway (Holt-Dove)	Lumber camp dr.	Nov.	21..	7,306
Lord Jim (Marmont)	Malay locale dr.	Nov.	28..	6,788
Stage Struck (Swanson)	Comedy feature	Nov.	28..	6,691
Irish Luck (Meighan)	Melodrama	Dec.	5..	7,008
Cobra (Valentino)	Drama	Dec.	19..	6,895

PATHE

	Kind of Picture	Review.	1925	Feet
Plain and Fancy Girls (Chas. Chase)	Comedy	Feb.	28..	1,000
Clean-Up Week	Terry cartoon	Feb.	28..	1,000
Haunted Honeymoon (Glenn Tryon)	Comedy	Feb.	28..	2,000
Raspberry Romance (Ben Turpin)	Comedy	Feb.	28..	2,000
Neptune's Nieces	Sportlight	Mar.	7..	1,000
Bashful Jim (Graves)	Mack Sennett com.	Mar.	7..	2,000
In Dutch	Terry cartoon	Mar.	7..	1,000
Dog Days	Our Gang	Mar.	7..	2,000
Percy (Charles Ray)	Typical dr.	Mar.	14..	6,000
Should Husbands Be Watched	Comedy	Mar.	14..	1,000
Hard Boiled (Chase)	Comedy	Mar.	14..	2,000
Jungle Bike Riders	Terry cartoon	Mar.	14..	1,000
Excuse My Glove	Spat Family	Mar.	21..	2,000
Giddap (Billy Bevan)	Comedy	Mar.	21..	2,000
Traps and Troubles	Sportlight	Mar.	21..	1,000
Pie Man	Terry cartoon	Mar.	21..	1,000
Zowie!	Stereoskopik	Mar.	21..	1,000
At the Zoo	Terry cartoon	Mar.	28..	1,000
Is Marriage the Bunk? (Chase)	Comedy	Mar.	28..	1,000
Plain Clothes (Langdon)	Comedy	Mar.	28..	2,000
Sailor Papa (Tryon)	Comedy	Mar.	28..	2,000
Breaking the Ice (Graves)	Comedy	Apr.	4..	2,000
Love Bug	Our Gang	Apr.	4..	2,000
Housing Shortage	Terry cartoon	Apr.	4..	1,000
Marriage Circus (Turpin)	Sennett com.	April	11..	2,000
Bad Boy (Chase)	Comedy	April	11..	2,000
Are Husbands Human? (Findlayson)	Comedy	April	11..	1,000
Sunken Silver (Ray-Miller)	Serial	Apr.	18..	10ep
Lion's Whiskers	Sennett com.	Apr.	18..	2,000
Hold My Baby (Glenn Tryon)	Comedy	Apr.	25..	2,000
S-O-S	Terry cartoon	Apr.	25..	1,000
Adventures of Adenoid	Terry cartoon	Apr.	25..	1,000
Deep Stuff	Terry cartoon	Apr.	25..	1,000
Beauty Spots	Sportlight	Apr.	25..	1,000
Remember When (Langdon)	Comedy	Apr.	25..	2,000
Shootin' Injuns	Our Gang com.	May	2..	2,000
Big Red Riding Hood (Chase)	Comedy	May	2..	2,000
Sporting Judgment	Sportlight	May	2..	1,000
He Who Gets Smacked	Sennett comedy	May	2..	2,000
Permanent Waves	Terry cartoon	May	2..	1,000
Looking For Sally (Chase)	Comedy	May	9..	2,000
Grief in Bagdad	Comedy	May	9..	1,000
Darkest Africa	Terry cartoon	May	9..	1,000
Wild Papa	Spat Family	May	16..	2,000
Skinners in Silk	Sennett com.	May	16..	2,000
Fast Worker	Terry cartoon	May	16..	1,000
Luna-cy	Stereoskopik	May	16..	1,000
Tell it to a Policeman (Tryon)	Comedy	May	23..	2,000
Sure Mike (Martha Sleeper)	Comedy	May	23..	1,000
Echoes From the Alps	Terry cartoon	May	23..	1,000
Good Morning Nurse	Sennett comedy	May	30..	2,000
"Dude Ranch" Days	Sportlight	May	30..	1,000
Ask Grandma	Our Gang comedy	May	30..	2,000
What Price Goofy? (Chas. Chase)	Comedy	June	6..	2,000
Horace Greeley, Jr. (Langdon)	Burlesque	June	6..	2,000
The Runt	Terry cartoon	June	6..	1,000
Royal Four-flush	Spat Family	June	13..	2,000
Super-Hooper-Dyne Lizzies	Sennett comedy	June	13..	2,000
Riders of the Kitchen Range	Comedy	June	13..	1,000
End of the World	Terry cartoon	June	13..	1,000
Thundering Landlords (Tryon)	Comedy	June	20..	2,000
Twinkle-Twinkle	Sportlight	June	20..	1,000
Runaway Balloon	Terry cartoon	June	20..	1,000
Play Ball (Allene Ray-Miller)	Serial	June	27..	10 ep.
Official Officers	Our Gang com.	June	27..	2,000
In the Grease (Jim Findlayson)	Comedy	June	27..	1,000
Animal Celebrities	Sportlight	June	27..	1,000
Isn't Life Terrible? (Chase)	Comedy	July	4..	2,000
Wine, Women and Song	Terry cartoon	July	4..	1,000
Chasing the Chaser (Findlayson)	Comedy	July	4..	1,000
Sherlock Sleuth (Stone)	Star comedy	July	11..	2,000
The White Wing's Bride (Langdon)	Comedy	July	11..	2,000
Ough!	Stereoskopik	July	11..	1,000
Learning How	Sportlight	July	11..	1,000
Daddy Goes a-Grunting (Tryon)	Comedy	July	18..	2,000
Sneezing Beezers	Sennett comedy	July	18..	2,000
For Love of a Gal	Terry cartoon	July	18..	1,000
When Men Were Men	Terry cartoon	July	18..	1,000
The Freshman (Harold Lloyd)	College comedy	July	25..	6,000
Boys Will be Boys	Our Gang comedy	July	25..	2,000
Cupid's Boots (Graves)	Comedy	July	25..	2,000
Why Kids Leave Home	Sportlight	July	25..	1,000
Bugville Field Day	Terry cartoon	July	25..	1,000
A Yarn About Yarn	Terry cartoon	Aug.	1..	1,000
Tee for Two (Alice Day)	Sennett comedy	Aug.	1..	2,000
Innocent Husbands (Chase)	Comedy	Aug.	1..	2,000
Kivalina of the Ice Lands	Eskimo life	July	11..	5,000
Bubbles	Terry cartoon	Aug.	8..	1,000
Iron Nag	Sennett comedy	Aug.	8..	2,000
Sons of Swat	Sportlight	Aug.	8..	1,000
Tame Men and Wild Women (A. Stone)	Comedy	Aug.	15..	2,000
Lucky Stars (H. Langdon)	Comedy	Aug.	22..	2,000
Mary, Queen of Tots	Our Gang	Aug.	22..	1,000
Seven Ages of Sport	Sportlight	Aug.	15..	1,000
Butter Fingers (Bevan)	Comedy	Aug.	29..	2,000
Cold Turkey (Alice Day)	Comedy	Aug.	29..	2,000
The Window Washers	Terry cartoon	Aug.	29..	1,000
Over the Plate	Terry cartoon	Aug.	29..	1,000
A Runaway Taxi	Stereoskopiks	Sep.	5..	1,000
Barrier Busters	Sportlight	Sep.	5..	1,000
Barnyard Follies	Terry cartoon	Sep.	5..	1,000
Wild West (J. Mulhall-H. Ferguson)	Circus serial	Sep.	12..	10 ep.
No Father to Guide Him (Chase)	Comedy	Sep.	12..	2,000
Madame Sans Jane (Findlayson)	Comedy	Sep.	12..	2,000
Ugly Duckling	Terry cartoon	Sep	19..	1,000
Somewhere in Somewhere	Comedy of war zone	Sep	19..	2,000
Big Kick (Engle-Mohan)	Fight comedy	Sep.	26..	1,000
Your Own Back Yard	Our Gang	Sep.	26..	2,000
Hungry Hounds	Terry cartoon	Sep.	26..	1,000
Nuts and Squirrels	Terry cartoon	Sep.	26..	1,000
Moonlight and Noses (Clyde Cook)	Comedy	Oct.	3..	2,000
Outings for All	Sportlight	Oct.	3..	1,000
Lion and the Monkey	Terry cartoon	Oct.	3..	1,000
Caretaker's Daughter (Chase)	Comedy	Oct.	10..	2,000
Hero Wins	Terry cartoon	Oct.	10..	1,000

	Kind of Picture	Review.	Feet
Love and Kisses (Alice Day)	Sennett comedy	Oct. 10..	2,000
Solid Ivory (Mohan-Engle)	Comedy	Oct. 10..	1,000
Clever Feet	Sportlight	Oct. 17..	1,000
Cuckoo Love (Tryon)	Comedy	Oct. 17..	2,000
Good Morning, Madam (Graves)	Comedy	Oct. 17..	2,000
Air Cooled	Terry cartoon	Oct. 17..	1,000
All Wool (Earl Mohan)	Roach comedy	Oct. 24..	1,000
Closer than a Brother	Terry cartoon	Oct. 24..	1,000
A Punch in the Nose	Roach comedy	Oct. 24..	2,000
A Sweet Pickle	Sennett comedy	Oct. 24..	2,000
Dangerous Curves Behind	Sennett comedy	Oct. 31..	2,000
Better Movies	Our Gang	Oct. 31..	2,000
Wild Cats of Paris	Terry cartoon	Oct. 31..	1,000
Honor System	Terry comedy	Nov. 7..	1,000
Should Sailors Marry (Cook)	Comedy	Nov. 7..	2,000
Amundsen Polar Flight	Specialette	Nov. 14..	2,683
Papa, Be Good (Tryon)	Comedy	Nov. 21..	2,000
Soapsuds Lady (Alice Day)	Comedy	Nov. 21..	2,000
Great Open Spaces	Terry cartoon	Nov. 21..	1,000
Uneasy Three (Chase)	Roach prod.	Nov. 28..	1,000
Take Your Time (Graves)	Terry cartoon	Nov. 21..	2,000
More Mice Than Brains	Terry cartoon	Nov. 21..	2,000
Laughing Ladies (star cast)	Comedy	Nov. 21..	1,000
A Day's Outing	Terry cartoon	Nov. 28..	2,000
Garden of Gethsemane	Pilgrimage of Palestine	Nov. 28..	1,000
Walloping Wonders	Sportlight	Nov. 28..	1,000
Green Archer (A. Ray-W. Miller)	Mystery-action serial	Dec. 5..	10ep.
Bonehead Age	Terry cartoon	Dec. 5..	1,000
One Wild Ride	Our Gang Comedy	Dec. 5..	2,000
Hold Everything	Comedy	Dec. ..	1,000
Starvation Blues (Cook)	Hal Roach comedy	Dec. 12..	2,000
Window Dummy (Graves)	Sennett comedy	Dec. 12..	2,000
From Rags to Britches	Sennett travesty	Dec. 12..	2,000
Haunted House	Terry cartoon	Dec. ..	1,000
His Wooden Wedding (Chase)	Comedy	Dec. 19..	2,000
English Channel Swim	Terry cartoon	Dec. 19..	1,000

PRINCIPAL PICTURES

			1924	
			1925	
Re-Creation of Brian Kent	Drama	Mar.	14..	6,878

PRODUCERS DISTRIBUTING CORP.

			1924	
What Shall I Do? (Mackaill)	Drama	Jun.	28..	6,000
Legend of Hollywood (Marmont)	Drama	Jan.	10..	5,414
Welcome Stranger (Vidor)	Comedy-dr.	Oct.	25..	6,618
Barbara Frietchie (Vidor)	Civ. War dr.	Oct.	11..	7,179
Roaring Rails (Carey)	Railway dr.	Oct.	25..	5,753
Another Scandal (Lois Wilson)	Sex theme	Nov.	1..	7,000
Another Man's Wife (Lee-Kirkwood)	Drama			5,015
Trouping With Ellen (H. Chadwick)	Comedy-dr.			6,452
Reckless Romance (Star cast)	Comedy feature	Nov.	22..	5,530
Siren of Seville (Dean)	Drama	Nov.	29..	6,724
			1925	
Chorus Lady (Livingston)	Comedy-dr.	Feb.	21..	6,020
Cafe in Cairo (Dean)	Drama	Mar.	28..	5,656
Flaming Forties (Carey)	Western			5,770
The Mirage (Vidor)	Drama			5,770
Let Women Alone (O'Malley-Hawley)	Drama			5,620
Soft Shoes (Carey)	Western			
Charley's Aunt (Syd Chaplin)	Farce-comedy	Feb.	21..	7,243
Her Market Value (Ayres)	Drama			5,931
Girl of Gold (Vidor)	Drama			4,969
On the Threshold (all-star)	Drama			
Beyond the Border (Carey)	Western			4,469
Beauty and the Bad Man (Star)	Western			
Friendly Enemies (Weber & Fields)	Comedy dr.	May	16..	6,288
Crimson Runner (Priscilla Dean)	Stromberg melo.	June	13..	4,775
Silent Sanderson (Carey)	Cattle—gold fields	June	20..	4,841
Stop Flirting (all star)	Light comedy	June	27..	5,161
Beauty and the Bad Man (Mabel Ballin)	Drama	July	4..	5,794
Awful Truth (Agnes Ayres)	Light comedy	July	11..	5,917
Texas Trail (Carey)	Typical western	July	18..	4,720
Private Affairs (Hulette)	Character drama	Aug.	1..	6,132
Hell's Highroad (Leatrice Joy)	Love drama	Sep.	12..	6,084
Seven Days (Lillian Rich)	Comedy feature	Sep.	12..	6,974
Coming of Amos (Rod LaRoque)	Comedy-drama	Sep	19..	5,077
Without Mercy (Vera Reynolds)	Drama			
Prairie Pirate (Harry Carey)	Western			
People vs. Nancy Preston	Underworld drama			
Simon, the Jester (O'Brien-Rich)	Comedy-drama			
Road to Yesterday (Schildkraut)	Spectacular drama			
Man from Red Gulch (Carey)	Western			
Wedding Song (Leatrice Joy)	South sea drama			
Madame Lucy (Julian Eltinge)	Farce-comedy			
Off the Highway (W V Mong)	Drama	Oct.	3..	7,641
Simon the Jester (O'Brien-Rich)	Locke story	Nov.	28..	6,148
Road to Yesterday (J. Schildkraut)	Tense drama	Dec.	12..	9,980

B. P. SCHULBERG PROD.

			1924	
			1925	
Capital Punishment (Clara Bow)	Prison dr.	Jan.	24..	5,950
Boomerang (Clara Bow)	Comedy-dr.	Mar.	21..	4,714
Parasite (Bellamy-Moore-Washburn)	Drama	Jan.	31..	5,140
Mansion of Aching Hearts (all-star)	Melodrama	Mar.	14..	6,147
Go Straight (Star cast)	Drama	May	9..	6,107
Faint Perfume (Seena Owen)	Romantic drama	June	27..	6,228
My Lady's Lips (Clara Bow)	Crook drama	July	25..	6,009
Parisian Love (Clara Bow)	Apache drama	Aug.	15..	6,334
Girl Who Wouldn't Work (De La Motte)	Modern drama	Aug.	22..	5,979
Plastic Age (Bow-Kieth)	College story	Oct.	10..	6,488
The Other Woman's Story (Calhoun)	Mystery drama	Oct.	31..	6,080

TIFFANY PRODUCTIONS, INC.

			1925	
Souls for Sables	Society drama	Sep	5..	6,500
The Sporting Chance	Racing drama			6,500
Lightning	Drama			6,500
Morals for Men	Society drama			6,500
The Lodge in the Wilderness	Drama			6,500
Morganson's Finish	Drama			6,500
Tale of a Vanishing People	Drama			6,500
The Travis Cup	Drama			6,500
The Wrong Coat	Drama			6,500
The Dumb Head	Drama			6,500
The Life of a Woman	Drama			6,500

	Kind of Picture	Review	Feet
Passionate Youth	Society drama		5,800
Marrying Money	Society drama		5,800
Dollar Down	Society drama		5,800
Age of Indiscretion	Drama		5,800
"Where the Worst Begins"	Comedy drama		5,800
The Hurricane	Drama		5,800
Salvage	Drama		5,800
Romance Road	Drama		5,800
The Fighting Cub	Newspaper drama		5,800
NOVELTY SERIES			
Three in Exile			5,800
The Wild Girl			5,800
Pals			5,800
The Silent Witness			5,800

UNITED ARTISTS

			1925	
Salvation Hunters (Von Sternberg prod.)	Symbolical dr.	Feb.	14..	5,800
Thief of Bagdad (D. Fairbanks)	Fantasy	Mar.	29..	12,000
America (Griffith prod.)	Historical drama	Mar.	8..	11,442
Waking Up the Town (J. Pickford-Shearer)	Comedy-dr.	April	11..	4,892
Don Q, Son of Zorro (D. Fairbanks)	Typical Fairbanks	June	27..	11,000
Sally of the Sawdust (Dempster)	D. W. Griffith prod.	Aug.	15..	9,500
Gold Rush (Chaplin)	A Dramatic comedy	Aug.	29..	8,535
Wild Justice (Peter the Great)	Dog melodrama	Aug.	29..	5,886
Little Annie Rooney (Pickford)	Typical "Mary"	Oct.	31..	8,500
Eagle (Rudolph Valentino)	Romantic drama	Nov.	28..	10,157
Stella Dallas (star cast)	Mother-love drama	Nov.	21..	6,756

UNIVERSAL

			1925	
Showdown (Art Acord)	Mustang western	June	6..	2,000
Price of Pleasure (Valli-Kerry)	Romantic drama	June	13..	6,618
Speak Freely (Edna Marian)	Century comedy	June	13..	2,000
Nearly Rich (Chas. Puffy)	Fat man comedy	June	13..	1,000
Kicked About (Eddie Gordon)	Century comedy	June	13..	2,000
Siege (Valli-O'Brien)	Drama	June	20..	6,426
Gridiron Gertie (Wiley)	Century comedy	June	20..	2,000
Queen of the Roundup (Ed Cobb)	Mustang western	June	20..	2,000
Outlaw (Perrin-Lorraine)	Mustang western	June	20..	2,000
Dog Biscuits	Sweet 16 comedy	June	20..	1,000
Ice Cold	Sweet 16 comedy	June	20..	1,000
Heart Trouble	Sweet 16 com.	July	25..	1,000
Dry Up (Jack Singleton)	Century com.	July	25..	2,000
White Outlaw (Hoxie)	Western	June	27..	4,850
Nicely Rewarded (Chas. Puffy)	Comedy	June	27..	1,000
Rough Party (Alt-Karr)	Century comedy	June	27..	2,000
Pronto Kid (Ed Cobb)	Mustang western	June	27..	2,000
Unwelcome (Chas. Puffy)	Comedy	June	27..	1,000
Plenty of Nerve (Edna Marian)	Century comedy	July	4..	2,000
Beauty and the Bandit (Larkin)	Mustang western	July	4..	2,000
Married Neighbors (Engle-Darlington)	Century comedy	July	4..	2,000
A Lucky Accident (Puffy)	Fat man comedy	July	11..	1,000
Just in Time (Wanda Wiley)	Century comedy	July	11..	2,000
Ropin' Venus (Josie Sedgwick)	Mustang western	July	11..	2,000
Knockout Man (Perrin-Lorraine)	Reissue western	July	11..	2,000
Little Giant (Hunter-Murphy)	Comedy	July	18..	6,850
Discord in "A" Flat	Sweet 16 comedy	July	18..	1,000
Polo Kid (Eddie Gordon)	Comedy	July	18..	2,000
Battle of Wits (Josie Sedgwick)	Western	July	18..	2,000
Goose Woman (Louise Dresser)	Drama	Aug.	1..	7,500
Milky Way (Puffy)	Comedy	Aug.	1..	1,000
Short Pants	Sweet 16 comedy	Aug.	1..	1,000
Paging A Wife (Al Alt)	Century comedy	Aug.	1..	2,000
Fighting Schoolmarm (Sedgwick)	Short western	Aug.	1..	2,000
Home Maker (Alice Joyce-Clove Brook)	Domestic drama	Aug.	8..	7,735
Lorraine of the Lions (Miller-Kerry)	Jungle melodr.	Aug.	8..	6,700
Raiders of the North (Larkin)	Northwest dr.	Aug.	8..	2,000
After a Reputation (Edna Marian	Century comedy	Aug.	8..	2,000
Greenhorn (Chas. Puffy)	Comedy	Aug.	8..	1,000
A Woman's Faith (Rubens-Marmont)	Drama	Aug.	15..	6,022
Crying For Love (Gordon)	Century comedy	Aug.	15..	2,000
His New Suit (Arthur Lake)	Comedy	Aug.	15..	1,000
Best Man (Josie Sedgwick)	Western	Aug.	15..	2,000
Circus Cyclone (Art Acord)	Western	Aug.	22..	4,397
Won By Law (Wanda Wiley)	Century comedy	Aug.	22..	2,000
Speak Easy (Chas. Puffy)	Comedy	Aug.	22..	1,000
Stand Up and Fight (Jack Perrin)	Western	Aug.	22..	2,000
Where Was I? (Reginald Denny)	Farce-com-romance	Aug.	29..	6,630
Buster Brown Series	Outcault's "kid" ser.	Aug.	29..	2,000
Educating Buster Brown	Buster Brown	Aug.	29..	2,000
Buster, Be Good	Buster Brown	Aug.	29..	2,000
Perils of the Wilds (Bonomo)	Serial	Sep.	5..	10 ep
California Straight Ahead (Denny)	Thrill comedy	Sep.	5..	7,238
Peacock Feathers (J. Logan)	Domestic drama	Sep.	5..	6,747
Stranded (Edna Marian)	Century comedy	Sep.	5..	2,000
The Party	Sweet 16 comedy	Sep.	5..	1,000
Dynamite's Daughter (Sedgwick)	Mustang western	Sep.	5..	2,000
Pleasure Bent (Puffy)	Fat man comedy	Sep.	5..	1,000
Call of Courage (Art Acord)	Blue Streak western	Sep.	12..	4,051
Tricked (Cobb)	Mustang western	Sep.	12..	2,000
Fight Within (Larkin)	Mustang western	Sep.	12..	2,000
Phantom of the Opera (Chaney)	Suspense-mystery	Sep	19..	8,404
Storm Breaker (House Peters)	Sea town melo.	Sep	19..	6,064
Westward Ho (Puffy)	BlueBird comedy	Sep	19..	1,000
Too Much Mother-in-Law	Century comedy	Sep	19..	2,000
Uncle Tom's Gal	Century comedy	Sep	19..	2,000
Life's Greatest Thrills	Special	Sep	19..	2,000
Sporting Life (Bert Lytell)	Melodrama	Sep.	26..	6,709
One Wild Night (Edwards)	Comedy	Sep.	26..	1,000
Officer No. 13 (Eddie Gordon)	Comedy	Sep.	26..	2,000
Bustin' Through (Hoxie)	Blue streak western	Oct.	3..	4,500
Cupid's Victory (Wanda Wiley)	Comedy	Oct.	3..	2,000
By the Sea (Puffy)	Comedy	Oct.	3..	1,000
Calgary Stampede (Hoot Gibson)	Thrill western	Oct.	10..	5,024
Just Cowboys	Short western	Oct.	10..	2,000
Taking Chances	Short western	Oct.	10..	2,000
The Raid	Short western	Oct.	10..	2,000
Green Eyed Monster (Arthur Lake)	Comedy	Oct.	10..	1,000
Absent Minded (Neely Edwards)	Bulls-eye com.	Oct.	17..	1,000
Road from Latigo (E. Cobb)	Short western	Oct.	17..	2,000
Ace of Spades (Desmond)	Western chanterplay	Oct.	24..	
Nursery Troubles (Edna Marian)	Century comedy	Oct.	24..	2,000
Shootin' Wild	Mustang western	Oct.	24..	2,000
Hidden Loot (Hoxie)	Action western	Oct.	31..	4,738
Boundary Line (Fred Humes)	Short western	Oct.	31..	2,000
A Taxi War (Eddie Gordon)	Comedy	Oct.	31..	2,000
Triple Action (Pete Morrison)	Action western	Nov.	7..	4,800
Rustlers From Boulder Canyon	Short western	Nov.	7..	2,000

	Kind of Picture	Review	Feet
Kick Me Again (Puffy)	Comedy	Nov. 7	1,000
Oh, Buster	Buster Brown	Nov. 7	2,000
Proud Heart (R. Schildkraut)	Father-love dr.	Nov. 14	8,949
Two Many Ducks	Mustang westn-com.	Nov. 14	2,000
Beware of Your Relatives	Bluebird comedy	Nov. 14	1,000
A Speedy Marriage	Century comedy	Nov. 14	2,000
Arizona Sweepstakes (Hoot Gibson)	Arizona-Chinatown	Nov. 21	5,418
Scarlet Streak (Daugherty-Todd)	Adventure serial	Nov. 21	ep
Range Law	Mustang western	Nov. 28	2,000
Scandal Hunters (Alt)	Century comedy	Nov. 28	2,000
Faint Heart (Puffy)	Fat man comedy	Nov. 28	1,000
Scrappin' Kid (Art Acord)	Heart-int'r western	Dec. 5	4,064
Eighteen Carat (Edna Marian)	Century comedy	Dec. 5	2,000
Happy-Go-Lucky (N. Edwards)	Comedy	Dec. 12	1,000
One Man Ranch (Morrison)	Action western	Dec. 12	4,400
Breaking Loose (Holmes-Corbett)	Mustang comedy	Dec. 12	2,000
Wht Happened to Jones (Denny)	Farce-comedy	Dec. 19	6,700
Top Hand	Short western	Dec. 19	2,000

VITAGRAPH

		1925		
Two Shall Be Born (Novak-Harlan)	Drama			
Pampered Youth (Landis-Calhoun)	Drama	Feb.	21	6,640
Redeeming Sin (Nazimova-Tellegen)	Apache dr.	Jan.	31	6,275
Fearbound (Daw Welch)	Melodrama	Feb	14	5,700
Tides of Passion	Drama	May	2	6,279
School for Wives (Tearle-Holmquist)	Drama	April	11	6,182
Baree, Son of Kazan (Stewart)	Northern drama	May	30	6,893
Wildfire (Aileen Pringle)	Racing melo.	June	20	6,550
Steele of the Royal Mounted	N. W. Drama	June	27	5,700
Happy Warrior	Drama	July	18	7,865
Ranger of the Big Pines (K. Harlan)	Forest Ranger dr.	Aug.	8	7,032
Love Hour (H. Gordon-Fazenda)	Melodrama	Sep.	12	7,036

WARNER BROS.

		1925		
Narrow Street (D. Devore Matt Moore)	Light comedy	Jan.	17	6,700
Lighthouse by the Sea (Rin-Tin-Tin)	Melodrama	Jan	10	6,700
Lost Lady (Irene Rich)	Social drama	Feb.	7	6,700
Recompense (Prevost-Blue)	Society drama	May	2	7,480
On Thin Ice (T. Moore-Edith Roberts)	Drama	Mar.	21	7,046
Bridge of Sighs (Dorothy MacKaill)	Pathos dr.	Apr.	4	6,694
My Wife and I (Rich)	Emotional drama	May	30	
Man Without A Conscience (Louis-Rich)	Drama	June	27	7,182
How Baxter Butted In (M. Moore-Devore)	Comedy	July	4	6,592
Woman Hater (Chadwick-Brook)	Love drama	July	25	6,591
Tracked in Snow Country (Rin-Tin-Tin)	North drama	Aug.	1	7,139
Eve's lover (Rich-Lytell-Louis-Bow)	Drama	Aug.	8	7,237
Kiss Me Again (Lubitsch prod.)	Light comedy	Aug.	15	6,722
Limited Mail (Monte Blue)	Railroad melo.	Sep.	12	7,144
Wife Who Wasn't Wanted (Rich)	Romantic drama	Sep	19	6,858
His Majesty, Bunker Bean (M. Moore)	Farce comedy	Sep.	26	7,291
Below the Line (Rin-Tin-Tin)	Dog melodrama	Oct.	3	6,653
Man on the Box (Syd Chaplin)	Farce-comedy	Oct.	10	7,481
Compromise (I. Rich, C. & Brook)	Domestic drama	Nov.	7	6,789
Red Hot Tires (Monte Blue)	Farce comedy	Nov.	7	5,452
Bobbed Hair (Prevost-Harlan)	Comedy-melodrama	Nov.	14	7,817
Rose of the World (P. R. Miller)	Human Interest dr.	Nov.	21	7,506
Clash of the Wolves (Rin-Tin-Tin)	Curwood dog dr.	Nov.	28	5,519
Hogan's Alley (Blue-Miller)	Farce-comedy	Dec.	5	6,310
Lady Windermere's Fan (I. Rich)	Stage classic	Dec.	12	7,816
Seven Sinners (Prevost-Brook)	Crook-action drama	Dec.	19	6,927

MISCELLANEOUS

ARTCLASS PICTURES CORP.

		1924		
Biff Bang Buddy (B. Roosevelt)	Thrill dr.	Sep.	20	4,500
Fast and Fearless (Buffalo Bill, Jr.)	Thrill dr.	Sep.	27	4,500
Galloping Wallace (B. Roosevelt)	Thrill western	Oct.	11	4,700
Hard Hittin' Hamilton (Buf. Bill, Jr.)	Thrill western	Oct.	18	5,000
		1925		
Gold and Grit (B. Roosevelt)	Thrill dr.	April	11	4,650
Bringing Home the Bacon (Buffalo Bill)	Thrill dr.			4,650
After Six Days	Biblical spec.			10,000
Deerslayer (J. W. Kerrigan)				5,000
On the Go (Buffalo Bill, Jr.)	Western	Apr	4	4,825
Reckless Courage (Buddy Roosevelt)	Thrill western	May	2	4,851
Quicker 'N Lightning (Buffalo Bill, Jr.)	Thrill drama	June	6	5,000
Tearin' Loose (Wally Wales)	Stunt western	June	13	5,000

ASTOR DISTRIBUTING CORPORATION

A Lover's Oath (Novarro)	Melodrama			5,845
Business of Love (Horton)	Comedy-drama			6,038
The Shining Adventure (Marmont)	Drama			5,126
The Wrongdoers (Barrymore)	Melodrama			6,424

BANNER PRODUCTIONS

		1924		
The Truth About Wives	Sherman-Hampton	Aug.	2	5,600
The Man Without a Heart	Novak-Harlan	Aug.	2	6,000
Those Who Judge	All star	Aug.	2	5,700
		1925		
Daughters Who Pay	All star cast	May	30	5,800
Wreckage (May Alison)	Drama	Sep.	5	5,992

COLUMBIA

		1924		
Midnight Express (Hammerstein)	Railroad melo.	Dec.	6	5,967
		1925		
After Business Hours (Hammerstein)	Domestic melo.	July	4	5,600
Danger Signal	R.R. melodrama			5,584
Unwritten Law	Drama			5,535

Waldorf

Steppin' Out	Comedy			
Ladies of Leisure	Drama			
S. O. S. (Perils of the Sea)				
Lure of the North				
Enemy of Men	Drama			5,508
Price of Success	Society drama			5,500
Sealed Lips				
Fate of a Flirt				
Thrill Hunter				
Penalty of Jazz				

	Kind of Picture	Review	Feet
Perfection			
Speed Mad			4,442
New Champion			4,470
Great Sensation			
Fight to the Finish			
Handsome Brute			

C. C. BURR

		1924		
Average Woman (Pauline Garon)	Drama	Feb.	9	6,400
Lend Me Your Husband (Kenyon)	Drama			6,700
Youth for Sale (S. Holmquist)	Drama	Oct.	18	6,500
The Early Bird (Hines)	Comedy	Dec.	27	7,000
		1925		
Crackerjack (Hines)	Typical comedy	May	23	6,700

CRANFIELD & CLARK

Let's Go Fishing	Holland—scenic	Nov.	7	1,000

GINSBERG DISTRIBUTING CORP.

		1925		
Love Gamble (Lillian Rich)	Melodrama	July	11	5,767
Before Midnight (Wm. Russell)	Crook melodrama	July	11	4,89
Big Pal (Wm. Russell)	Prize fight dr.	Oct.	24	5,800

GOTHAM PRODUCTIONS

One of the Bravest (R. Lewis)	Fire-fighter dr.	Nov.	28	5,679

INDEPENDENT PICTURES CORP.

		1925		
Drug-Store Cowboy (F. Farnum)	Western com.-dr.	Feb.	7	4,350
Riders of Mystery (Bill Cody)	Western	May	2	5,000
Gambling Fool (F. Farnum)	Western	May	9	5,000
Fighting Sheriff (Bill Cody)	Western	May	23	5,000
Border Intrigue (F. Farnum)	Western	May	30	5,000

LEE-BRADFORD CORP.

Pearl of Love (Leslie)				6,000
Lights of London (Wanda Hawley)				6,000
Passion's Pathway (Estelle Taylor)				6,000
Unrestrained Youth (Brandon Tynan)				6,000
Passionate Adventure (Joyce-Brook)				8,000
Way Down Upon the Swanee River				6,000
Wolfblood (M. Clayton)				6,000

MADOC SALES CORPORATION

After Marriage (M. Livingston)	Marriage drama	Nov.	21	4,900

POST SCENICS

Holland	Scenic	Nov.	7	1,000

RAYART

Butterfly Comedies (Gloria Joy)				
		1925		
Super Speed (Reed Howes)	Automobile com.-dr.	Feb.	7	5,227
Geared to Go (Howes)	Drama			5,112
Right Man (Larkin)	Drama			4,571
Winning a Woman (Perrin-Hill)	Drama			4,865
Getting 'Em Right (Larkin)	Drama			4,668
Quick Change (Larkin)	Drama			
Youths Gamble (Howes)	Drama			
Double Fister (Perrin)	Drama			
Fear Fighter				
Crack O' Dawn				
Goat Getter				
Snob Buster (Reed Howes)	Action melodr.	Aug.	22	4,970
Cyclone Cavalier (Reed Howes)	Action-romance	Sep.	26	4,928

RED SEAL

		1925		
Ko-Ko Nuts (Out-of-Inkwell)	Fleischer cartoon	Sep.	5	1,000
Marvels of Motion (Issue D)	Fleischer-Novograph	Sep.	12	1,000
My Bonnie	Ko-Ko Song Cartune	Sep.	12	1,000
Silvery Art (special)	Skiing in Alps	Sep	19	2,000
Lands End	Gem of the Green	Sep.	26	1,000
Through Three Reigns	Historical	Sep.	26	2,000
Ko-Ko on the Run	Out of Inkwell	Sep.	26	1,000
Flirting With Death	Alps skiing	Sep.	26	2,000
Ko-Ko Packs 'Em	Fleischer cartoon	Oct.	17	1,000
Film Facts (Issue H)	Magazine	Oct.	17	1,000
Ko-Ko in Toyland	Fleischer cartoon	Dec.	19	1,000

WM. STEINER PROD.

		1924		
On Probation (Edith Thornton)	Drama	Dec.	13	5,000
Hidden Menace	Stunt dr.			5,000
Branded a Thief	Western			5,060
Verdict of the Desert	Western			4,745
Valley of Vanishing Men	Western			4,652
		1925		
Trouble Buster (Leo Maloney)	Western	Feb.	21	5,000

SHORT FILMS SYNDICATE

		1925		
Thirty Years Ago	Novelty	Aug.	15	1,000
I Remember	Pastoral	Aug.	15	1,000
Mixing in Mexico	Bud Fisher cartoon	Oct.	17	1,000
Invisible Revenge	Mutt & Jeff	Oct.	31	1,000

UFA FILMS, INC.

Siegfried (star cast)	Romantic drama	Sep.	12	7,000

WINKLER

Jail Bird	Alice cartoon	Oct.	31	1,000

TENNEK FILM CORP.

Hank Mann Comedies	Twelve subjects	
Chester Conklin Comedies	Twelve subjects	
Two Star Comedies (Layman-Dorety)	Twelve subjects	
All Star Comedies (star casts)	Twelve subjects	
International Detective Stories	Twelve subjects	
Laugh Stories (Selig Animals)	Twelve subjects	
Chuckles	Twelve novelties	1,000
Travelogues		1,000
Fantasies		1000

In the Year of Our Good Luck

HERE we stand on the threshold. We have progressed down the corridor of the year and have come to the next door. Before we place our hands upon the latch to open it, it will not be amiss to look back in the direction we have taken and note the high spots which have dominated our progress.

When this department was first instituted, shortly after the beginning of the year, we submitted a platform which was in the form of an introduction. We submitted it with the hope that it would be a creed, and now as we recall it we find that it has borne fruit, that it has acted as a beacon. This creed was that

"We believe in the Prologue and the Presentation as an aid to the feature motion picture, as a means of exploitation and mark of distinction to the motion picture theatre.

"We believe in the ability of such features to attract at the box office, to link themselves with the picture as a 'co-earner.'

"We believe in the advancement of good music in the theatre, in the development of themes, the introduction of valued compositions, enabling the particular theatre to more effectively combat mediocre competition.

"We believe in the frank and constant interchange of ideas among producers, that by a dissemination of "all the truth," whether grief or achievement, progression will be more rapid.

"We believe in the maintenance of individuality, of giving credit where credit is due, of assisting our co-workers with authoritative information when we possess it, and not fearing to say, 'I don't know,' and at all times operating on the plane of sincerity where criticism is constructive, and praise is genuine."

The advancement made in the quality and quantity of presentations and prologues in the leading motion picture theatres the world over has demonstrated the increasing popularity of such attractions. Since this season has opened we have been struggling to define our work on a definite basis. We have been striving to analyze our production programs and to find a normal base of operation upon which we could build profitably. The New Year finds us almost in a hectic condition. We are torn between individual production work and vaudeville. We are casting about to locate some means of successfully routing attractions so that by group producing and booking we can secure better productions and pro rate the cost.

There are systems galore in the attempt to solve this problem and it seems that the only way out will be that presentations of a general or all-embracing nature will be the proper form to produce and route. It is difficult to book a specific prologue, especially in first run houses. Experience has taught us that if this is attempted, by the time the prologue has reached its fourth week of playing the picture is already old. Therefore prologues will of necessity be left to the individual theatre producers. There has been an influx of directors and producers from the other branches of the theatrical profession who have seen the gold glistening on the surface, and realize that the presentation field offers the best production in the show business today.

Naturally with this advent come new ideas, but we must be sure that the new ideas do not engulf us to the extent of eliminating and discarding the basic principles of presentation and prologue work which have characterized such stages, and which have raised the motion picture program to the de luxe position. It is so easy to make our programs savor of vaudeville and of musical comedy. The presentation must carry with it originality, it must be artistic and with the combination of the two, produce a punch.

What the New Year holds for us is problematical, but we will be able to set our house in order, and it is safe to predict that before this present season ends the major problems which perplex us today will be settled and that the coming year will be the year of our good luck.

In closing our folio for the year I wish to personally thank our army of readers who, by kindly word, encouraging letter, constructive criticism, have enabled us to develop this department. We have tried many forms; we have striven to truly serve; we have been determined that we would give our best efforts to publish only the things that are helpful, and as we conclude this department for the present year we step into a new form which will be more definite, more constructive than anything that has ever been offered in the way of presentation aids. Our work for next year will be characterized by its new features which we feel sure will give to producers and exhibitors the assistance they have been seeking.

To our many friends throughout the wide world, we wish you a New Year that will teem with happiness, prosperity and all good things. Let us look forward to it as being "the year of our good luck."

Beautiful Simplicity

Three Suggestions of Effective Fabric and Set Piece Settings, Which Do Not Entail Large Expense—Prevailing Modes in Stage Dressing Lean Toward Simple Little Touches—Lighting Plays Big Part

Moving Picture World Presentations—Devised By Colby Harriman

THERE are many times when a situation arises demanding an imposing set and ofttimes this same situation it not of sufficient importance to warrant an expensive scenic background. To achieve an imposing, impressive or the suggestion of a massive set, it is not necessary to fill the stage with units realistically carrying out the idea. With a judicious use of plush or velour drapes and limited units a better effect is often secured.

Before we embark upon a better presentation program we are closing this year's work with three suggestions of effective fabric and set piece setting, which are inexpensive and simple to produce.

No. 1 Window—Scrim-Silk Combination.

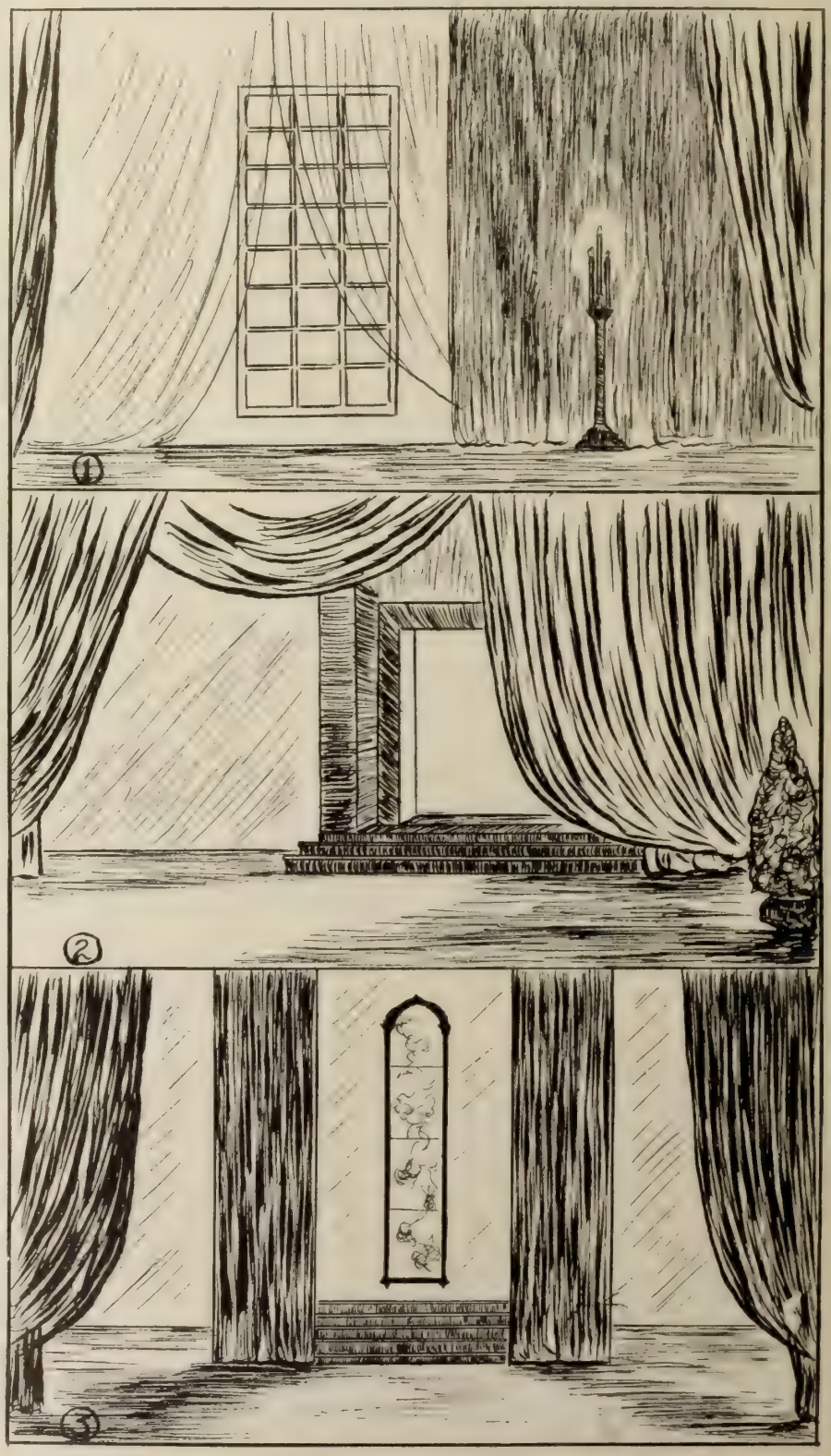
A large window frame placed up right center with a fabric backing. A scrim or pineapple cloth drape hung over the window in long sweeping folds. A silk or metalline tab drop to carry off from left of center, and two plush drapes to act as returns. This is an effective setting for the introduction of operatic singers. A vari-colored tone can be used on the backing of the window; pineapple cloth drapes can be toned a light green; the metalline curtain can be given a canary to rose tone and light purple highlighting the plush drapes. Candelabra up left center with amber dipped lamps will lend sufficient contrast to punctuate the various colors used.

2. Heavy Plush Combination.

A door way placed up center on a platform with steps leading to stage. Jogs can be placed to form thicknesses and a metalline tab drop can be hung back of the opening flooded with canary. The drapes used to dress the set can be units of a plush drop, the one on the left should be hung in a long heavy sweeping fold with the one at center caught in sweeping formation to blend with a leg brought down on an angle. The tapestry or silk tab drop can be used to carry off from the thickness piece of the door up right. In lighting this set the folds of the plush should be highlighted with a color much lighter than the color of the fabric. For instance, amber on red plush, canary on black or green. A boxwood tree can be used to dress the set.

3. Fabrics in Columnar Combinations.

An orange drop or a sky drop hung back with a stained glass window piece hung on the same battan. A platform of steps placed below the window. Two black legs hung in heavy folds to form columns. Heavy plush drapes in sweeping folds to act as return. The back drop should be highlighted from the sides so as to silhouette the columns. The stained glass window should be very colorful in contrast to the orange or blue backing. The folds of the heavy fabric curtain should be highlighted from the sides with the contrasting coloring.



Presentations at First Run Theatres

Super-Presentation at New York "Colony"

ON November 29th, B. S. Moss presented the second of the series of great combination programmes planned for the Colony Theatre when "The Phantom of the Opera" and "Parisian Gaieties" opened.

The success of this double offering as evidenced by the business being done and the public approval met with, has confirmed his judgment that the kind of motion picture theatre entertainment he started with Harold Lloyd in "The Freshman" and the stage presentation "Campus Capers" with 35 artists, is the type of entertainment motion picture theatre-goers are willing to support. This program ran for ten weeks at the Colony, and now with the present double program of "The Phantom of the Opera" starring Lon Chaney, and "Parisian Gaieties" with 75 in the cast, both in their fifth week with the prospect of several weeks more to run, there is still more evidence of such a program's popularity.

This policy of a double offering is original with the Colony Theatre for this beautiful Broadway playhouse has the distinction of being the first theatre to present such offerings in New York City. That this is the coming policy for motion picture theatres, is shown by the plans that other Broadway Movie Houses are making for elaborate stage presentations in conjunction with their photoplays.

In an interview with B. S. Moss, owner of the Colony, speaking of the new policy, he said,

"Prologue consisting of Ballet dances, vocal or instrumental solos, and the like are soon to be things of the past. The public wants something vastly different. To that end we have presented productions that were not merely vaudeville acts tossed hap-hazardly together for review, but miniature musical comedy productions with lyrics and music specially written; costumes specially designed and executed; scenery specially devised; in short, the same care and direction were given these productions as are usually devoted to a three hour musical comedy."

"Parisian Gaieties," produced under the personal supervision of B. S. Moss and presented in conjunction with "The Phantom," is one of the most pretentious presentations ever offered in a first class motion picture house in the East.

The show was staged by Harry Shaw and Jerry De Rosa with musical direction by Andre Dore, the specially written libretto and score, by George Bennett and Jack Glogau, costumes by Charles Le Maire, and the scenery was designed by Irving Eastman.

The story in brief of "Parisian Gaieties" is as follows:

Once a year the Parisian boulevards are closed in order that the students of the Sorbonne and other universities along with the artists of the Latin quarter, may make merry in their annual carnival. Wandering minstrels, clowns, jugglers, acrobats, musicians, singers, and gypsies, come from all parts of France to participate and profit thereby. A replica of this carnival has been put upon the Colony Theatre stage with all the color and vividness seen at the Parisian Mardi-Gras.

Incidentally the Colony Theatre has mechanical provisions sufficient to handle any intricate stage production which might be interpolated into future programs. Every modern facility was provided so that a stage presentation of any size and proportion could be advantageously staged without the necessity of closing and reconstructing the theatre. Newspapers have hailed "Parisian Gaieties" as the most elaborate and colorful stage production ever presented in a motion picture theatre in New York.

Mr. Moss, however, is not content to stop here. In the next picture which will be presented at the Colony at the conclusion of "The Phantom of the Opera" and "Parisian Gaieties" run, a stage production of even greater pretentiousness will be offered with a new libretto, and score, new costumes designed and executed and special scenery and effects devised.

SCENE FROM "PARISIAN GAIETIES," the new musical stage production, with a cast of seventy-five, at B. S. Moss's Colony Theatre, New York.

CHICAGO THEATRE
Chicago

Overture, "Cavalleria Rusticana" by Mascagni. Adolphe Dumont, conductor Lucille Middleton "Fan Dance." Organ "Don't Forget to Remember." "Way Down South," with Dexter Sisters; Singing and Banjo; Willard Andelin, Basso; Marion Garner and Dorothy Scott, dancers.

TIVOLI THEATRE
Chicago

Feature; "The Midshipman"

Overture, "Morning, Noon and Night" by Suppe. Joseph Koestner, Conductor. Salvatore Solte, "The Lost Chord;" Basso.. Organ Solo, "A Reverie:" Milton Charles, organist. Marie MacQuarrie Harp Ensemble, Seven American Girl Harpists.

UPTOWN THEATRE
Chicago

Features "The Grand Duchess and the Waiter"

Overture, "Scenes Hongroise" by Hubay. H. Leopold Spitalny, conductor.

Myrtle Leonard, contralto, "My Heart at Thy Sweet Voice," from "Samson and Delilah" by Saint Saens. Organ Solo, "Liebestraum." Jesse Crawford, organist. "Cinderella" with Bernard Ferguson, baritone. Miss Sue Baily, Winner Evening American Cinderella Contest. Cort and Scott, Collins and Traynor. Ballet aranged by Mr. Veceslav Svoboda.

MARK STRAND THEATRE
New York City

Featured Pictures "Tumbleweeds"

Christmas is emphasized in the musicalpresentations at the moving picture theatres on Broadway. The Yuletide Tone Poem (Beethoven-Rossini) with "Inflammatus" sung by Kitty McLaughlin comprise the overture number for the Mark Strand symphony orchestra.

Ted Lewis, his clown band and Miss Bobby Arnst are featured in a special popular presentation. John Hammond is at the organ for the solo number, closing the program. Carl Edouardo conducts the symphony orchestra with Alois Reiser associate onductor.

Send in your "Sure-Fire" presentation suggestions. Practical ideas are the only valuable things to producers. We will publish your novelties and successes.

STAGE SETTINGS
Built, painted and installed. Drapery settings and drapery curtains. Special sets and drops for feature pictures.
SCHELL SCENIC STUDIO
COLUMBUS OHIO

Better Projection

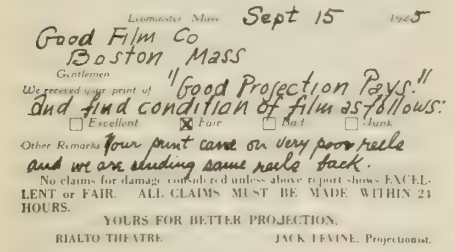
This Department Was founded in 1910 by its Present Editor~
F. H. Richardson

Better Projection Pays

Bing! Take a Rubber at This!

OUR good friend Jack Levine, Projectionist at the Rialto Theatre, Leominster, Massachusetts, has sprung what seems to be a new one. He has yanked a leaf out of the exchange book, and he used it to hand the exchange a nice li'l dose of its own castor oil. The accompanying card is printed on a regulation U. S. postal card, stamp and all, presumably at the expense of Brother Levine, which shows that at least here and there a projectionist is waking up to the fact that a few cents of the weekly stipend invested in propaganda for their profession, or to help it in any way, is not by them considered as any less important than an equal amount expended semi-frequently for various things, you and I wrote of, which get neither them or anyone else anywhere except for the few hours they pay for.

Possibly, however, Brother Levine has a manager with vision, who himself put up


Leominster Mass Sept 15 1925
Good Film Co
Boston Mass
Gentlemen
We received your print of "Good Projection Pays." and find condition of film as follows:
☐ Excellent ☒ Fair ☐ Bad ☐ Junk
Other Remarks Your print came on very poor reels and we are sending same reels back.
No claims for damage considered unless above report shows EXCELLENT or FAIR. ALL CLAIMS MUST BE MADE WITHIN 24 HOURS.
YOURS FOR BETTER PROJECTION.
RIALTO THEATRE JACK LEVINE, Projectionist.

the coin for the cards. Either way it speaks well for Levine, since he undoubtedly himself conceived the plan.

The accompanying card shows what this is all about. The writing is his own, except that I was obliged to trace his green ink over with black. McGuire, of the Powers Company, is hereby given official permission to take a rubber at the name of the production Levine has inserted. Apparently our new line at the head of the department is attracting some attention. Here is the card.

Golly! Notice the fact that Mr. Exchange is debarred from making claim for damage unless the claim be made within twenty-four hours, presumably after the exchange has received the films back and that no claim for damage will be considered unless the card shows "Excellent" or "Fair," which is, if you ask this particular editor, GOOD. It is exactly as it should be!

This thing of exchanges sending out junk, or films in bad condition, and then having the cast-iron GALL to claim damage when they fail to pass through the projector, and get some several feet of their length chewed up in the attempt, ought to be a two-sided affair. Either no claim for damage to the films should be considered, or else the theatre should put in a claim for damage to the theatre by reason of one or more stoppages of the show, and the element of fire hazard set up. No claim considered seems the more practical of the two, BUT it presumes a physical and rather careful examination of the films before projection—a thing I have always objected to as NOT any part of the duty of a projectionist.

My position on that has always been that the theatre buys SERVICE, and that SERVICE JUST NATURALLY PRESUMES FILMS IN GOOD MECHANICAL CONDITION—IN CONDITION TO PROJECT WITHOUT ANY EXAMINATION WHATSOEVER. One reason for this contention is that it is RGHT. Another reason is that not infrequently the films arrive at the theatre too late to be submitted to a careful examination before projection, which means that either they MUST be sent out in safe projectable condition, or else a distinct element of danger is entailed.

Well, anyhow, I certainly do admire Levine's nerve. So far as I know it is an original stunt. The exchange has not been at all bashful, in the past, about informing the theatre that it must do thus and so. Now let the projectionist, sticking strictly to right and proper things, tell the exchange where IT gets off at in the matter of poor to junk film service, and claims for damage to films which could hardly, through any possible stretch of imagination, be further damaged.

Exchanges, or some of them at least, have made it their practice to supply the smaller theatres with what amounted to pure, inadulterated JUNK, under the excuse that it was "cheap." Then, because the old, worn-out, decrepit, rainy, butchered-up, forsaken travesty on "service" became still further damaged in a futile endeavor to jump its way through a projector, the exchange put up a terrific squawk, claimed damages and—collected it, too!

As every reader of the department well knows, I am against the projectionist who unnecessarily damages film, either through laziness, carelessness or just plain ignorance. ALSO I AM AGAINST THE EXCHANGE WHICH SENDS OUT JUNK FILMS UNDER THE GUISE OF "SERVICE," UTTERLY REGARDLESS OF HOW "CHEAP" THE RENTAL PRICE MAY BE.

I take the position that when film so old, rainy and damaged that it is no longer possible to put on a really good show with it, then its usefulness to the motion picture industry has entirely ceased, and its further use is distinctly detrimental, nor can any cheapness of the rental price of the service offset that fact. As a matter of fact JUNK IS NOT CHEAP AT ANY PRICE. It would not be really cheap to the theatre if it were supplied absolutely free. It discourages theatre patronage. It disgusts those who would be regular patrons to the little theatre which uses it, unless the admission price be reduced to a point where there is no longer any profit in running the theatre.

My compliments to Jack Levine, Motion Picture Projectionist. I commend his plan to you all, but emulate him all the way through. DON'T be cheap, and just stick a card in the can with the films, where some exchange understrapper will see it, laugh and throw it away. In the mail it reaches the RIGHT PLACE IN THE EXCHANGE.

Bluebook School

Question No. 434—What is meant by an "inclosed switch" and where is the use of such a switch imperative in the projection room?

Question No. 435—Name one rule it is well to adhere to in connecting inclosed switches, and tell us why it should be thus.

Question No. 436—What rule should govern in locating projection room switches and switchboards?

Question No. 437—Should emergency light switches be on the main house switchboard, or where ought they to be and why? This is a repetition, true but it is important matter. matter.

Question No. 438—Is it permissible to use single pole knife switches in theatres?

"Protect Your Print"

DUPLEX REWINDERS

are fast, durable and prevent oil or grease coming in contact with the film.

Price $9.50 F. O. B. Factory

DUPLEX MOTION PICTURE INDUSTRIES, INC.
Dept. W. LONG ISLAND CITY, N. Y.

That Projector Manufacturers' Merger

MANY inquiries have been received by the editor concerning the Powers-Simplex merger. The following letter is typical: E. R. Allen, Philadelphia, Pa., writes:

Dear Richardson: I looked rather eagerly in last week's department to find the particulars of the Powers-Simplex mix-up, but nothing appeared. What the other papers or the other sections of the Moving Picture World says about projection matters don't count. We depend upon your honorable self to give us the real "dope," so get busy. Some hold

(Continued on Page 102)

Bluebook School Answers No. 412 to 416

Question No. 412—Assuming the light sent forward by the projection lens to be the same in both instances, if your ten-foot-wide, undistorted picture space on the screen has an illumination equal to two (2) lumens per unit area, what will the illumination be, screen surfaces identical, if the picture size be increased to sixteen feet wide?

Let me remark that answers should be got here on time. Thoreau and Clark, Vancouver, British Columbia, sent in excellent answers to the last series (407-410) but they came just too late for consideration.

Walter Munn, Iron Mountain, Michigan, replies thus:

Neglecting the slight additional loss caused by the necessity for a wider rotating shutter master blade, the brilliancy would be decreased in direct proportion to the increase in screen area. A ten-foot picture would have an area equal to 10x7.5 equals 75 square feet, whereas a 16-foot picture would have an area of 192 square feet, hence the resultant brilliancy of the latter as compared to the former would be as 2x75/192 which is .87 lumens. (It is not. It is .78 plus lumens. Fix up your figerer. It's on the blink. Ed.)

W. C. Budge, Springfield Gardens, Long Island, replies amusingly, as follows:

Having no mother to guide me in this matter, it has taken two hours' reading in the Bluebook to bring me to page 245, where I begin to be threatened with intelligence on this question. Am now wading through picture size and light demand and on page 246 bump into table No. 10, and find that increasing the picture width from 10 to 16 feet decreases the brilliancy by 61 per cent., hence, since 61 per cent. of 2 is 1.22, and 2 minus 1.22 equals .78, I arrive at full intelligence, via the Bluebook, and assert that the answer is .78 lumens.

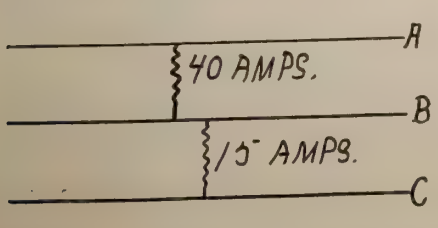
G. W. Bennewitz, Sioux Falls, South Dakota, contents himself with asserting that the illumination would be .78 lumens. So does C. H. Hanover, Burlington, Iowa; Allan R. Gengenbeck, New Orleans, Louisiana; G. L. Doe, Chicago, Illinois, and George F. Ginsberg, New York City. So I guess that brother Munn had the right figures, but wrote backwards. True he should not be so careless, but accidents just will happen sometimes, darn 'em, and anyhow what's a li'l matter like that between friends!

Question No. 413—Tell us exactly what the effect of the neutral fuse blowing will be when the load is balanced and when it is unbalanced, and why it is thus.

Munn sends in a reply which embodies the generally accepted idea, which he works out in detail. The editor is a bit jammed up on this one, however. The reply sent in by Brother Doe has set me thinking of this matter again and—well, read the two answers!

Friend Munn says:

When the load is balanced the blowing (removal) of the neutral fuse would not affect the flow of current in any way, because of the fact that no current flows through the neutral between the load and the generator under this condition. That is why I suggested substituting "removal" for blowing. It could not "blow" when it carries no load. (Bing! Bing! Ed.)



If the load is unbalanced, the side which has the smallest load will operate under more than 110 volts. Let us assume a case and assign real values. A, B and C are the wires of an Edison 3-wire system. The load from A to B is 40 amperes, but from B to C the load is only 15 amperes. Let us then examine how the voltage will split up when the neutral is removed.

First let us find the resistance, in ohms, between A, B and B, C. The resistance of A, B is equal to E divided by L, or 110 divided by 40 equals 2.75 ohms. Between B and C it is 110 divided by 15 equals 7.33 ohms.

It then follows that the total resistance between A, C is the resistance of A, B plus that of B, C, or 2.75 plus 7.33 equals 10.08 ohms. The next step is to ascertain what number of amperes will flow through the combined resistance under 220 volts pressure, which is, of course, equal to 220 divided by 10.08 equals 21.8 amperes.

The last step is to multiply the amperes flowing by the resistance of A, B and B, C, which will give us the voltage consumed by each side, under the conditions we have set up.

21.8x2.75 equals 59.95 volts, which is the voltage used by A, B.

21.8x7.33 equals 159.8 volts, which is the voltage used by B, C.

Note: 59.95 plus 159.8 equals 119.75, therefore, I have made a one-fourth volt error somewhere in my calculations.

Which is perfectly lovely, and the editor is all fixed to give a couple of those huzzas, when he picks up the reply of Brother Doe and sees this:

If an Edison 3-wire circuit, or system be perfectly balanced (try and find one) and the neutral fuse blows, the operation of the circuit or system will not be in any manner affected. This is because under a condition of perfect balance the neutral fuse carries no current at all, all power using appliances on the circuit or system operating in series under 220 volts pressure. In that last assume it to be a 110-220 volt system.

However, there is nevertheless an effect when the neutral fuse blows, because by its absence the circuit as a whole is denied protection, should a part of the load on one side be switched off, or should the fuse of a branch circuit on one side blow. With the main circuit neutral fuse gone this would set up a condition which would be hard on the apparatus on one side, and might result in its instant and utter ruin, because then the system is unbalanced to the extent of the load thrown off one side, and this lack of balance cannot be compensated for by the natural action of the 3-wire circuit, or system as a whole.

When a circuit or system is unbalanced and the neutral fuse blows, a bad condition results, because then the apparatus on the two "sides" can no longer operate in series perfectly. It then is subject to an arbitrary electrical pressure of 220 volts, but no longer has a resistance, which as a whole, is able to withstand that pressure without partial overload.

A simple way of putting it is to say that while one side still has sufficient resistance to oppose the pressure and hold the load to normal, the other side lacks resistance, as a while, to withstand the pressure, and therefore will be overloaded.

Two hundred and twenty volts will force a certain, definite number of amperes through a certain definite resistance. Presuming the two sides, in its various combined elements of resistance, to have a total of 1,000 ohms, divided into ten "paths"—ten current consuming devices, which when in series offers 100 ohms resistance to 220 volts. Since volts divided by ohms gives amperes, we see that 2.2 amperes will flow through each "path," or through each two of the power consuming devices operating in series. This makes a total of 22 amperes of current flowing through the circuit.

Now let us presume that the fuse on a small, branch circuit blows, thus cutting out 200 ohms of the total resistance. What happens? Remembering that we still have 220 volts, but now have only 1,000 minus 200, equals 800 ohms total resistance. In considering this we must also remember that the full 500 ohms remain on one "side," whereas only 300 is on the other, and that other is now subjected to what amounts to 110 volts pressure. The answer is, of course, overload of the apparatus on that side.

And now here is the thing which no explanation I have ever seen, up to this date, has made clear to me. It seems to be the fact that whereas the candle power of the lamps on the side which becomes overloaded rises above normal, the lamps on the other side dim down. This I am unable to "see," because of the fact that since the total resistance is reduced, the total amperage must rise, which should, it seems to me, merely as a matter of common sense, to some extent overload the heavy side also, hence lamps on BOTH sides should become brighter.

I am well acquainted with the "split voltage" argument, but it don't seem to gibe with common sense.

I don't know, friend Doe. I have myself thought of that phase of the matter. The only explanation I have ever given serious consideration to is the fact that whereas theoretically the resistance, as a whole, is reduced, I am not certain that it is where incandescent lamps be concerned, since with overload the filament resistance rises rapidly, so that it is possible that, while technically the amperage, as a whole, has increased, it has in fact, due to the before named cause, actually decreased, so that the side with the normal number of power consuming elements is actually underloaded.

I know that, as Brother Munn has very ably shown, the voltage element works out very sanely, and all that, still it does seem to me that the resistance must work as a whole in this matter. Would some of you like to see what you can do to show just wherein my reasoning, and the reasoning of Brother Doe, is in error?

Question No. 414—Suppose a wire of good size which was attached to a water pipe at one end, came into contact with the neutral of your Edison 3-wire circuit just ahead (on the theatre side) of the main theatre fuse block. Explain what would happen.

Bennewitz says:

Since the neutral itself is grounded, nothing at all would happen, that is providing you do not have a ground on one of the outside wires between which and the neutral ground at the transformer there is such high resistance that no current will flow.

If this condition obtained and there was low resistance between the water pipe and the point at which the outside wire is grounded, you would get an arc when the wire touched, and a blown fuse somewhere, if any there be and between the point the wire touched and the transformer. If not, then the transformer fuse would probably go. That would depend upon how long the contact continued and the resistance of the ground thus formed. It is for this reason that in many instances the neutral is grounded inside the buildings supplied by the system.

Question No. 415—You connect a 2-wire circuit to each side of a 3-wire circuit, and to each circuit so connected you connect one 60 watt incandescent lamp. Explain the resultant electrical action. How much current will flow in the neutral?

Munn says:

The load is in perfect balance, hence no current will flow in the neutral, except that portion of it between the point at which the load on each side is connected to it. The lamps are burning in series under 220 volts pressure.

And so say they all, hence that's that.

Question No. 416—If you connect a ten-ampere motor on one side of a 3-wire circuit,

(Continued on Page 102, Column Three)

That Manufacturers' Merger

(Continued from page 100)

that the Simplex is going out of business. Others hold that the Powers is to be wiped out. One projectionist I talked with, claimed to have inside dope to the effect that the good points of both projectors (The correspondent said "machines." How does he get that way?—Ed.) were to be put into one new projector, which would be a humdinger.

Now, Richardson, shoot the works. This is an important matter, from our end of things, so what's doing? Get busy!"

The statement published in the Moving Picture World, page 533, December 12 issue, was prepared by the Precision and Powers Companies. It is absolutely authentic and thoroughly reliable.

The manufacture of both the Powers and Simplex projectors will not be in the least degree affected. Both will retain their entirely separate business offices, engineering, selling and distribution forces, etc., just as they now are. What the thing really amounts to is that both projectors will be made in one factory, which will operate to effect an enormous saving in many ways; also the "holding corporation" has purchased the huge building at No. 90 Gold street, and by the center of January both the organizations will have their offices there.

Really, men, there is nothing at all to get fussed up about from our viewpoint. Insofar as any immediate effect upon projection matters be concerned, there is none. Whether or not the time will come when one or the other of the projectors will be discontinued, no living man may say. That, in any event, is a matter which only the rather distant future can decide.

H. L. Clarke is president of the International Projector Corporation and we hope to get better acquainted with him, as well as with B. A. Squire and George H. Trout who are also officers of the corporation. The other officers of the International Projector Corporation are Mr. Burns of the Nicholas Power Company and Mr. Michel and Mr. Greene of the Precision Machine Company, but these gentlemen we have been well acquainted with for many years. They and others in the new organization I count among my valued personal friends and it is pleasant to note that the passing of the Nicholas Power Company and the Precision Machine Company has made no change in the personnel attached to the Powers and Simplex divisions of the International Projector Corporation.

All the gentlemen I have mentioned are high grade men of sterling quality and business ability and mark you, gentlemen that last is no bouquet of idle words either. This department wishes all success to the International Projector Corporation.

Van Does Very Good Work Indeed

VAN POWELL is doing excellent work in the "Your Equipment" section, though of course I hate (jealousy) to say so.

My good friend Van Powell, who arrogates unto himself the title Allyouwishus Van Buren Powell, besides being one darned fine chap personally, is a mighty able gent when it comes to putting something worth while over.

I desire to compliment him on the effort he is making to stop at least some of the enormous, utterly idiotic and entirely needless abuses of film. His article, page 709, December 19 issue, should be carefully read by all theatre managers and projectionists. It might also be PRAYERFULLY read by a lot of them.

I was especially amused at his reference to dupe projector parts, which he styles "genuine fake parts." He also aptly describes the run-down projectors all too often found in theatres MISmanaged by MIS managers who save a few cents on projector repairs by refusing to purchase replacement parts, and lose a few dollars at the box office in the process. Van makes the projector tell its own tale of abuse thusly:

When I come from the factory and set myself up in this place to shoot perfect pictures onto the screen, I had every part machined to the thousandth of an inch; experts had gone over every one of my parts, like a dentist hunts cavities, and said I was "The cats."

Then what has made me go to the dogs!

This is it!

My owner let me run and run and run—for years. Never thought of overhauling me. Never figured that there has got to be wear and tear, even with the finest of fine starts, the best of metal and the most perfect of machine work.

Then, one day, the feller what sits up here with me and sees about keepin' the picture on the whitewashed square, goes to my owner—

"That projector is sure on the blink," he sings out. And, bein' a hard workin' guy that done conscientiously the best he knowed how with what he had to do it with, he shows the boss how he had went over me and tightened up where it was needed and put oil where it was useful—AND NOT WHERE IT WOULD BE ALL OVER THE POOR, HARD WORKIN' PRINT, NEITHER—and he laid out a list of what had to be got for me.

So my owner sets down and looks over the catalogue of what parts my manufacturer has listed as genuine and real.

"Huh!" he monologs, "real parts cost like Helen Summer."

Then he lays back in his old, squeakin' swivel chair and lams the desk with a pencil: then he hops up.

"Ham!" he bursts out, "I know where I kin git them same kind of parts—only maybe not STAMPED genuine! But they LOOK all right and they're a whole lot cheaper!"

So he does get them genuine fake parts—and no matter how he bellyaches, the guy tendin' me has to jam 'em and dam 'em and get 'em in somehow.

And my insides rattles and squeals and my gizzard grinds and then, all of a sudden—look back at the pitcher.

If it's my last gasp, lemme gasp—
To protect the Print—
Protect the Projector!

And believe you me, brother, that is good dope. It's cold FACT put in very entertaining form—and cold fact put in entertaining form is the snake's hips in written argument. Van asked, before he started this, if I had any objection to his taking the matter up, it being in one way a projection matter. Knowing Van's ability, and knowing him to be a "square shooter," I promptly told him to go as far as he liked. If he or any one else can benefit projection, or benefit anything directly or indirectly allied thereto, believe you me I'm mighty glad to see it done.

The chap I object to is the one who tries to "help projection" by "making a living" doing something he don't know how to do, in the process usually working great harm. That sort of thing I seriously object to, no matter whether he be on the Moving Picture World or some other paper. Thanks be we have none of that brand on the World. Go to it, Van, and more power to you!

That's What Counts

RAY A. GNAEGY, Projectionist Orpheum Theatre, Paducah, Kentucky, who is a new, but valuable Bluebook School member, has had some letter heads printed, and now I know how his name is spelled, though Heaven only knows how he pronounces it. Well, anyhow what's a mere name between friendly friends? Gnaegy is a progressive, and that's what really counts. On the new letter paper, which bears the union label, announce him to be a member of the I. A. and a non-resident member of the American Projection Society, he says: "Please excuse me for having skipped last week's session of the Bluebook School. It was pretty well unavoidable as I was moving into the Orpheum, here, for the winter, and have been putting things into shape. It is with real pride that I find myself able to say my work improves all the time. The manager called me into the office this morning and said: "Gnaegy, your projection is excellent. The picture stands out wonderfully well."

That may not seem very wonderful to you, but inasmuch as I am getting those results at less expense than an inferior result has cost the theatre heretofore, I feel that I am making progress in the art of better projection.

What that manager did was a thing which counts heavily. One of the most utterly discouraging things I know of is for a man to work hard, and strive to excell, only to meet cool indifference on the part of those over him. I really believe one of the things which started me out on the right path when I took up projection, was the fact that I landed a job with C. R. Cozart, in the village of Chicago, and Cozart was a real crank. He not only wanted a good picture on his screen, but he demanded it. BUT, when he got it he was not at all slow to speak an encouraging word to the man who gave it to him.

Bluebook School Answers

(Continued from page 101)

and incandescent lamps using seven amperes on the other side, tell us what amount of current the neutral will carry, and why that is the amount.

Bennewitz says:

This gives us an unbalanced load. The amperes of current will pass through the motor. Seven amperes of this amount will pass through the lamps, to the true negative and back to the true negative pole of the generator combination, the three remaining amperes returning to the negative pole of the one generator over the neutral, OR if the load be connected so that the motor is between the neutral and true negative, then the amperes the lamps use will come out on the true positive, through the lamps to the neutral wire, where they will be joined by three amperes which have come out on the neutral from the positive pole of the generator connected between the neutral and true ngative of the system. The combined amperage will then operate the motor and return to the true negative generator pole over the true negative of the system.

Not so bad, Brother Doe. In fact I think you win the rubber transformer and porcelain wires on this one. Station Bluebook School signing off until next week.

Your Equipment

Service for You—Theatre Owner—Builder—Studio—Laboratory—Exchange Executive—From Your Angle

Edited by A. Van Buren Powell

Where Will the Laugh Come In?

LAUGH MONTH! It's right in front of you! And what's behind every laugh? The projector. The screen. The reels. The shipping cases. The measuring machine, patching block, rewinder.

They're going to put the laugh in laugh month and the "Mon" in your box office.

That is—if you treat them right.

This is shooting straight at you, Mr. Exhibitor—

It's up to your equipment whether the laugh is going to be on your screen!—or ON YOU!

This is shooting right at YOU, Mr. Exchange Manager—

Is your inspection and equipment going to contribute to laugh month? And what?—LAUGHS—

Or GROANS?

Bray Studios have put the laugh into the prints. Educational has jammed the guffaws onto their film. Pathe has crammed their giggle-reels with the essence of the humorous. Universal has filled Century comedies with the spirit of amuse-the-folks. Film Booking Offices have hit the ha-ha high spots with their comedies. Red Seal has sealed up many an uproaring moment ready to be released from bondage in its films. Yes, and others, too—all the makers of entertainment have put their best into the product that the exchange is going to send to the exhibitor who will stand in the semi-darkness in the back of the house and—

Will the patches break?

Or are the exchanges going to jack up inspection to the very apex of perfection, guarding the laughs from THEIR end of the line?

Will the projector rip half a hundred feet of film to junk?

Or is the exhibitor—right after laying down YOUR EQUIPMENT!—going up to talk it over with the projectionist, find out what is needed to guarantee perfect projection—if anything IS needed?

Brains, high class studio equipment, perfect laboratory machinery and expert film handling—they're all centered in that narrow ribbon of film.

They've scoured the gray matter of the world for fun: they've secured the best of players, lavish sets, craftsmen of the camera, to register the laughs: they've developed and printed and finished and polished and waxed that film to bring out the best there is in it and to preserve the base.

It as lackadaisical inspectress going to ruin all that?

Is a run-down projector going to smash the laugh in the jaw?

Is a reel, that ought to have been thrown away before Noah drew plans for his famous floating zoo, going to crab the whole thing?

The theatre is at the mercy of the exchange—and the exchange is at the mercy of the theatre.

Together, working for the best and the most that can be got out of laugh month, they can build the giggles into a roar that will be heard all over the world.

Working in opposition, carelessly letting the print go to the royal bow-wows, they can turn Laugh Month into a joke and the only sad thing about it will be that the joke will be on the exchange and the exhibitor who IS working with the best of equipment and playing fair with the other fellow!

Protect the Print, fellows!

Quit beefing about how much harm the other fellow does!

Start right now to do YOUR best to protect the print—and let it be the other chap who turns the theatre into a morgue and the laughter into a lament.

Behind the laugh stands the projector, the reel, the shipping case, the inspectress, the projectionist, the whole personnel and equipment of exchange and theatre.

If everybody and everything helps to protect the print, the industry will be proud to look back on Laugh Month.

If not—

Where does the LAUGH COME IN?

ARE you getting in on that Protect-the-Print Award? They are shooting in their lists and letters on what they're doing to protect the print.

$25.00 for best letter and most accurate list.
Duplex Patching Block for second best list and letter.
Rewinder Set for third best list and letter.
Turn to second page following—and—shoot your stuff!

LOUIS B. MAYER
Ready to chat for a few minutes about Studio Equipment.

Studio Equipment Plays Big Part In Upholding M-G-M's High Quality

Louis B. Mayer Gives You An Exclusive Chat About Studio Mechanism and Mechanics—It's Bound to Interest Every Studio Executive in the High-Power Class

YOU NEED to be told who Mr. Louis B. Mayer is and what he means to the motion picture industry just exactly as much as an elephant needs a suit-case. So, when a man of Mr. Mayer's ability and activity takes the time to give you, through YOUR EQUIPMENT, an informal talk on his idea of the importance of studio equipment in making the Metro-Goldwyn-Mayer productions the ace-high quality output that they are, it signalizes the recognition by the biggest folks in the industry of the importance of Equipment and emphasizes the broad scope of interests that this department has set itself to attain.—The Editor.

"BENEVENUTO CELLINI, in his memoirs, relates how he started carving gold with the crudest of tools—and then explains in his naive way his joy when he finally saved enough for the purchase of the finest tools obtainable—not because they merely gave him pride of ownership and saved him time—but because they actually enabled him to do greater things."

Louis B. Mayer puffed meditatively at his cigar and glanced from his window at the great Metro-Goldwyn-Mayer studios, humming with activity, that stretched before his office. A chugging tractor, hauling a big dynamo and gas-engine, passed.

"There's something that is to the studio a good deal of what his fine tools were to Cellini," he remarked to the Moving Picture World representative. "After all—the same law that guided Cellini centuries ago guides us today. In anything creative, of course, the prime essential is brains—but brains can reach their fullest efficiency only when backed up by the proper tools.

"Our tools are machinery—equipment—electricity—and trained men. The story of an author and the art of an actor are the brains—the idea—the creation—but the process of putting it on the screen means almost every branch of mechanical effort, and the employment of almost every mechanical and decorative art. Engineers and artists, electricians and sculptors, craftsmen and laborers—all do their share. And—the best tools make the best workers—especially in

(Continued on next page)

JUST PART OF THE GO-GETTER EQUIPMENT Mr. Mayer talks about—it makes Metro-Goldwyn-Mayer picture production easier and better: The sun arc, largest single light source, can light entire walls; at top, left, gorgeous set, erected and painted, including marble pillars, in less than twelve hours; at top, right, Westinghouse units on a special trailer for location use; lower left, assembled portable generator assembled from General Electric material; lower right, a portable generator on a truck that gets it "to the spot" WHERE and WHEN needed.

a business like this, where, after all, our greatest asset is time."

"The picture industry," he continued, "is a constant business of devising new means of getting results; of emergency calls on technicians; of doing the almost impossible. The result is that this studio has developed independence in practically every craft known to mankind. We had to!

"For instance, we may need furniture of a certain period. It would appear that the obvious thing would be to rent it—but consider we might have to send to New York or Europe for it—and imagine what the cost would be if a high-salaried cast had to wait several weeks for its furniture!

"So we have a furniture factory—so completely equipped that it would make Grand Rapids jealous. All our period furniture is turned out there; carved hardwood pieces that cost us several hundred dollars to make, and that could not be bought in the open market for many times that—and often could not be rented for love nor money.

"The same applies to statuary—so we have our own statuary shop, where anything can be obtained, at shortest notice, from the most delicate statuette to heroic figures thirty feet high such as grace the 'Ben-Hur' sets. It would cost much to rent and pay freight on such statues—but the principal item is time.

"You see, in the business of production, the technician usually has about a week's notice to supply anything under the sun—and so every department must be equipped to do the seemingly impossible at all times. In fact, in the office of C. F. Wilhelm, our construction chief, there is a sign that reads:

"'It can't be done—but here it is!'

"The construction department has never fallen down yet.

"Experience has shown us, to sum it all up, that it is the cheapest course to save money by spending it—and that the better the equipment the surer and better the results. On a production like 'His Secretary', for instance, with elaborate modern settings, gold leaf and tinsel, speed can only be made with the most modern machinery—and slow work would mean waits—dissatisfaction, as a result, on the part of cast and directors, and a general loosening up of morale. With the best of equipment, everybody from the actor to the laborer is on his toes; and the producer does not have to worry about makeshifts to obtain effects—he knows that all the resources of this big organization are at his disposal—the last word in equipment.

"This doesn't mean that pictures are made in a spendthrift manner, however. Picture making is costly, but we have it down to a point where every cent spent gets results. Just as much care for economy is used as in any big factory. For instance, our salvage department saves a big sum yearly by recutting and reclaiming lumber from used sets.

"Another thing that is a very valuable aid is stage space. We have nineteen huge stages—equipped so that sets can be erected at a day's notice. Any sudden change in a script—and the next day sees the scene ready in accord with it. Again—the time element. Again, a saving. Again—the most important—that speedy service which allows directors and actors to use their brains on what they were intended for—the story—the creation. You can't expect a director to turn out a great picture if he's worried all the time about mechanical troubles.

"To show what this means in the way of equipment, let us look at each department. First—the construction department.

"They have the best equipped lumber mill on the West coast, with planers, handsaws of every possible type, lathes ranging from the smallest to the huge turntables on which huge pillars are fashioned; joiners, a big sanding machine, and a complete furniture shop, where the finest hardwood furniture is made.

"When plans are made for a setting, the lumber is assembled, sawed and fashioned according to plan—and leaves the mill for the set ready to be put together by the carpenter without delay — in effect, a knocked-down structure. The saving in time is unbelievable. For instance, the big New York street used by Marion Davies in "Lights of Old Broadway," was erected, including cobbled pavement—in seven working days.

"The organization of the workers is as important here as the equipment. The basic force in the construction department is more than a hundred men—sometimes under pressure eight hundred are employed. The reserve workers are listed so that they may be called on an instant's notice—a body of men as well drilled as an army.

"Rolling stock of every kind is always available for hauling material—our transportation department is one of the biggest in the country.

"Then there is the paint shop, where 125 men are classified as plain painters, decorators, grainers, marblers, sign writers, and scenic artists. They are called upon in a moment's notice to duplicate old stone castle walls or marble panels—old statues or ultra modern polished hardwood. Their work is immensely important.

"The latest pressure spraying apparatus, air brushes, vaporizing equipment are always at the call of these men—and make work certain and positive. They get results—because they have every possible mechanical aid. This department paints about fifty sets a week. Yearly it uses 100,000 pounds of dry colors; 10,000 gallons of shellac, fifteen to twenty thousand gallons of paint, and a thousand gallons of oils and varnishes. They are always under the same pressure of time—and the necessity of doing absolutely perfect work, despite the rush.

(The rest of Mr. Mayer's very informative chat will come to you next week.)

Have-You's

Have you boys in the small towns figured out what you'll do about it if there is any shortage of coal? Or have you got it all in for the winter?

Have you folks putting on Moving Picture World's presentations ever wondered where you might get some of the stuff mentioned? Have you written in about it? You'll get the straight dope—quick!

MOVIE—BUFFALO, N. Y. Busy transfer corner. Seats 438. Equipment, including organ, A1. Brick building. Net profits, $150 week. Operated entirely with hired help. Will sell building, contents complete on payment $6,000 down. Other bargains, send for list.

HUNT

339 Brisbane Bldg. Buffalo, N. Y.

Levine Company Does a Triple

PATRONS don't see the effects of engineering and architectural specialization in the theatre—but they sense the results.

And when patrons find convenience and comfort surrounding them, they make their approval felt at the box office.

They did this at three different spots in one week as the result of the activities of R. Levine & Co., Inc., who had the novel experience of having three theatres in which they had been active, throw their lobbies into brilliance for opening night—all in the same week.

Fischer's Fond du Lac, in that Wisconsin city was one, and the management had no trouble filling the 2,100 seats.

The Mid-West Theatre went the other house some better on seating—2,200—but Chicago was interested enough in that new house to see that none of these comfortable chairs remained vacant.

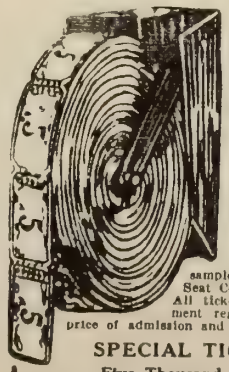
The Windy City did the same for the Milo Theatre and because this new and attractive theatre had only 1,200 seats, Chicagoans had to wait around for a chance to get in—which it is credibly reported that they did.

Opens Three

An item comes through to the effect that Freedom Film Corporation has opened three exchanges—"equipped with the best there is for giving good print service." The quotes justify giving it room. When Norton L. Connor goes after business in the Rochester, N. Y., exchange with that slogan, backed up by Frank C. Moynahan in Syracuse and Joseph Cantor in Albany it's good news.

Says It's You

Because the builders and owners of theatres are realizing to the fullest extent the importance of the best equipment, business is better than for many years, is the opinion of C. H. Badger, of Stebbins Picture Supply Company, Kansas City.



SPECIAL ROLL TICKETS

Your own special Ticket, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize drawings; 5,000 for $7.00. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. All tickets must conform to Government regulation and bear established price of admission and tax paid.

SPECIAL TICKET PRICES

Five Thousand $3.50
Ten Thousand 6.00
Fifteen Thousand 7.00
Twenty-five Thousand 9.00
Fifty Thousand 12.50
One Hundred Thousand.....18.00

National Ticket Co. Shamokin, Pa.

TYPHOON COOLING SYSTEM

TYPHOON FAN CO. 345 W. 39TH ST. NEW YORK

NAME THE OBJECTS in, on and around the Christmas Tree, in t he picture yonder, that are going to make this such a happy season for the hard working Print. All are in plain view. Every one of you who handles prints should know all of them.

Write a letter telling what you are doing to protect the print and send the list and letter together, with your name, address and theatre, exchange or other motion picture connection, to VAN, MOVING PICTURE WORLD'S YOUR EQUIPMENT DEPARTMENT, 516 FIFTH AVENUE, NEW YORK, N. Y.

For the most accurately named list of Protect-the-Print objects with the best letter on what its writer is doing to protect the print, Moving Picture World will award the sum of TWENTY-FIVE DOLLARS ($25.00), allotted to YOUR EQUIPMENT department by the Chalmers Publishing Company in the effort to stimulate better prints.

For the second most accurate list with a letter as above, will be awarded a DUPLEX FILM PATCHING BLOCK, donated by DUPLEX FILM LABORATORIES in the interest of the campaign for protection of the print—to make more perfect patching possible.

For the third most accurate list with letter as above, will be awarded a REWINDER SET, donated by Independent Movie Supply Company of New York, in the interest of this campaign for print protection—an important item in the rewinding of prints safely and quickly.

In the event of a tie in any of the three award classes, a similar award will be made to each of the tying contributors. .Noon, January sixteenth, will be the closing time for the acceptance for consideration of letters and lists.

You Can't Have Good Pictures Without It

THE success of a house often depends upon a thing comparatively insignificant in cost—a good projection system. For only with a fine lens and scientifically related parts can you have good pictures.

The Bausch & Lomb Cinephor Optical System gives strong illumination, evenly distributed over the whole screen. It defines the images with strong contrasts of black and white. It makes pictures convincingly real and helps to bring crowds back again. Ask your projection man.

BAUSCH & LOMB OPTICAL CO.
654 St. Paul St. Rochester, N. Y.

Get Maximum Screen Results

Send for the Brand New

LENS CHART

By JOHN GRIFFITHS

Here is an accurate chart which belongs in every projection room where carbon arcs are used. It will enable you to get maximum screen results with the equipment you are now using.

The new Lens Chart (size 15" x 20") printed on heavy Ledger Stock paper, suitable for framing, will be sent to you in a strong mailing tube, insuring proper protection. Get it NOW!

Price $1.00

Postpaid

Chalmers Publishing Co.

516 Fifth Avenue New York City

Unrivaled for service and quality

Eastman Positive Film, constantly subjected to drastic tests that must prove it right, is unrivaled for the service it renders and the photographic quality it gives.

It carries quality from studio to screen.

To make sure pictures are printed on the genuine look in the margin for the black-lettered identification, "Eastman" "Kodak".

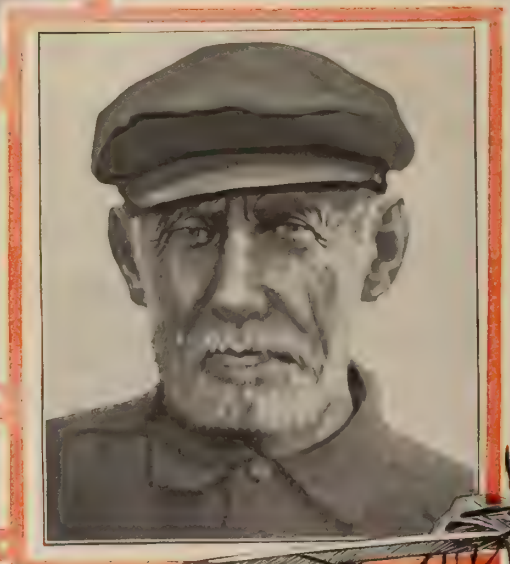
EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

See real heroes in the very act of doing their heroic deeds!

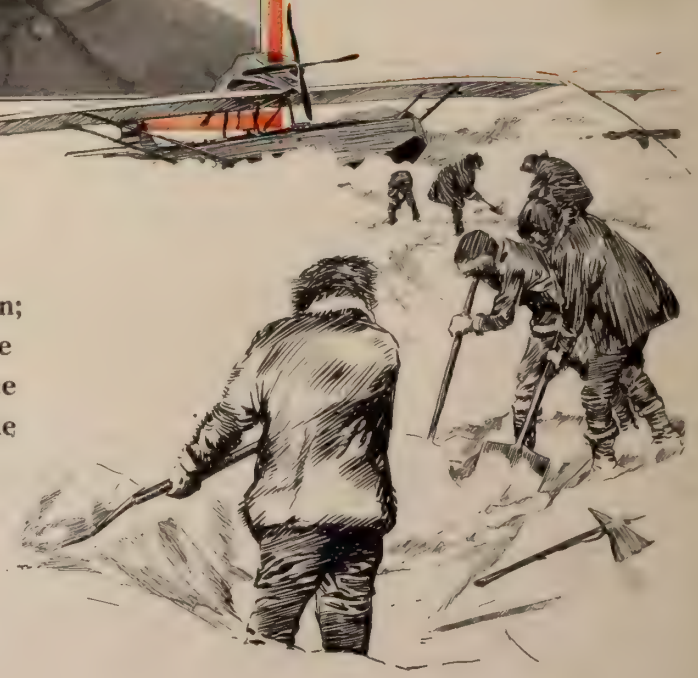
The AMUNDSEN POLAR FLIGHT

The Authentic Motion Picture Log of the Amundsen-Ellsworth Expedition -- the first attempt to reach the North Pole by Airplane.

BEFORE THE FLIGHT
A HUSKY, HEALTHY, POWERFUL MAN



AND THEN-
HIS FACE TELLS IT S OWN STORY



You have read of terrible struggles for life. See one!

See six men fly into the terrors of the unknown; see them dart over vast reaches of Arctic ice where to land their planes is impossible; see them forced to alight only 134 miles from the pole; see them struggle with starvation, cold and ice in their effort to escape. The thrills of a thousand dramas.

Pathépicture

TRADE MARK

Fox and St. Louis Exhibitors to Confer

Moving Picture WORLD

VOL. 78, No. 2 JANUARY 9, 1926 PRICE 25 CENTS

THE BLACK BIRD
Tod Browning's production of his story. Starring Lon Chaney with Owen Moore, Renee Adoree. Adapted by Waldemar-Young.

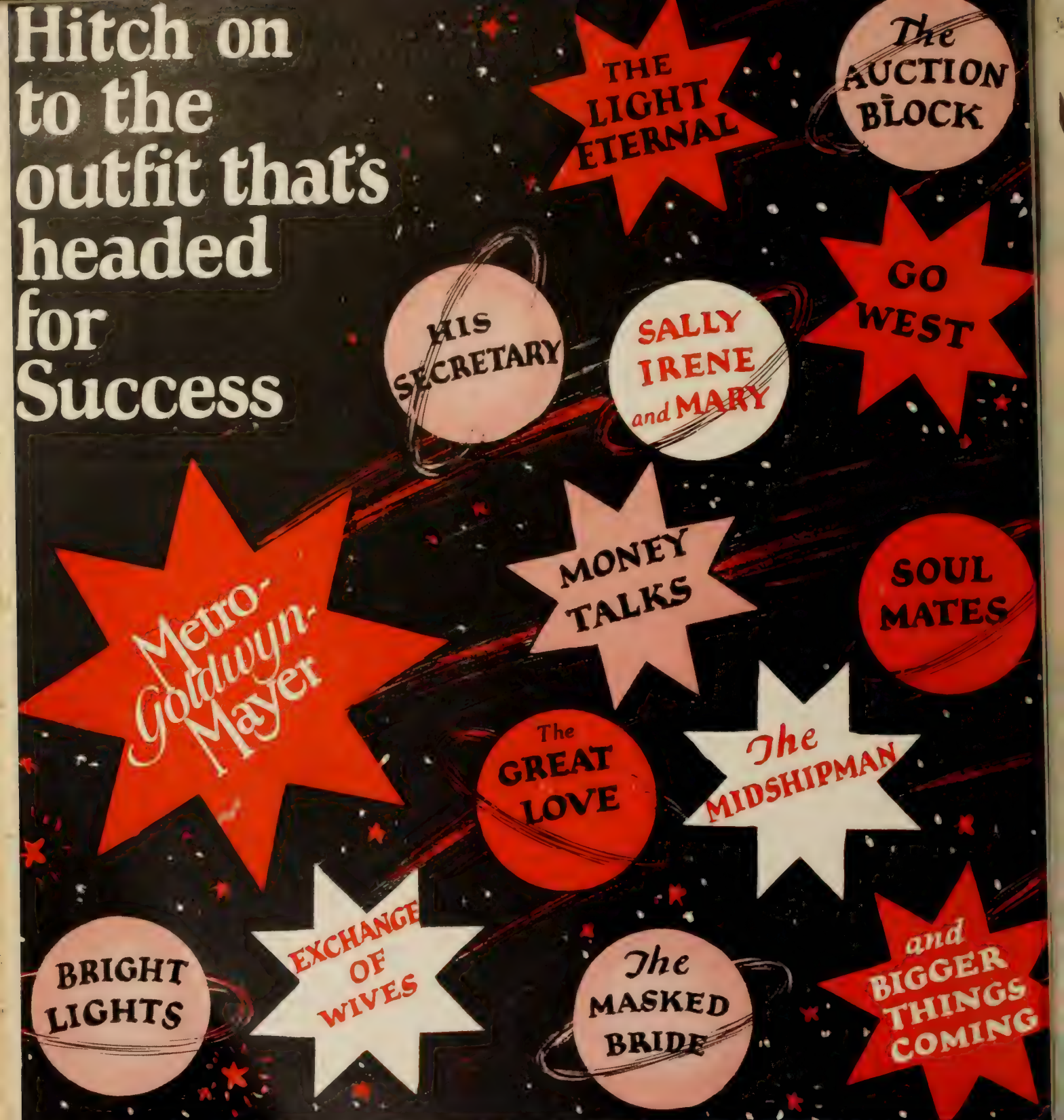
IBANEZ TORRENT
Monta Bell's production. With Ricardo Cortez and Greta Garbo. Based on Blasco Ibanez' novel. Scenario by Dorothy Farnum. A Cosmopolitan Production.

THE BARRIER
By Rex Beach. With Norman Kerry, Lionel Barrymore, Henry Walthall. Directed by George Hill. Scenario by Harvey Gates.

THE MERRY WIDOW
Starring Mae Murray and John Gilbert. Erich Von Stroheim's production. Henry W. Savage's stage success by Lehar-Leon-Stein. Screen adaptation and scenario by Erich Von Stroheim and Benjamin Glazer.

Published by CHALMERS PUBLISHING COMPANY 516 FIFTH AVE. NEW YORK CITY

Entered as second class matter June 17, 1906, at the Post Office at New York, N. Y., under the act of March 3, 1879. Printed weekly. $5 a year.



THE AUCTION BLOCK
Hobart Henley's production of Rex Beach's novel. With Charles Ray and Eleanor Boardman. Scenario by Frederick and Fanny Hatton.

MONEY TALKS
Rupert Hughes' story. With Conrad Nagel and Claire Windsor. Directed by Archie Mayo. Adapted by Frederick and Fanny Hatton.

SOUL MATES
With Aileen Pringle and Edmund Lowe. Jack Conway's production of Elmor Glyn's novel, "The Reason Why."

THE GREAT LOVE
Marshall Neilan's production of his own story. Adapted by Benjamin Glazer. Directed by Marshall Neilan.

EXCHANGE OF WIVES
With Lew Cody, Eleanor Boardman, Renee Adoree, Creighton Hale. Hobart Henley's production of Cosmo Hamilton's play.

GO WEST
Starring Buster Keaton. Presented by Joseph M. Schenck. Directed by Buster Keaton.

THE LIGHT ETERNAL
Starring Norma Shearer with Charles Emmett Mack. Story and adaptation by Benjamin Christiansen. Directed by Benjamin Christiansen.

THE MASKED BRIDE
Starring Mae Murray. Directed by Christy Cabanne. By Leon Abrams. Adapted by Carey Wilson.

THE MIDSHIPMAN
Starring Ramon Novarro. By Carey Wilson. Christy Cabanne, Director.

BRIGHT LIGHTS
With Charles Ray and Pauline Starke. Robert Z. Leonard's production. Story by Richard Connell.

SALLY, IRENE AND MARY
With Constance Bennett, Joan Crawford, Sally O'Neill. Edmund Goulding's production of the Broadway play.

HIS SECRETARY
Norma Shearer with Lew Cody. Hobart Henley's production. With Willard Louis. Story by Carey Wilson.

We Said

We not only WISH you the Most Prosperous New Year in your history—We GUARANTEE it!

1926
You can play these BIG ONES now!

"MANNEQUIN"
JAMES CRUZE'S smash hit production of FANNIE HURST'S $5,000 prize Liberty story

"A KISS FOR CINDERELLA"
The BARRIE-BRONSON successor to "PETER PAN"

"GRAND DUCHESS AND THE WAITER"
Adolphe Menjou Production Already a sensation

"THE SONG AND DANCE MAN"
Big Brenon production of George M. Cohan's greatest comedy

"THE WANDERER"
The spectacular road show now at popular prices

"THE VANISHING AMERICAN"
Also a $2.00 Scale production

And Soon!
HAROLD LLOYD'S
First Paramount release — produced by HAROLD LLOYD CORPORATION

And 27 other BIG SPECIALS between now and July 1

Paramount Pictures

TRADE MARK

Paramount Pictures

FAMOUS PLAYERS-LASKY CORP.
ADOLPH ZUKOR—PRESIDENT
NEW YORK CITY

—and we're MAKING GOOD

HERBERT BRENON'S PRODUCTION
of J. M. BARRIE'S masterpiece---with
BETTY BRONSON, TOM MOORE, ESTHER RALSTON
SCREEN PLAY BY WILLIS GOLDBECK AND TOWNSEND MARTIN

"A KISS FOR CINDERELLA" breaks all Christmas Records at the Rivoli New York!

"Never have we seen greater crowds than those surrounding the Rivoli" --- Harriet Underhill in the New York Herald-Tribune

and more MORE coming!

WOW!!! WHAT A WIRE—!

THE FIRST CRACK OUT OF THE BOX—TOO!

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION

TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

The filing time as shown in the date line on full rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

RECEIVED AT

4 IN VB 59 NL 3 EXTRA RELAY

JACKSON TENN DEC 26 1925

LEE MARCUS

SALES MANAGER FILM BOOKING OFFICES OF AMERICA 1560 BROADWAY

NEWYORK NY

JUST COMPLETED WONDERFUL ENGAGEMENT WITH THE MIDNIGHT FLYER STOP TREMENDOUS DRAW AT THE BOX OFFICE AND WHAT A THRILLER STOP CULLEN LANDIS AND DOROTHY DEVORE GREAT STOP IF I KNOW ANYTHING ABOUT PICTURES THE FLYER IS DESTINED TO BE ONE OF THE GREATEST SUCCESSES OF THIS SEASON STOP MORE POWER TO F B O STOP REGARDS

E L DRAKE MGR GEM THEATRE

1157A DEC 27

"THE MIDNIGHT FLYER"

READ THAT WIRE!!

on "The Midnight Flyer"

It Tells the Whole Story

Starring DOROTHY DEVORE and CULLEN LANDIS

Directed by TOM FORMAN

Story by ARTHUR GUY EMPEY

Distributed by

Film Booking Offices of America, Inc.

1560 Broadway, N. Y. C. Exchanges Everywhere

ONE RESOLUTION YOU'LL BE GLAD TO KEEP!

Zip! How the resolutions go.

You smoke again in February and forget Prohibition in March.

And April showers drown a lot of other good resolves.

You should worry.

There's one resolution you'll be glad to keep.

All year 'round in 1926 you'll be glad you resolved to play Metro-Goldwyn-Mayer.

Why?

Because 1926 is positively another Metro-Goldwyn-Mayer year.

Which means you get the kind of receipts you've accustomed your box-office to.

Only more so.

Frankly, we are planning ambitious things that will make this industry sit up and talk about M-G-M enterprise more than ever.

A lot of new exhibitors are signing up for The Quality Fifty-Two.

We want to tell them and also our old customers the following:

Forget your other New Year resolutions if you will.

There's one resolution you'll keep.

And every time you count up the gate on a M-G-M attraction.

You'll say it was the best resolution you ever made in your life!

1926 IS ANOTHER METRO-GOLDWYN-MAYER YEAR

"THE BAT"

A ROLAND WEST
Production

A Mystery Melodrama
By
Mary Roberts Rinehart
and Avery Hopwood

From the stage play produced by Wagenhals and Kemper —

"The Bat"

The stage's greatest mystery melodrama, has become the screen's greatest mystery picture, with a superb all-star cast.

Millions

Saw the stage play which had a $10,000,000 legitimate theatre gross. Those millions will help you sell this film to the millions who didn't see it—help YOU share in the

Millions

Certain to flow into the theatres.

March 15th Release

NOW BOOKING
UNITED ARTISTS CORPORATION
Mary Pickford
Douglas Fairbanks
Joseph M. Schenck, Chairman, Board of Directors
Charles Chaplin
D. W. Griffith
Hiram Abrams, President

LAUGHS

Laughs that never cease! One rib-tickler after another! Roars! Howls! Shouts! Yells! As the great '50-50' partners do their stuff in their new automobile partnership.

THRILLS

Thrills that have no end, that startle and leave you breathless, yet wanting more! Pulse-stirring thrills, with 'Abe & Mawruss' in their daring, hair raising airplane race!

The Laugh and Thrill Sensation of the Nation!

Samuel Goldwyn presents

The Henry King Production

"PARTNERS AGAIN"

WITH POTASH & PERLMUTTER"

with George Sidney and Alexander Carr

Adapted by Thomas Mariey

From the Broadway Stage Success by Montague Glass and Jules Eckert Goodman

Feb. 15th Release

NOW BOOKING

UNITED ARTISTS CORPORATION

Mary Pickford — Charles Chaplin

Douglas Fairbanks — D. W. Griffith

Joseph M. Schenck, Chairman Board of Directors

Hiram Abrams, President.

Hats Off

To One of the Funniest Features Ever Made!

"POSITIVE HIT!"

"'COHENS and KELLYS' previewed Criterion Theatre, Santa Monica, last night, went over with a bang. Positive hit and greatest laugh picture of the year. Audience screamed with laughter through entire eight reels up to last foot of film."

E. M. ASHER.

The COHENS AND KELLYS

"ABSOLUTE RIOT!"

"'COHENS and KELLYS' previewed last evening Criterion, Santa Monica, was absolute riot of laughter beginning to end, intermingled with heart interest and pathos. George Sidney and Charlie Murray registered in every scene. Balance of cast marvelous. Unanimous opinion this is a box office natural."

D. S. MITCHELL.

Featuring a scream of a comedy cast:

GEORGE SIDNEY
CHARLIE MURRAY
VERA GORDON

and other popular comedians

Directed by

HARRY POLLARD

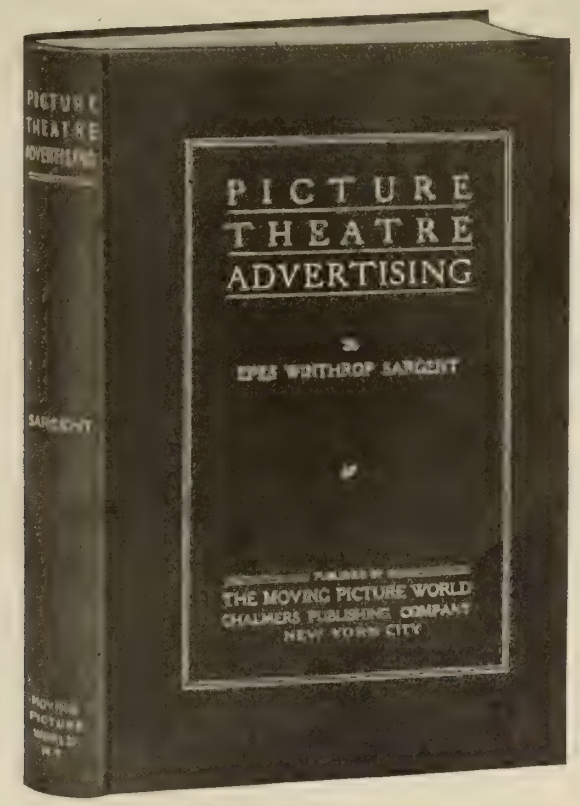
'nuff said!

Presented by
CARL LAEMMLE
in association with
Faultless Pictures Corp.

Universal's White List Miles.

Follow the Straight-Line Approach to—

THEATRE ADVERTISING
PERFECT PROJECTION



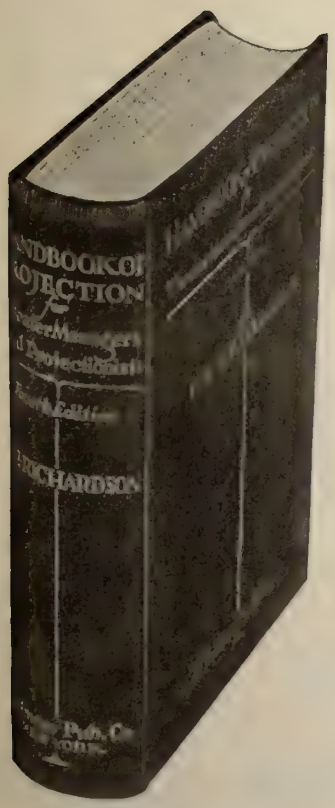
THEATRE ADVERTISING CONDENSED

Let Epes W. Sargent, who during the past fourteen years has examined and edited more theatre advertising than any other man in the business, give you in condensed form the benefits of his rich experience in this highly specialized form of advertising.

CONTENTS

Introduction
I. The Personality of the Theatre
II. The Lobby as an Advertisement
III. Advertising Features for the House
IV. The Importance of House Trade Marks
V. Music as an Advertisement
VI. Tabulating Information
VII. Catchlines
VIII. Advertising on the Screen
IX. Lithographs and Billboards
X. Doing Press Work
XI. Newspaper Advertising
XII. Type and Typesetting
XIII. Halftone and Line Cuts
XIV. Printing, Paper and Cuts
XV. Preparing Advertising Copy
XVI. Distributed Matter
XVII. Novelty Advertisement
XVIII. House Program Forms and Advertisements
XIX. Copy for House Programs
XX. Methods of Distributing
XXI. Form Letters
XXII. Street Advertising
XXIII. Getting Matinee Business
XXIV. Prize and Contest Schemes
XXV. Premium and Coupon Schemes
XXVI. Various Schemes
XXVII. Advertising Special Season
XXVIII. Handling Specials and Serials
XXIX. Summer Advertising
XXX. Rainy Day Advertising
XXXI. Opening a House
XXXII. Opposition

Price, $2.00
Postpaid



Price, $6.00
Postpaid

With the Aid of This Book You Can Give Your Patrons the Best Projection in Town.

OUTSTANDING FACTS

1. It is a 974 page book.
2. It has 375 illustrations.
3. It gives full instructions on care and operation of Power, Simplex, Proctor, Motiograph and Baird projectors.
4. It contains a full account of Mazda Lamp projection.
5. It describes the G. E. Sunlight, and Simplex high intensity arc lamps.
6. It treats fully on generators, insulation, grounds, lenses, light action, mercury arc rectifiers, motor generators, picture distortion, practical projection optics, the projection room, the screen, speed indicators, transformers, etc.
7. It asks and answers 842 appropriate questions.
8. It has a complete, fast working index.
9. It is up-to-date and authentic.
10. It is written by an author who knows what he's writing about, who writes in plain understandable English, and who is *the only projection author who has already written and completely sold out three large previous editions of a book on projection.*

At Your Dealer or Direct from

CHALMERS PUBLISHING COMPANY

516 Fifth Avenue, New York City

Enclosed find $..... for which please send me.....
Name .....
Address .....

And this one turned Broadway upside down!

BLUEBEARD'S 7 WIVES

Blocks away from the Mark Strand you could hear the laughs, yips, bellows! And what the critics wrote would make you think Robert Kane had paid them! The wow of the industry!

A First National Picture

The
MOVING PICTURE
WORLD
Founded in 1907 by J. P. Chalmers

No Prophecies—Just a Few Thoughts

SUCCESSFUL big league baseball teams do not sit down and WAIT for talent to come to them. They SCOUT for players—thoroughly and scientifically. They ZONE the country, and mark off the various classes of baseball to be covered within those zones by men qualified for that PARTICULAR kind of research. Scouting MILEAGE and MONEY run into big figures. Waves of "talent" beat upon the doors of the picture studios every day. When the WHEAT is separated from the CHAFF, there does not seem to be ENOUGH to go around. Why not ORGANIZED scouting for picture players?

* * *

New York City department stores did EIGHT per cent more business during December 1925 than they did in December 1924, the previous HIGH WATER MARK in sales. What is your expectation of increase for December 1926 over the same month in 1925? You've got to LOOK ahead to GET ahead.

* * *

Exploitation during 1926 will be more dazzling, more TICKET-SELLING than ever. Throw your thinking gear into HIGH. The air will be loaded with more SALES ideas than amateur night at a prize fight with boxing gloves.

* * *

You are entering upon the Golden Age of PICTURES. Golden from the PRODUCTION point of view. And Golden from the MONEY point of view. The season of 1925-26 marks the era. Keep your POWDER dry and your TWENTY-FOUR SHEETS wet.

* * *

The GROCERY trade presents a wide open field to the TIE-UP experts of the moving picture industry. Grocery PRODUCTS can stand a lot of exploitation. And grocery store windows, which number thousands, are sitting up, begging for MERCHANDISE-MOVING ideas. Here's a trade, as a whole, to which our exploitation sharks can devote a LOT of real thought.

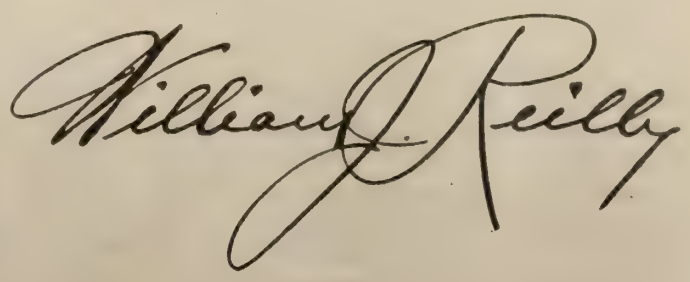
The Associated Press, open to MORE motion picture news through the good offices of Will Hays, puts tremendous POWER behind the business of informing the public on pictures and picture people. Used properly this new weapon will be a most HELPFUL instrument in 1926. Misused, and it will be a BOOMERANG.

* * *

Yes, 1926 will see the picture business reaping the reward of past GOOD effort. And the pennant race will not be ONE SIDED. Which makes it healthy for the picture LEAGUE. And healthy for all TURNSTILES that clock picture admissions.

* * *

Firpo, Carpentier, the British Polo Four, Papyrus, Epinard helped build up the biggest GATES in their respective fields in sporting history. Tex Richard opened the hockey season at his new Madison Square Garden with an INTERNATIONAL match—between the New York Americans and the Canadiens. He might have opened it with a game between the New York and Pittsburgh teams. But he knew the BOX-OFFICE value of international FLAVOR, particularly in promoting a sport new to the average New York citizen. When picture producers abroad realize that this country can be sold backward on good FOREIGN attractions in any field, they will stop making "Kontingents" and make PICTURES.



Something That Is Constructive—By Bill Reilly

"Take Up Thy Bedroom Scene and Walk"

WILLIAM PHILLIPS of the Strand Theatre Company of Newport, Ky., writes us a letter signed, "With best regards and hopes for CLEANER and more WHOLESOME Pictures."

Before he got down to that WIND-UP, however, Mr. Phillips delivered himself of this: "Give the people entertainment with a plenty of action. NO BEDROOMS! Most people have bedrooms at HOME. They don't want to see them in PICTURES."

Our dope is that people like to see BOTH the things they have at home, and the things they haven't. They will like, for instance, "Little Annie Rooney" with the things they HAVE. And "Little Lord Fauntleroy" with the things they HAVEN'T. Pictures with the same star.

Anyhow, we do not blame Mr. Phillips for being OFF bedrooms. We have no quarrel with bedrooms as household properties. In fact, we LIKE 'em. Reckon Mr. Phillips does, too.

But the bedroom seems to have some dramatic MAGNETISM about it for a certain type of continuity writer. And a certain type of director.

The magnetism is the same kind that draws the cockroach to the KITCHEN and the ham fighter to the CANVAS.

It isn't that there is not LIFE in the old scene yet. Plenty of it. But the production minds that just NATURALLY gravitate toward the bedroom set have nothing on the scene but a MEGAPHONE. Like the PITCHER who has nothing on the BALL but a PRAYER.

It's just the old problem of having a thousand little IDIOT sisters and brothers of an original "SURE-FIRE" idea running around the country.

A MORATORIUM on bedroom scenes for six months would help a lot. Instructions should be issued to the mediocre copyists, "Take up thy bedroom scene and WALK. And keep on walking."

That's about the only thing that will keep the "NIGHTWEAR of the nation" from becoming the NIGHTMARE of the industry.

Don't forget:—If it's a BEDROOM picture you're selling, lay off MR. PHILLIPS!

Lucky Devil—Mr. Holman

L. R. MARKUM runs the Dream Theatre, a NEIGHBORHOOD house of 700 seats in Indianapolis. He sends Russell Holman's Paramount ADVERTISING department a wish for a happy New Year in the following form:

"I would like to see WINDOW CARDS as well as OTHER advertising matter improved by not putting on Director, Art Director, Cameraman—and ten others in addition to Producer and Distributor. On SLIDES, the title should be bolder and small reading matter left off.

"A window card such as Paramount used on 'Lucky Devil' would make a first-class MODEL for others to be FASHIONED AFTER."

An Honor to the Field

JACK BACHMANN is BACK. All his friends KNEW he would be. Here is one of the most INTELLIGENT and most CONSTRUCTIVE men in the whole picture business, one who will make a shining mark for himself. Because he has the brains to know what it's all about. And he has the CONFIDENCE of all men with whom he does business.

Preferred Pictures will continue under Mr. Bachmann's PERSONAL and SOLE jurisdiction. That is a GUARANTEE which honors the independent field. You are on your way, Mr. Bachmann. Keep on it for a big, SUCCESSFUL 1926!

Moving Picture WORLD

EDITOR - - - - - - - WILLIAM J. REILLY

Published Weekly by CHALMERS PUBLISHING COMPANY, 516 Fifth Avenue, New York, N. Y. Telephone: Murray Hill 1610-1-2-3. Member Audit Bureau of Circulations. John F. Chalmers, president; James P. Chalmers, Sr., vice-president; Alfred J. Chalmers, vice-president; Eliza J. Chalmers, secretary and treasurer, and Ervin L. Hall, business manager.

Branch Offices: Joseph Esler, 5434 Glenwood Avenue, Chicago; W. E. Keefe, 6404 Sunset Blvd., Hollywood, Cal.

Managing Editor—John A. Archer; Advertising Manager—Frank Saunders; Circulation Manager—Dennis J. Shea.

Subscription price: United States and its possessions, Mexico and Cuba, $3.00 a year; Canada, $3.50; foreign countries (postpaid), $10.00 a year. Copyright, 1925, Chalmers Publishing Co. Copyright throughout Great Britain and Colonies, under the provisions of the Copyright Act of 1911. (All rights reserved.)

Other publications: Cine-Mundial. Published in Spanish and circulating in all Spanish speaking countries of the world. Technical Books.

VOLUME 78 NUMBER 2

Reviews from the Screen Viewpoint of Plays, Books, Stories and Operas

By Gray Strider

"The Fountain"

PERHAPS some eminent moving picture director with the touch of Ariel in his heart and hand may be able to transmute into a worthy picture for the masses this exquisite fantasy of Eugene O'Neill's, "The Fountain," which Macgowan, Jones and O'Neill are presenting at the Greenwich Village Theatre under the management of A. L. Jones and Morris Green.

But I don't know. Its beauty is too unearthly; its theme too sad. It would have to be changed in its first essential—for it's too true, too wretchedly true.

The romantic figure, Juan Ponce de Leon, wars and governs, kills and fascinates. His heart is never touched until after his fortieth year is passed. And then in an insanity of desperation he goes through the world searching for the famed fountain of youth. He finds only desolation and death. His beloved confesses her love for his own nephew—and Ponce de Leon is left to die alone while his Beatriz sings with her lover outside the monastery wall: "God is a fountain forever flowing upward into the azure sky."

Some of us go to Mary Arden or Catherine Gray to delay the arrival of old age; others follow Henry Kamp, or Patrick Fadden, in their endeavors to compress the waist line and retain the figure. But age whitens our hair and mars our faces and no Arden or Gray or Kamp or Fadden can withhold us permanently from the lovelessness which old age brings.

A great director could make a great picture from this setting for all the necessary requirements are there: Christopher Columbus, Ponce de Leon, Indians, courtiers, semi-tropical climate, wars, torture chambers, beautiful women, dances, wine, monks and monasteries. But it would have to be changed. Why sadden the world? "There is no God but love, no Heaven but youth" Ponce de Leon pitifully realizes, and dying sighs; "Cruel is the heart of youth which pities not the wounds and sorrows of the aged."

The settings by Robert Edmond Jones are inexpressibly lovely and Macklin Marrow's music greatly enhances the beauty of the entire production.

The Taming of The Shrew

IT'S not such a far cry from Maggie and Jiggs to Katharina and Petruchio in Shakespeare's "The Taming of The Shrew" which J. Fletcher is presenting at the Klaw Theatre. And if this stupendous comedy is put on the screen every henpecked husband from Coney Island to Hollywood—and to hear them tell it they must be about ninety percent of the entire male population—will come to learn how to put over some of Petruchio's successful tactics.

From the first word of the play until Katharina is brought home a chastened, modest woman, the entire production reeks with comedy and, buffoonery, with no dull soliloquies or opaque stage business to distract the audience. While many of Shakespear's plays are guaranteed to bore any movie goer almost to the point of suicide, I prophecy that "The Taming of the Shrew"; if carried to the screen, will prove a big New Year's success.

"I Will Be God!"

TO THE children, it will seem a glorified "Alice in Wonderland," the wives will drop thoughts of facials and permanents and ponder if after all they may not improve the marital deals they are giving their husbands; and the men will mutter a fervent "Thank God" that at last woman, in all her complex, forever-dissatisfied moods is thrown upon the screen.

"I Will Be God" (Ilsebill) is a dramatic symphony or opera in five parts, written by Friedrich Klose. The story is taken from the fairy tale of "The Fisher and His Wife" fro mthe brothers Grimm.

This work has never been heard in America and in but few cities of Germany. The music is a combination of Wagner, Tschaikowsky and Strauss, and is unpeakably magnificent.

Act one shows Ilsebill and her husband, a fisherman. They live in unbelievable poverty in a hollow tree. He starts out for a day's fishing cast down because of his wife's perpetual nagging. If he doesn't catch anything —they don't eat.

When nearly the wholeday has gone by, the Fisher feels a tremendously heavy catch in his net and joyfully pulls it out of the water. To his consternation it contains only one huge grotesque fish. He is about to crush in its head with a stone when the Fish speaks. He promises the Fisherman any request of his heart if only he spare the life of a poor fish who is in reality a bewitched fairy. With the sympathy of one poor devil for another, the Fisherman lets the amphibian slide back into the water.

When the Fisher returns home he receives only blows and insults for his kind deed. In despair he tells his wife of the fairy promise. She laughs at his simplicity. She rails and jeers until the Fisher returns to the water's edge and miserably calls for the Fish.

To their surprise, the enormous Fish comes out of the water and asks the Fisher's wish. The dejected man asks that he be made a wealthy farmer so that his wife may have all of her heart's desires. Before a second passes, the Fisher's poor dwelling has glided away and he finds himself before a beautiful farm house, surrounded by male and female servants, all eating white bread and drinking strong beer, while his wife stands on the veranda clad in clothe beyond her dreams.

But even this doesn't satisfy Ilsebill. For, just then, a princess rides by at the head of her hunting party, and the Fisher's wife, unable to see anything or anybody without envy, picks at her husband until he asks the Fish to make her a queen.

Not the blink of an eye before we see the Fisher and his wife changed into King and Queen, descending the marble steps of a shining palace, followed by resplendent attendants. As Ilsebill reaches the bottom a weary traveling priest comes along. He exhorts the court to forsake its pagan ways and to adopt christianity. Overcome by the Father's sincere piety, the entourage falls on its knees and accepts the cross. But Ilsebill remains standing—a horrible, clamoring, jealous red figure. Terrible envy wrecks her features and she screams that she is not satisfied to be a queen. She must be a spiritual queen also. She must be the POPE.

Theh usband is clotted with fear. But being the weak tool of a woman's love, he tremblingly calls up the Fish and begs that his wife be made the Pope of all the World.

Darkness falls. Lightning glares. Thunder roars. Priests, Bishop, Archibishops and Cardinals ascend and descend the steps of a gorgeous cathedral. There stands the poor Fisher's wife in thes glorious robes of the Pope. The organs play. The choir boys sing. Ilsebill is about to rise to the High Altar. Suddenly she becomes intolerant of the storm. She commands it to be still. But the elements devour each other and more blinding darkness envelops the Temple. Crazy with rage, Ilsebill draws herself to her impressive height and shrieks: "I WILL BE GOD!"

An earth-rending crash!

And then we find Ilsebill and the Fisher back in the hollow tree, back in their abject poverty of one meal or no meals a day, back to the tormenting, monotonous, never-ending misery, caused solely by one woman's inordinate ambition.

Pola Negri has the background, the understanding, the intelligence and the beauty to give a lustrous interpretation of Ilsebill.

Adolph Zukor has the wisdom and the strength to present this dramatic symphony as a picture which will charm the children with its gloriou fairy tale, enchant the women with its earnest beauty and satisfy the men with its bitter truth.

MR. AND MRS. REILLY ENTERTAIN

On Wednesday afternoon, December 23, from 4:00 to 6:30 p. m., William J. Reilly, editor of Moving Picture World, and Mrs. Reilly were the hosts at a delightful party tendered at their home to a number of business friends and the staff of the Chalmers publications.

This happy occasion was in the nature of a dual celebration, being a combination birthday and Christmas eve party. Delightful refreshments, a thoroughly congenial crowd of guests and the hospitable atmosphere of the cozy and attractive Reilly home all contributed to make it a thoroughly enjoyable afternoon and one destined to occupy a niche in the storehouse of pleasant memories.

MARY THURMAN DIES

Mary Thurman died on December 22 at the Flower Hospital, New York, after two weeks' illness of pneumonia. She was well known for her work in films, among her best parts being in Fox's "The Fool." She was born in Richfield, Utah, educated in the University of Utah and maintained a residence in Los Angeles.

Revolutionary Exhibition Changes Foreseen in St. Louis This Year

Observer Sees Surface Indications of Panicky Nature—Koplar-Skouras Dominate—Goldman a Big Factor

By David F. Barrett

THE year 1926 will witness the most revolutionary changes in the exhibition branch of the motion picture industry in St. Louis and elsewhere throughout this trade territory that has ever transpired. In many aspects present conditions and future prospects are the most astonishing in history. In many quarters there are surface indications of a panicky nature. All this is due to the growing tendency toward chains, block-booking combinations and a closer relationship between the producers and distribution branches of the business with theatres.

While the daily press has been filled with columns and columns of news about the Federal Trade Commission's investigation and with high-sounding predictions of what is going to happen in that quarter, the independent exhibitors and producers have been wondering what it is all about, as they see on every hand further steps toward centralization.

In St. Louis the days of the strictly independent exhibitor is fast passing. Week after week new houses are taken over by the various local chains and other deals are pending that will cut into the present ranks of the independents. And close students of local conditions predict that the survivors will have to form new chains or block-booking combinations for their own protection.

In the St. Louis film world the dominant factor is the Koplar-Skouras combination, as represented by Skouras Brothers Enterprises and the St. Louis Amusement Company.

Skouras Brothers, in addition to owning and operating four first-run theatres, the First National franchise for the territory, the local Educational branch and the St. Louis Film Exchange, with Harry Koplar control the St. Louis Amusement Company, which now has twenty-four theatres in St. Louis and suburbs with approximately 34,500 seats. In addition, they have announced plans or are constructing two other houses and are considering the purchase or erection of many others. This company also has seventeen ainrdomes with 27,500 seats.

Another big factor in the local exhibition world is William Goldman. He is now independently operating five houses with 5,511 seats, has three airdomes with 3,661 seats and has announced that he will build three theatres with a total of 4,300 seats and a 1,500-seat airdome. He also is known to be dickering with some of the biggest producers and distributors in the country, and the St. Louis film world would not be surprised to hear that he had definitely closed a deal whereby he would take over a big new first-run house for some big gun, throwing his second-run houses into a new national chain.

Then there is the Laventhal string of houses which now includes the Union, Mikado, Ashland, Newstead, O'Fallon, Embassy and Plaza. This company is in the market for other houses and plans the erection of two new theatres.

Other chains include that of Fred Wehrenberg, the Rex Amusement Company, Joe Mogler and John Karzin.

A number of other houses, including those in minor chains, also are planning to book their film in blocks in the future to combat the larger chains.

So far as the strictly independent houses are concerned there are now only about forty-one or so out of the total of 108 booking films in St. Louis and St. Louis County.

In view of these conditions it is not at all surprising that the small fellows are trying very hard to figure out what is going to happen to them. Many are on the fence. They don't know whether to sell out to the bigger groups or to carry on.

From the viewpoint of the patrons of the theatres it is very questionable as to whether it would not be desirable for the houses to be controlled by larger corporations. It is certain that such groups as Skouras Brothers and the St. Louis Amusement Company have not lowered exhibition standards in this vicinity.

The advantages of centralized control are manifest. And the dangers of such a system are equally not hard to foresee.

But at any rate it is certain that much film history will be made in 1926. The books are open and Father Time has his pen in hand.

BRASS TACKS MAKES ITS BOW

A snappy, newsy, interesting and neatly designed little magazine is Brass Tacks, the new Warner Brothers house organ which first saw the light of day in the form of a Christmas number. There are other good publications of a similar nature but we don't recall one which exceeds Brass Tacks in all-around attractiveness. The pages offer film news, dope on pictures, chattering personals and light humor. It will be read by the Warner Brothers organization everywhere—that is certain. Lou Marangella is editor. Brass Tacks is published on the tenth and twenty-fifth day of each month.—**Sumner Smith.**

A Warning

EXPERIENCE gained by the result of fire in the Elite Theatre, Humbolt, Kas., the other day has caused the M. P. T. O. Kansas-Missouri to issue a general warning to exhibitors to examine more closely their insurance contracts.

After having paid for his insurance steadily, Oscar Reinhart, owner of the theatre, today is unable to recover one cent on his house, which virtually was destroyed. In Mr. Reinhart's contract, which was with the Newark Fire Insurance Company of Newark, N. J., there was no clause to cover the fire which started in the projection booth or the damage done to the film. He did not know this until he actually needed it.

George Simpson, Founder Of Regorson Corp., Dies

George E. Simpson, founder of the Regorson Corporation, one of the big theatre companies of Rochester, N. Y., is dead. He died at his home in the Flower City after a long illness.

Mr. Simpson built and opened the Hippodrome in Rochester in 1907 and conducted it for many years as the city's most pretentious picture house. In 1914 he opened the Regent Theatre, at which time he organized the Regorson Corporation which eventually operated the Gordon, Regent and Piccadilly.

He was born in Linwood, N. Y., in 1862, but went to Rochester early in life. He continued in active management of the Regorson houses until failing health forced him to give up active work.

OMAHA EXHIBITOR ROBBED

Joe F. Bredin, proprietor of the Boulevard Theatre, Omaha, was held up and robbed on returning from the theatre after midnight recently. The two holdup men were negroes. They took $200 in theatre receipts from Mr. Bredin and then ran away with his automobile, leaving him standing near his garage. Before taking the car, they struck him with a gun over the head several times, knocking him down. Apparently they thought they had "put him out" so he would not give the alarm, but as soon as they had swung out of the alley he began to run after them shouting for help. At five blocks from the house they abandoned the car.

JOINT LUNCHEON

The A. M. P. A. and Cheese Club gave a joint luncheon at the Hofbrau-Haus, New York, on December 23. The meeting was presided over by the presidents of each organization, Harry Hershfield of the Cheese Club and Glenn Allvine of the A. M. P. A. The meeting was well attended.

"We Face Complete Annihilation," Small St. Louis Theatre Men Cry

Ask National President Woodhull to Confer With William Fox on Proposed New Theatre —Producer to Meet Committee

By Sumner Smith

IS St. Louis over-seated? Many St. Louis exhibitors think so and in a telegram to President R. F. Woodhull of the M. P. T. O. A. they declare that the situation "has reached a critical point" and charge that if William Fox "builds another theatre it will mean that everyone here will sustain losses from now on or either be forced to close their doors." In a reply addressed to Joseph Mogler, Mr. Fox makes known his intention to visit St. Louis about January 15 and offers to meet the signers of the telegram to Mr. Woodhull.

The exhibitor telegram follows:

"We the undersigned are members of the St. Louis Motion Picture Exhibitors League representing fifty-one theatres in City of St. Louis. The majority of us own one or two theatres and not one individual in the group owns more than five. We feel overseating situation in St. Louis has reached critical point and that if Mr. Fox builds another theatre it will mean that everyone here will sustain losses from now on or either be forced to close their doors.

"Since the opening of Loew's Theatre downtown a year ago our business has suffered and especially since the St. Louis Theatre was opened at Grand and Morgan all our theatres have felt an alarming reduction in receipts. On top of this Skouras Brothers will open still another large theatre in August and we anticipate the loss of more patronage.

"Going further, Mr. Fox now contemplates building a theatre at Grand and Washington and St. Louis will then have eleven first run theatres including his house, Loew's Capital, Missouri Grand Central, St. Louis West End Lyric, Kings Grand Opera House, Delmonte and Skouras Ambassador. Therefore, we small theatre men face complete annihilation.

"This wire was not inspired by any first run circuit but is authorized by our own organization in hope of protecting our interests. Each of us has worked and struggled for years, built and maintain our small enterprises and now we are face to face with the proposition of losing everything because of the fact that St. Louis is already overseated not counting Skouras Ambassador which is now under construction.

"Consequently we ask you to see Mr. Fox personally and present our case and if he wants a committee of the undersigned we will be only too glad to meet him in New York.

"In the event he is apprehensive regarding the first run situation we will guarantee to see that his pictures are placed on a par with those of First National, Famous Players and Metro as long as he gives equal quality. There certainly is room enough for Fox pictures in a city that has ten first run theatres and we will see that Mr. Fox gets representation. We will appreciate your endeavors and request that you wire us after your conference with Mr. Fox."

The signers of the telegram are:

Joseph Mogler, Harry Warack, Fred Wehrenberg, Oscar C. Lehr, Frank Speros, Wm. Reeves, Chas. Goldman, Thomas James, Maury Stahl, Clarence Kaiman, John Karzin, Robinson Wellston, Charles Kalbfeld, Christ Efthim, Calhoun Robin, Joseph Blowitz, George Pleakas, Lueken, Sam Horwich, Christ Zotos, Sam Komm, Maury Reichmann, Sam Spwack, James Drake, Lueken Macklind, George Tompras, Frank Tompras, Frank Tabler, Joseph Kotnick.

Mr. Fox replied:

"I have read your wire of December seventeenth signed by yourself and several others. It is my intentio nto visit your city about January 15 at which time I will consider it a privilege to meet with the undersigned of your telegram. Regards."

Commenting on the exchange of telegrams, Joseph M. Seider, business manager of the M. P. T. O. A., in the January 1 issue of the Official Bulletin writes:

"Here is a real picture of what has been going on, on a small scale. Here is an insight into the future and the magnitudinal proportions that this situation will assume. There can be no doubt as to the sincerity of the signers of the foregoing telegram, but how can they guarantee that the Fox Film Corporation pictures will receive a showing in the first run theatres—which none of these gentlemen control? Who instigated this telegram? What is meant by equal quality with First National, Famous Players and Metro? Every producer must and does consider his product of higher quality than that of his competitors. How can the individual theatre owners be saved from annihilation?

"One thing we can state with certainty. That is we have seen a copy of a telegram sent by Mr. William Fox in response to a copy of the above telegram, which we furnished him.

"We hope that as a result of the intended meeting between the St. Louis Motion Picture Exhibitors' League and Mr. Fox, a true exponent of independence in the motion picture industry, there will be established a solution to this problem which will be protective to both producers and the Independent Theatre Owners."

Chicago Theatre Men Indicted

THIRTEEN members of the Consolidated Theatre Corporation have been indicted by the Federal Grand Jury in Chicago in connection with receivership proceedings of the company and 500 Chicago investors have formed a protective committee to look after their holdings. A hearing will be held next week before Federal Judge Wilkerson.

The men indicted are: President Frederick Gruneberg, Secretary Roy Martin, Sales Manager Oscar Olson, A. F. Brentlinger, James Rohr, A. H. Kester, P. R. Leach, F. S. Fenn, C. M. Ortner, E. B. Harange, John Fenn, Frederick Gruneberg, Jr., and J. S. Leach.

Carl Hoffman heads the Chicago investors' committee, which claims that those it represents invested over $750,000. Indiana investors claim investments totalling $3,000,000. The company had offices in Chicago and Indianapolis. Postal inspectors say that there are 6,000 on the company's list of bondholders, including many schoolteachers.

Third New Theatre Soon to Appear In Hartford

A NEW theatre, the third promised in the last few weeks, will soon be built in Hartford. This one is to be built in the heart of the business district, between a bank building and a large variety store. The builder will be David Weinstock, proprietor of the Grand Theatre in Hartford, and who is also interested in a number of theatres in other cities.

Final plans have not been completed. Present plans call for a two-story building which will run from State Street through to Kinsley Street. The site is quite narrow, being only slightly over forty feet, and its depth is about 220. It is not suitable at present for theatre purposes inasmuch as the building code requires a theatre to be surrounded by a court, but the code is soon to be changed and Mr. Weinstock has arranged whereby means of egress will be provided on either side of the building. Work of razing the present structure is to start about February 1.

No estimate of the cost of the projected theatre is available, but the total estimated cost of the three theatres promised Hartford in the near future will be between $300,000 and $400,000.

McElroy and Fitzpatrick in New Company; Branching Out

A NEW organization has been formed by Blair McElroy and Kenneth V. Fitzpatrick to handle the theatres of the Fitzpatrick-McElroy circuit under the name of the Fitzpatrick-McElroy Company, with offices at 202 South State stret, Chicago. The new company has a capital of 50,000 shares of no par value and has been organized to engage in the operation of theatres and to manufacture and deal in all kinds of merchandise. Fred C. Brinken is associated with them in the venture. Senator Charles S. Deneen handled the legal details. Blair McElroy is president and Kenneth Fitzpatrick, secretary. Another company called the Caledonia Company has been formed with the same officers and headquarters in the Century Building, and this company will handle the non-theatrical business of the organization. The Fitzpatrick and McElroy circuit has been branching out and now operates in Illinois, Wisconsin, Michigan and Indiana.

H. Schoenstadt and Sons, who are building the new Piccadilly at the southeast corner of Hyde Park boulevard and Blackstone avenue in the heart of the Hyde Park district on the South Side, have made a first mortgage loan of $2,700,000 to finance the construction of the Piccadilly Theatre and a twelve-story apartment hotel with seven shops. C. W. and George L. Rapp are the architects of the buildings and Leidermand and Hein the engineers. The Schoenstadt circuit also operates the Archer, Brighton and Atlantic theatres.

Another new theatre for South Chicago territory was announced last week by John Eberson, the architect. The new house will occupy the triangular block bounded by Exchange avenue, Saginaw street from 75th to 76th street. The syndicate to build the house is headed by Frank Ragen and his associates, and the new structure will represent an investment of about $2,000,000. Mr. Eberson says the architecture will be of the Hindu type and that work will start in about three months, with the completion date set for a year later.

Incorporations

A $1,000,000 motion picture company, the first in many months, incorporated in New York State during the past week when a charter was granted the Dragon Pictures, Inc., with J. Hart, C. J. Loman and H. B. Walmsley of New York City as the stockholders and directors. It told, there were ten motion picture companies formed during the week, these including the Motion Picture Consultants, Inc., $5,000, with H. P. Blumenthal, B. K. Blake, Rachel Marmer, of New York City; Camera Pictures Corporation, capitalization not specified, A. E. Bryan, Brooklyn; Serena Klein, T. A. Schickling, New York City; Two Treys Amusement Corporation, $50,000, J. J. Hahn, Agnes McNamara, O. S. Moran, New York City; The Kid Himself, Inc., $20,000, G. D. Murphy, K. A. McGuire, S. Frank, New York City; Strahan Theatre Corporation, $350,000, Lewis M. Scheuer, New York City; William T. Powers, Brooklyn; A. D. Ghersan, Queens; H. & K. Pictures Corporation, capitalization not specified, Harry Lewis, Grant Hoerner, Walter Herzbrun, New York City; Telafilm News Service, Inc., capitalization not stated, Hazel M. Lindsay, New York; Edith M. Kent, Floral Park; Anna Zeitler, Brooklyn; Limited Productions, Inc., $525,000, Arthur Smith, Bronxville; Viola I. Mathews, Joseph F. Perdue, New York City; F. G. & K. Amusement Corporation, $6,000, Sam Kirschenbaum, Max Greenberg, Bert Frank, Brooklyn.

WARN AGAINST MISHAPS

A circular letter has been sent by the Quebec Provincial Government to all theatre managers in Quebec asking them to take all possible precautions to protect the public against mishaps during the winter season, keeping the exits cleared of snow or other obstructions and the aisles open. The government has also asked that the theatre managers keep the roofs of theatres swept of snow to offset possible collapse.

Unusual Theatre Boom Seen In Kansas City Territory

THERE appear to be no elements in the weather or holiday spirit which can retard the unusual theatre construction boom the Kansas City territory is experiencing. Topping the announcements of the week comes word from St. Joseph, Mo., of a new $500,000 theatre to be built by the St. Joseph Electric Amusement Company, according to Rice McDonald, an official of the company. The new theatre will be a first run downtown house.

Work on the theatre will begin early in the spring and will be a part of the city's centennial celebration for 1926. The site has not been decided but will be soon. The seating capacity and other details are not yet worked out. The company, which also owns and operates the Electric Theatre of St. Joseph, will spend $100,000 in remodelling that house, increasing the seating capacity to about 2,000. F. O. Williams will be retained as manager of both houses. Grubel Brothers of Kansas City, Kas., who operate a string of houses, are connected with the St. Joseph company.

Then there was the Christmas Day opening of the new Oak Park Theatre, Thirty-ninth street and Prospect avenue, Kansas City, which Jay Means, vice-president of the M. P. T. O. Kansas-Missouri, operates. The house, a modern suburban theatre seating about 1,100 contains virtually every convenience found in the larger theatres. Its equipment includes Simplex projectors, Peerless low intensity reflector arc lamps, Raven Halftone screen and special automatic rewinding equipment.

At Baxter Springs, Kas., work has started on a new theatre being built by John I. Cooper, well known Kansas exhibitor, which will be managed by E. A. Rehn. The house, although small in capacity—seating only about 1,000—will be as modern as any theatre in the state. Contracts for Simplex projectors and incandesent lamp equipment have been let.

At Richmond, Mo., H. McClelland has opened the Gayety Theatre, and thus far, he says, business has been good, although the weather has ben extremely cold.

German Contingent System Explained by U. S. Expert

THE following report from Douglas Miller, assistant commercial attache of the Department of Commerce in Berlin, embodies the proposals made by the Central Association of the German film industry for the new contingent system to be put into effect after March 31, 1926. These have not yet been put into force by the government.

All films, censored during 1924 and 1925, which are to be used as compensation films, have to be reported to the Export and Import Commissioner before December 31, 1925. All foreign films which are to be imported against these films, must have passed censorship before March 31, 1926.

Film censored in the period between August 1 and December 31, 1925, and which may be used as compensation films, do not forfeit this right if the producer of the film has proved to the German Central Association of Film Renters before December 31, 1925, that he has not been able to rent his film in Germany. Should such a film be rented after December 31, 1925, the renter may receive a compensation film according to the foregoing paragraph, prior to March 31, 1926.

Permits for censorship of foreign films will only be issued during 1926 if the firm in question can prove—by means of contracts or other documents—that for every foreign film for which they desire a permit, they have a compensation film of approximately the same length which has passed censorship during 1926 and which has not previously been rented. (This includes sport and cultural films insofar as the latter are suitable for exhibition in picture theatres in general.)

In regard to all other educational and cultural films which have passed censorship in 1926, for every two German films one foreign film of approximately the same length.

Such films which, owing to method of production or for other reasons, have apparently only been produced as compensation for a foreign film, may not be used for this purpose.

Only such renting firms which are registered in Germany are entitled to ask for permits.

The firm asking for such permits may only use the film for their own company and may not, either directly or indirectly, turn it over to other firms.

District renting concerns which rent German films only for single districts may only receive one-quarter of a film per film and per district. Parts of films belonging to district renters may be added to part-films of other renters; however, these films may only be distributed by district renters.

Foreign comedies and grotesques of less than 500 meters may be imported without compensation.

German films of this class may not be used as compensation films.

All investigations will be carried on by a committee composed of six representatives of different groups of the film industry, four of which are sufficient to pass on films.

Every firm applying for a compensation film must first be given a hearing before refusal.

Sam Morris Not Leaving Warner Bros.

RUMORS on the street concerning the personnel of Warner Brothers, and particularly affecting Sam E. Morris who, report had it, was preparing to leave the Warners to head the sales force of another producing company, are absolutely untrue, acording to Albert Warner, who took occasion this week to deny that any important changes in the business management were contemplated.

"So far as Mr. Morris is concerned," said Mr. Warner, "he has been with us a long time, is with us now and will continue to be with us as general manager of distribution. Reports affecting him are rumors only, and I know that at no time has he had any idea of leaving the company where he is highly regarded.

"Warner Brothers have had the most important year since we have been in business, with big problems to solve, particularly affecting the internal organization, getting our new distribution policy aranged and doubling our product. It has been no easy task, but we are now fairly set with our output ahead of schedule and the decks cleared for 1926-27.

"I want to add that in the next few months, with "Lady Windermere's Fan," John Barrymore in "The Sea Beast," "Syd" Chaplin's new picture, Barrymore's "Don Juan," a new Lubitsch production, and others of equal magnitude, exhibitors playing our pictures are going to have something to talk about.

H. M. Warner is now at the western studio preparing the production schedule for the next year, and wil probably remain there until it is completed. We have already started work on next season's schedule, and with our entire organization now functioning at top speed, our forty for the coming season will have more attention frm eevry angle than has been possible in the past.

"It looks to me like a big picture year just ahead for eevryone in the industry, and from al lindications the most prosperous in eevry line that this country ever has known. With money plentiful and everyone working, motion pictures will get a big share of the prosperity, and Warner Brothers' output is most emphatically going to play a considerably large part in making motion picture history for 1926-27.

"We never had a brighter outlook for our company."

Albert Warner Nails Current Rumor; Talks Films

Hiram Abrams Calls Foreign Managers for Conference

HIRAM ABRAMS, president of United Artists' Corporation, has called to America his three most important foreign managers for conferences upon sales policy and the product that is to be distributed by the corporation in foreign countries during 1926.

The three foreign heads are Maurice Silverstone, general manager of the Allied Artists' Corporation, Ltd., of London, in charge of distribution in the British Isles; Guy Crosswell Smith, director general of the Les Artistes Associes, of Paris, in charge of distribution throughout Continental Europe, and Ralph Doyle, general manager of the United Artists (Australasia) Ltd., of Sydney, Australia, in charge of distribution in Australia.

Mr. Silverstone arrived on the Majestic on Tuesday, Mr. Smith will arrive early next week and Mr. Doyle shortly thereafter.

WOOLDRIDGE NAMED

Major Ward P. Wooldridge of Rye, N. Y., former director of the Liberty theatres in the United States Army and more recently developer and director of the Saturday Morning Movies for boys and girls in the Motion Picture Producers and Distributors of America, Inc., Will H. Hays, president, has been appointed director of public relations of the Playhouse Operating Company which conducts the Rye Playhouse, Rye, N. Y., the Mamaroneck Playhouse, Mamaroneck, N. Y., the Capitol, Riverhead, N. Y., and the New Canaan Playhouse, New Canaan, Conn. Major Wooldridge will devote his time to the further cementing of the relationship which exists between the theatre patrons and these theatres.

ANOTHER BRANCH OFFICE

The Liberty Film Company will establish a branch office and exchange at Oklahoma City on January 1, 1926, occupying a part of the Metro-Goldwyn Building at Robinson and Pottowatomie Avenues. Eighteen other film exchanges have already located in Oklahoma City.

Chicago Bonuses

THE Christmas spirit was in the air among the theatre managements in the Chicago territory last week. The Ascher circuit pulled off a large party for the theatre managers and their wives and others identified with the organization at the Sherman Hotel Crystal Ballroom last Tuesday evening, the festivities starting about 11.30 p. m. and ending up in the small hours of the morning. Nate Ascher was the host for the circuit and the evening was one long to be remembered.

The Orpheum circuit remembered its staff with gifts of merchandise and in some instances there were other gifts given. Jones, Linick & Schaefer gave everyone a cash gift. Lubliner & Trinz gave their staff suitable gifts while the employes of Balaban & Katz received their annual bonuses. The year has been a prosperous one for most of the managers and owners, so the employes shared with many of them in the prosperity of the theatres.

ESTHER RALSTON MARRIES

Esther Ralston became Mrs. George W. Frey at a Christmas wedding performed at high noon at the Riverside Mission Inn. Mary Brian was the maid of honor and Neil Hamilton the best man. The groom is associated with motion picture activities. The wedding breakfast was served to a small group of friends, including Neil Hamilton, Mary Brian and her mother, Mrs. Louise Brian; Mrs. L. M. Frey, mother of the groom; Mrs. H. W. Ralston, mother of the bride; William Wisbeck, Mrs. Neil Hamilton and Mrs. C. L. Swope.

THEATRE DEEDS FILED

Deeds to the new $1,500,000 Texas Theatre, San Antonio, Texas, have been filed. The building will be financed by L. J. Nart and managed by W. J. Lytle, general manager of the San Antonio Amusement Company, and Famous Players-Lasky will operate the theatre when ready for opening. It will be built and completed by the opening of the show season next fall.

New Theatre Censors Refuse to Serve In Des Moines

ALL of the three members of the recently-appointed board of theatre censors in Des Moines, Ia., have forthwith refused to serve on the board. Des Moines city council tried to make a drive for cleaner shows and pictures, by voting an ordinance creating a board of censors. Mayor M. Garver appointed the board but it never got into action.

Meantime, the case against N. S. Barger, manager of the Garrick Theatre, Des Moines, on charge following the arrest of the manager, twenty-four chorus girls and male members of the troupe, has been ignored by the grand jury. This arrest of the troupe and the charges of obscenity, was the case that resulted in the new ordinance and the appointment of a board of censors.

Mrs. Max Mayer, one of the appointed members, in refusing to serve, said publicly: "There is doubt as to whether the commission can ever do any good. Its powers are limited and have never been defined. Neither can any good come from strict censorship. The commission might be valuable as a go-between to act as a buffer between the properly authorized persons to enforce the law and those who desire to break it."

REAL IMAGINATION

The movies have been blamed for many strange reactions, but the latest one, which will probably head the list for some time to come, was sprung at Cleveland, Ohio, recently. Long after the final performance at the United States Theatre one evening just before Christmas, the night watchman discovered a man tampering with the combination of the office safe and accordingly called the police. At headquarters he claimed that he went to sleep during the performance in which a safe robbery was depicted with much realism. The idea of carrying out the plot struck him when he awoke and found the theatre dark. The robber in the picture escaped. Police discredited the prisoner's alibi when they found a number of safe-breaking tools in his possession.

Motion Picture Relief Fund To Establish Temporary Home

ESTABLISHMENT of a temporary home for worthy indigent and incapacitated members of the motion picture profession and plans for increasing the building fund for a permanent home, were definitely decided upon at a meeting of the board of trustees of the Motion Picture Relief Fund of America, called by Jesse L. Lasky, president.

The session was the semi-annual meeting of the board and was held in the Hollywood offices of the Association of Motion Picture Producers, Fred W. Beetson, secretary, to discuss ways and means for raising the necessary funds.

It was agreed to resume the campaign for life memberships, the proceeds to go into the building fund. A special committee was authorized for this purpose, the appointment of the members being held under advisement by Mr. Lasky with the intention of forming the committee of prominent players.

The committee will carry out plans started last fall by Mary Pickford when she was chairman of the building fund and disposed of a number of life memberships with remarkable success. The movement was discontinued at that time because of possible interference with the Community Chest campaign.

The board of trustees at its meeting also adopted a resolution authorizing the executive committee to establish a temporary home, and for this purpose it is planned to acquire a lease on suitable property. The fund for a permanent home already totals $13,000.

During the year now ending the Motion Picture Relief Fund dispensed approximately $31,000 to needy and invalid members of the picture colony.

"The growth of the motion picture industry and its permanency," said Mr. Lasky, "make the establishment of a home for needy or invalid members of the motion picture colony not only a desirable project but virtually a necessity. The motion picture colony now numbers in excess of 20,000 persons and an institution for the care of those who have met with misfortune will serve the interests of the entire industry in a splendid human spirit."

The Motion Picture Relief Fund is representative of every phase of the film business, including in its membership producers, players, directors, and writers.

The officers are: Jesse L. Lasky, president; Joseph M. Schenck, first vice-president; Mary Pickford, second vice-president; William S. Hart, third vice-president; Harold Lloyd, fourth vice-president; Victor H. Clarke, treasurer; The Rev. Neal Dodd, secretary.

The executive committee consists of Frank E. Woods, chairman; Fred W. Beetson, vice-chairman; The Rev. Neal Dodd, secretary; Ewell D. Moore, counsel; Donald Crisp, Joseph De Grasse, Mitchell Lewis, Arthur F. Statter and William T. Wyatt.

On the board of trustees are: Adolph Zukor, Charles H. Christie, Donald Crisp, Douglas Fairbanks, Glenn Harper, Sol Lesser, Mitchell Lewis, Marcus Loew, Louis B. Mayer, Ewell D. Moore, Mary Pickford, Frank E. Woods, Fred W. Beetson, Charles Chaplin, Victor H. Clarke, The Rev. Neal Dodd, William S. Hart, Rupert Hughes, Jesse L. Lasky, Tom Mix, Hal E. Roach, H. M. Warner, John W. Considine, Jr., Cecil B. De Mille, William Fox, William R. Hearst, Carl Laemmle, Harold Lloyd, Mae Murray, John McCormick and Joseph M. Schenck.

Will H. Hays is chairman of the advisory board, which includes 75 of the foremost names in motion pictures, among them; S. R. Kent, James Cruze, Marion Davies, Thomas Meighan, Pola Negri, Hector Turnbull, Harry Rapf, Will Rogers, Colleen Moore, Charles Eyton, Bebe Daniels, Mack Sennett, D. W. Griffith, Norma Talmadge, Rudolph Valentino, Ernest Lubitsch and Richard Barthelmess.

New Omaha Theatre Seating 2,500 Is Rumored

ACCORDING to Mayer H. Monsky, manager of the Liberty Film Company, in Omaha, plans are being made for a new Omaha picture theatre to cost $1,500,000 and seat 2,500. Mr. Monsky said he was not at liberty to discuss the project except that he knew eastern capital would build the theatre. It will be at the southwest corner of Twentieth and Dodge streets, according to Mr. Monsky. This would put it into an advantageous position to attract all the high school pupils, as Twentieth and Dodge abuts the corner of the Central High School campus.

The building will have six stories, accordingto the advance information given out, with provision for stores on the first floor and a great many apartments on the upper floors.

ALBANY DANCES SOON

The first annual dance of the Associated Film Clubs of Albany, N. Y., will be held at the Hotel Ten Eyck in that city on the evening of January 15. J. H. MacIntyre, manager of the Paramount exchange, will act as chairman of the entertainment committee. The Associated Film Clubs consists of the Albany Film Board of Trade and the Motion Picture Film Salesmen's Association. All exhibitors and all persons connected with the film industry are invited to the affair.

JUNIOR MOVIES A SUCCESS

Junior Movies are proving this winter to be the biggest hits in Albany, Troy and Schenectady, N. Y. Theatres in these three cities adopting the idea of Saturday morning shows for the children will cash in to the extent of thousands of dollars before the winter is over. The shows are costing but very little and have the wholehearted supsupport of Parent-Teachers' and Mothers' Clubs.

JESSE LASKY DINES THE PRESS on occasion of the twelfth anniversary of the Lasky Studio in Los Angeles. The guests were, besides the writers, contract players, directors and important executives

Loew and Hearst Honored at Striking Los Angeles Dinner

WHAT was conceded to be the most brilliant occasion of its kind yet presented in Los Angeles took place at the Ambassador Hotel, Los Angeles, on Tuesday evening, December 15, when Louis B. Mayer and studio associates tendered a get-together Dinner-Dance in honor of Marcus Loew and William Randolph Hearst.

Executives, artists and department heads of Metro-Goldwyn-Mayer attended the affair, which was graced by many of the foremost men in and out of filmdom in Los Angeles.

Among the speakers were Marcus Loew, William R. Hearst, Louis B. Mayer, Joseph M. Schenck, Supreme Court Justice Thomas J. Lennon, Sid Grauman, Sol Lesser, Irving Thalberg, Hunt Stromberg, Conrad Nagel, Motley Flint, Marco Hellman, Fred Beetson, Donald Ogden Stewart and Joseph W. Farnham. Fred Niblo acted as master of ceremonies.

An elaborate program of entertainment through courtesy of West Coast Theatres, Fanchon & Marco, H. Singer, B. Piazza, Sid Graumann and "Wrasty" Wright, and staged under the direction of the last named, together with dancing to four orchestras, helped make the evening a great success. Special tableaux acts presented "The Spirit of M-G-M" and "The Book of M-G-M Achievements" and they were enthusiastically applauded.

The big features of the evening were the talks by Marcus Loew, William R. Hearst, and Louis B. Mayer, which were along constructive lines from the standpoint of organization and efficiency and which proved indicative of the unusual spirit of good-fellowship which premeates the M. G. M. organization.

The prolonged applause which greeted the heads of the M. G. M. organization proved a striking indication of the popularity of these executives among their co-workers at the studio. The most prominent members of Los Angeles' theatrical fraternity entertained from a specially constructed stage and many colored spot-lights together with other decorations added to the general brilliancy of the occasion, which was under the general management of Pete Smith.

SCHENCK TO RENT STUDIO

During the absence in Europe of Doug and Mary, their studio will be taken over by Joseph M. Schenck, according to an announcement from the Pickford-Fairbanks Studio. Just which of the Schenck units are to work there has not been decided but indications are now that it will be the Norma Talmadge company and the Constance Talmadge company. Plans are now being considered for enlargement of facilities at the Pickford-Fairbanks Studio.

A New Trick

QUICK thinking on the part of Miss Florence Kinney, cashier at the Broadway Strand, a Detroit downtown theatre, saved James Carrier, the manager, $150 one day last week when some bright mind conceived an unusual confidence game.

Miss Kinney answered the phone during the evening and a voice said: "This is Mr. Carrier speaking. I am over at a jewelry store and have purchased a present for Mr. Lively, our assistant manager. I am sending it over by messenger with a C. O. D. for $150. Please give the money to the jewelry store messenger and charge it to my account."

Miss Kinney was suspicious and called the police. They waited in the lobby until the messenger arrived with a small package containing a lump of soap. The messenger, however, said he had been approached down the street by a man he couldn't identify and had been paid 50 cents to perform the errand.

Brockliss Managing Director Of English First National

E. BRUCE JOHNSON, foreign manager for First National Pictures, has named J. Frank Brockliss as managing director of the English branch of that organization to succeed Ralph J. Pugh, who recently resigned to take up experimental work in another branch of the industry.

Mr. Brookliss is by no means a stranger to the British film world. His prominence in it dates back to the early days when a 200-foot reel was a big production, when titles were unheard of and the top price per picture was scaled at 8 cents a foot. In 1909 he opened his first office at a rental of one pound a week.

At about this time the present-day method of "exclusive" renting came to the fore, and in this connection Mr. Brookliss made his first venture into production.

In 1913 Mr. Brockliss was proprietor of no fewer than five different business enterprises, including the Brockliss Cinema-machinery, Ltd., and Brockliss, Inc., of New York.

In 1922 Mr. Brockliss was invited by Marcus Loew to organize the distribution of Metro pictures in Continental Europe. His excellent work in this capacity was drawn to the attention of Mr. Johnson and was to a large degree responsible for his appointment with First National.

AT THE SPEAKERS' TABLE DURING DINNER TENDERED by Louis B. Mayer and Studio Associates to Marcus Loew and William R. Hearst were: Marcus Loew in center; to his right, Mr. and Mrs. Fred Niblo, Hunt Stromberg, Sol Lesser, and, at end of table, Mr. and Mrs. Conrad Nagel. At Mr. Loew's left are Mr. and Mrs. Louis B. Mayer, William Randolph Hearst, Joseph M. Schenck and Norma Talmadge.

More Stars Than Ever Before To Gleam At Naked Truth Fete

WORK fast and furious is the keynote among the members of the A. M. P. A. now perfecting the plans for this year's Naked Truth Dinner to be held at the Astor Hotel, New York, on Saturday evening, February 6. The committees are as follows:

Chief announcer for the evening, Nat Rothstein of F. B. O.; hotel arangements, Tom Wiley, chairman, Walter Eberhardt, A. S. Rittenberg; tickets, Charles Einfeld, chairman, Charles Cohen, Arthur Selig; advertising and publicity, Nat Rothstein, chairman, King Fisher, E. L. Finney; celebrities, King Fisher, Bert Adler; news reel, Victor Shapiro, chairman, Gordon White, Russell Holman; printed program and seating list, Russell Holman, chairman, Mort Blumenstock; window cards, posters and display matter, Vincent Trotta, chairman, C. L. (Bill) Yearsley, H.' Lewis.

Besides the twelve immortals of the motion picture industry there will be the greatest gathering of stars ever known in the entire history of the business. An indicator of the interest this year's party has aroused may be judged by the unprecedented number of requests for tables and tickets already received by the ticket committee.

Two famous jazz orchestras will play continually during the evening. Duke Yollman and his great assemblage of artists and Carouso's famous orchestra will dispense the music.

In describing the number of stars to be present at this year's affair, the A. M. P. A. can go Metro-Goldwyn's famous phrase, "More stars than there are in heaven," one better, by stating that at this dinner there will be more stars than there are in heaven and on earth. (Note: We've always questioned the number of stars there are in heaven!)

An "Eye and Hoof" affair tells the whole story of the coming party, and if the enthusiasm displayed by the various committees and members of the A. M. P. A. means anything, this dinner and dance can be looked forward to as the biggest of its kind ever attempted either in or out of the industry.

Requests for reservations will be given attention in order of their receipt. All requests should be directed to Charles Einfeld, 365 Madison avenue, New York City.

ST. LOUIS STOCKS DOWN

St. Louis Amusement Company and Skouras Brothers Enterprises stocks were quoted at slightly lower levels on the St. Louis Stock Exchange the past week. Skouras A closed at 52½ bid and St. Louis Amusement at 53½.

An Ultimatum

FIRE COMMISSIONER CONNERY has given Chicago theatre owners twenty-four hours in which to comply with the fire prevention laws. These say that there can be no crowds in the lobbies and no inflammable theatre draperies, among other things.

The theatre owners are trying to have the Council amend laws passed twenty-one years ago after Iroquois Theatre fire when 600 lives were lost. It is impossible, they say, for this disaster to be duplicated nowadays.

SOLD AT PUBLIC AUCTION

On December 29 the property of the People's Amusement Company, owners of the Community Theatre, New Athens, Ill., was sold at public auction. The house seats 500 persons. Included in the sale was the brick building and the complete equipment and fixtures of the theatre.

First National Branch Managers to Visit Key Cities and Home Office

A NEW plan designed to bring the branch managers of First National Pictures closer together and to enable each to profit by the ideas of the others, has been instituted by A. W. Smith, Jr., sales manager for First National in the Eastern territory.

According to Mr. Smith's plan, notifications of which have just been sent to the branches, each manager will have an opportunity to visit whichever branch he prefers, also the home office at the close of First National Month. The order of the visits will be governed by the standing of the branches in the record made during the period of the sales drive now under way. The manager heading the list will be given precedence and others will follow in the order of their standing.

The branches included in this plan are New York, S. W. Hand, manager; New Jersey, J. C. Vergesslich, manager; Buffalo, F. J. A. McCarthy, manager; Albany, A. J. Herman, manager; Boston, T. B. Spry, manager; New Haven, M. H. Keleber, manager; Washington, Robert Smeltzer, manager, and Philadelphia, W. J. Heenan, manager.

Mr. Smith believes that these visits will be of great benefit to the entire personnel of the sales organization.

E. W. HAMMONS, president of Educational, is given the Riesenfeld gold medal for the best short subject of 1924-25, "The Voice of the Nightingale." He will forward it to L. Starvitch, who made the picture, in France. Will Hays is making the presentation, while Dr. Hugo Riesenfeld looks on.

National Committee For Better Films Gathers Soon

PLANS for bringing the strongest possible local support to exhibitors throughout the country showing the best in films will be discussed and a program of local cooperation will be formulated at a three-day conference of the National Committee for Better Films, 70 Fifth Avenue, New York, and the organization with which it is affiliated, the National Board of Review of Motion Pictures. The conference, to be held at the Waldorf-Astoria, New York City, on January 28, 29 and 30, will culminate on January 30 in the eleventh annual luncheon of the National Board of Review with Mayor James J. Walker as the chief speaker and guest of honor.

The promotion of local public interest in better pictures, selected and classified by committees that view the films before release, has been the outgrowth of the first Better Films Conference held last winter. The work of better films groups in all parts of the country will be presented and discussed by hundreds of delegates. The conference, according to the announcements of the National Board, is a public opinion clinic. Ways and means of cultivating the motion picture medium by stimulating a healthy growth of the useful and artistic pictures will be presented by the men and women in localities from Maine to Florida and extending to points in the far West, who have adopted as their local standard the slogan of the National Board—"Selection—not censorship—the solution."

David Somers Dies After Operation In St. Louis

DAVID SOMMERS, president of the Metropolitan Theatres Corporation, St. Louis, which constructed the St. Louis Theatre at Grand boulevard and Morgan street, died suddenly on Tuesday, December 22. He had been ill but two days and was taken to the Jewish hospital for an intestinal operation. He did not survive the shock of the operation.

Funeral services were held on December 24 at Temple Israel, Rabbi Leon Harrison officiating. Interment was in Mount Sinai Cemetery.

Sommers was a dominant figure in the Jewish world of St. Louis and a leading philanthropist. During his funeral all activities ceased for one minute at the St. Louis Theatre. The house is operated by the Orpheum Circuit as a combination first-run and vaudeville theatre.

Switching the Spotlight to the Exhibitor

Edited by Sumner Smith

Orpheum Changes Chicago Managers

SEVERAL changes have been made recently among the managers and assistants of the Orpheum Circuit in the Chicago territory. Emmett Hayes, for several years manager of the Majestic in the Loop, who left the circuit some time ago to go with Getchel & Manning at Des Moines, has returned and is now in charge of the big Riveria on the North Side, succeeding Clarence Williams, who was advanced to the management of the new St. Louis theatre of the organization. Henry Sommers, from the Englewood Theatre on the South Side, where he had been acting as assistant to Manager Harry Bryan, has been advanced to assistant manager of the Riveria and is succeeded at the Englewood by Harold Coffman, from the new Wiversey Theatre. Business for the holidays for the Orpheum Circuit houses was among the best in the history of the circuit.

Edward Kribley of the Monogram and Casino Theatres was robbed of $1,200 of the receipts of the houses which he was taking to the bank for deposit by four highwaymen in front of the Franklin Trust and Savings Bank on East 35th street. They made their escape in a car.

Manager Mort Goldberg of the Bryn Mawr is changing the policy of the house and will run three acts of vaudeville with pictures during the week, changing the bill every other day and five acts on Saturdays, Sundays and holidays.

A. J. Fish has been made manager of the Illinois and Grand Theatres at Macomb, Ill.

James Drobas has taken over the management of the Plaza at Ackley from C. S. Gross.

The Star at Prairie City is now under the management of the Schwartz and Galloway circuit.

H. B. Fargo has opened the new Fargo Theatre at Sycamore, Ill., seating 800 and will run deluxe picture programs. The Fargo circuit includes theatres in Geneva, Maywood and Melrose Park, Ill., and it is expected that other houses will be added from time to time.

Manager George Burdick reports that business at the American Theatre on Ashland Boulevard is so good that four performances are now given on Sundays and holidays to take care of the crowds.

Word has been received here of the organization of the Chain Theatres, Inc., with a Delaware charter and a capital of $1,000,000.

More than 3,000 orphans were the guests of Health Commissioner Bundeson and the Cooney Brothers at a Christmas celebration at the big Capital Theatre on the South Side. Ten street cars and many buses carried the children to the theatre for the holiday event.

Lubliner & Trinz expect to open the new Belmont Theatre on Belmont near Lincoln avenue early in February and the new Tower Theatre on East 63rd at Blackstone avenue a month later. A change has also been made in the musical activities of the Harding and Senate Theatres, the big deluxe houses of the circuit. Art Kahn and Ben Paley, musical directors, will change places every other week, similar to the plan which has proven successful with Balaban & Katz.

Balaban & Katz plan an innovation in matinee attractions. Beginning January 11 tea matinees will be held at the Uptown Theatre and the ladies will be invited to bring their friends and have tea and wafers with the hostess, who will preside every afternoon from 1:30 to 5:30 on the mezzanine floor, except Sundays and holidays. B. H. Serkowich is in charge of the arrangements for the new community plan. It may be adopted in the other houses of the circuit if it proves successful at the Uptown. It is planned to extend the feature so that the ladies may arrange with the management for help to solve their social affairs and make the Uptown Theatre the center of many social affairs of the ladies of the North Shore.

An announcement is expected the first of the week as to the policy of the huge new theatre that is going up on Howard avenue for Balaban & Katz. A company known as the Clark Howard Theatre Company will handle the management of the new house. The new company has a nominal capitalization of 1,000 shares of no par value. L. Wriss, G. Fried and B. Klass are named as the organizers, but they are used merely for legal purposes of organizing the new theatre corporation.

Ottawa Exhibitor Uses Mystery Angle

MANAGER DON STAPLETON of the Centre Theatre, Ottawa, Ontario, used a mystery angle for the special presentation of First National's "Lost World," starting Christmas Day. Announcement was made by Manager Stapleton that the presentation of the feature, "The Teaser," would end Christmas Eve and that on Christmas Day the special showing of an unusual production would start. He made this announcement without giving the name of the next attraction, to arouse curiosity. The only break in this arrangement came when he conducted a special invitation performance one morning for teachers of the Ottawa Public Schools and officials of the Canadian National Museum when "Lost World" was screened. Mr. Stapleton published an interview with C. M. Sternberg of the Canadian Department of Paleontology in which the scientist declared: "The Triceratops were especially remarkable."

The Laurier Theatre, the leading picture house in Hull, Quebec, was used by the Hull Kiwanis Club on December 23 for a Christmas treat for underprivileged children of the city, the chairman in charge being Joe Mousette, governor of the Hull jail. The theatre was loaned by Donat Paquin, proprietor of the cinema, for the occasion. Mr. Paquin is a prominent local Rotarian.

Cobalt, the mining centre of Northern Ontario, has blossomed forthwith a brand new moving picture palace which has been named the Classic Theatre. The proprietors of the new cinema are Arthur R. and Horace O. Barrett, who promoted the construction of the structure. Arthur R. Barrett is the manager of the Classic.

Two theatres of Ontario have installed large new pipe organs recently. J. C. McCarthy, proprietor of the Belle Theatre, Belleville, Ontario, has purchased a Woodstock pipe organ for this theatre which has bee under course of construction since last summer and which is now opened. The Princess Theatre at Sudbury, Ontario, has also been provided with a similar instrument, this having been purchased by J. R. Bissett, proprietor of the Princess.

Ottawa, Ontario, had no community Christmas Tree this year but the vacancy was filled by Manager J. M. Franklin of B. F. Keith's Theatre, Ottawa, who set up an unusually large tree for the holidays in the spacious lobby of the theatre. This was handsomely decorated and, on Christmas morning, the tree was loaded with valuable gifts for Mr. Franklin, Roy MacDonald, assistant manager, and members of the staff. A Christmas party was held on the stage of the theatre after midnight and dancing was enjoyed after a dinner.

The second week of "Little Annie Rooney," with Mary Pickford, opened at the Regent Theatre, Toronto, on December 28. It is expected by Manager D. C. Brown of the Regent that this attraction will run through the month of January for its Toronto first run. Coincident with this engagement, announcement has been made in Toronto newspapers that Mary Pickford has consented to permit the use of her name for a new style of silverware for table use which has been brought out by a Toronto jewelry company. This is now being marketed as the Mary Pickford style of cutlery. It is pointed out that this is the first time that Miss Pickford has allowed her name to be used for commercial purposes. The reason for this special privilege is that Mary Pickford was born in Toronto.

New Dundee Opens In Omaha

THE new Dundee Theatre at Dodge and Fiftieth streets, Omaha, opened its doors formally Saturday night, December 19. A capacity house was present. The building is constructed in the Georgian type of architecture. The great pipe organ was almost smothered with roses presented to the organist, and the lobby itself was banked high with flowers. A. R. Hanson, manager, says the Dundee is equipped with the latest types of heating and ventilating equipment. The building represents an investment of about $125,000.

Mr. Hanson's venture into the picture game is a new move for him. He is known as a restaurant man in Omaha. He was formerly proprietor of the Woodmen of the World cafeteria, Lincoln Inn, Hanson's Cafeteria.

Ernest A. Harms, owner of four neighborhood movies, plans to build a new theatre at Forty-fifth and Military avenue. This is to cost about $75,000. It will be exclusively a picture house. Mr. Harms already owns the

San Francisco Features Xmas Parties

THE spirit of Christmas seems to have reached farther this year than ever before and Christmas theatre parties for children have been featured at both down town and suburban houses. The fifth annual Christmas show of Roos Bros. was held as usual at the California Theatre, when more than 3,000 youngsters enjoyed the entertainment arranged by Manager Nat Holt. Chief of Police Daniel J. O'Brien, whose son George has become a screen star in his own right, acted as master of ceremonies. Roos Bros. entertain annually the children whose names appear on their birthday list, making use of the California Theatre at San Francisco, the T. & D. Theatre at Oakland and the California Theatre at Berkeley. Manager H. Ceccarelli, of the latter house, was also called upon to arrange a special children's Christmas party for the Downtown Association and secured "Peter Pan" for the film attraction. The Franklin Theatre, Oakland, featuring Jackie Coogan in "Old Clothes," gave a special matinee performance at which children were admitted on the presentation of a bundle of old clothing, the clothes in turn being handed over to the Volunteers of America. The Castro Theatre, San Francisco, was turned over for a time to the Elks, who gave the children of the neighborhood a Christmas party. A book was the price of admission to the Warfield Theatre for a limited time and several thousand volumes were gathered for the library at San Quentin Penitentiary.

Dorothy Devore, moving picture star, and A. Wylie Mather, who has charge of the interests of the Consolidated Amusement Company at Honolulu, T. H., were married at San Francisco, December 18, the ceremony taking place at the home of Mr. and Mrs. Louis R. Greenfield. The theatre man met his bride a few years ago while she was on "location" in Honolulu and since then his visits to the mainland have always included a visit to Hollywood.

The world premiere showing of "Mannequin," the film adaptation of the prize story of Fannie Hurst, took place at the Grenada Theatre, San Francisco, the week before Christmas.

The West Portal Theatre, near Twin Peaks Tunnel, San Francisco, will be opened shortly before the end of the year, with Jesse Levin in charge.

Ward Cox is preparing to start work at once on the erection of a 400-seat picture theatre at Forty-sixth avenue and Irving street, San Francisco.

A change in policy will be made at Santa Rosa, Cal., on January 4, when West Coast Theatres, Inc., will introduce Fanchon & Marco attractions and formally take possession of the two houses recently acquired. Arrangements have also been made whereby Fanchon & Marco acts will be offered at Berkeley.

Jack Brehany, of the San Francisco office of West Coast Theatres, Inc., recently addressed the Exchange Club of Watsonville, Cal., on West Coast Theatres, its aims and ideals, and what it means to California theatre-goers.

Jack Partington, of the Granada Theatre, San Francisco, returned just before Christmas from an Eastern trip and found a great crowd of friends and a band at the Ferry Building to greet him.

So great was the interest shown in Charlie Chaplin's "The Gold Rush," that Manager Charles M. Pincus had the doors opened at 8 o'clock the first morning of the engagement. A crowd was on hand even at this early hour and a house-full of enthusiastic boosters was on the streets before other theatres were open.

Sid Grauman, formerly of San Francisco but now of Los Angeles, paid his old home town a visit just before Christmas.

Schine Reported Purchaser Of Batavia, N. Y., Theatre

BATAVIA'S oldest theatre, the Dellinger, has been sold by William F. Haitz, who held a life lease of the property which was part of the estate of his wife, Mrs. Estelle Dellinger Haitz, to Joseph R. Bosenbloom, who is believed to have acted for the Schine Theatrical Corporation of Gloversville, N. Y. It is reported that the theatre, which was sold for around $75,000, will be razed to make way for a new Schine house in this town. The Dellinger has been showing pictures for several years and during the past summer was closed because it did not conform with the new state building laws.

The new Capitol will open in January in Newark, N. Y., with G. B. DePauw as manager. The Capitol, which cost $200,000, is a link in the Schine chain. The house will offer pictures and vaudeville and an occasional road show. It has a $20,000 organ as one of its features.

Ernest G. Dodds of Rochester has been appointed manager of the Grand and Universal theatres in Auburn. Mr. Dodds has managed several houses for the Schine Corporation in various parts of the state.

Walter Hays, vice-president and Eugene Falk, secretary-treasurer, were the guests of honor at the annual holiday banquet given by the employes of the Victoria Theatre, one of Buffalo's largest community theatres and a link in the Mark-Strand chain. The banquet was held in the lobby of the theatre on the evening of December 30 and dancing followed. There were talks by Manager Arthur L. Skinner, Mr. Hays and Mr. Falk.

The Buffalo office of the Mark-Strand organization will not be moved to New York at present, as reported in Gotham. Three new stenographers and another auditor have arrived in Buffalo to join the local office force in the Iroquois Building. Walter Hays wil continue to make Buffalo his headquarters. Mr. Hays is vice-president of the company.

The employes of the Strand, Cataract and Bellevue Theatres in Niagara Falls were the guests of the managers, A. C. Hayman, Herman Lorence and E. C. Weinberg, at a big Christmas banquet held last Friday night in the Prospect house. Entertainment was furnished by the acts playing the houses.

George T. Cruzen, manager of the Palace, Paramount's Lockport house, gave that town its first midnight show on New Year's Eve when he put on a complete program.

The Regent, Rochester, has changed its policy. A. L. Morris announces that after almost a dozen years of straight pictures the house now will add a feature act each week. Prices in the balcony ad orchestra will be boosted 5 cents at nights. Matinee prices remain unchanged.

A new $200,000 picture theatre will be built in Rochester by Sam Tishkoff and Aaron Merchey, who operate the Plaza. The new theatre will be in Genesee street, between Arnett boulevard and Frost avenue. The house, which will seat 1,800 will be ready by spring. Joseph Nicosia will also build a theatre in Rochester. This neghborhood house also will be in Genesee street, opposite Clifton.

Al Beckerich of Loew's State, Buffalo, took the space in his trolley front cards the past week to wish Buffaloians "A Merry Christmas and a Happy New Year," Al has "sold" the public on his show.

Frankel Acquiring Ohio Circuit

HOWARD FRANKEL is rapidly acquiring a chain of good theatres throughout Ohio, his last purchase being the Zane Theatre at Zanesville, Ohio. Frankel's other houses are located in Columbus, Coshocton, Canton, Sidney and Dover. The Zane was purchased from L. H. Joseph, who after disposing of the house purchased the Ohio Theatre at Shadyside, Ohio, from W. P. James. Frankel has rechristened his latest acquisition, the Rivoli.

Extensive remodeling is being contemplated at the Lyric Theatre, Cincinnati, one of the larger houses in the chain controlled by Ike Libson.

M. C. and I. N. Stone, Cleveland, Ohio, contemplate the erection of a theatre at the rear of 3209 East 93rd street, at an estimated cost of $63,000.

Marcus Loew Visits Kansas City

MARCUS LOEW was in Kansas City recently to confer with Herbert M. Woolf, an official of the Midland Theatre and Realty Company, in reference to the new $2,000,000 Midland Theatre planned for Kansas City. Although Mr. Loew would make no statement concerning the proposed new theatre, it is understood that Mr. Woolf and M. B. Shanberg, another official of the Midland company, will go to New York in a few days to complete negotiations on the theatre with Mr. Loew.

The Main Street and Globe Theatres, Kansas City, continue to reap a harvest of publicity and box office stimulation from Charleston dance exhibitions in which the public furnishes the contestants.

Among the out-of-town visitors along Kansas City's movie row this week were: John Hostettler, head of the Hostettler Circuit, Omaha, Neb.; Fred Osborn, Howard, Kas.; William Parsons, Pershing Theatre, Joplin, Mo.; H. McClelland, Gayety, Richmond, Mo.; F. G. Weary, Farris Theatre, Richmond, Mo.; C. L. McVey, Dreamland, Herington, Kas.; S. H. Harvey, Colonial, Pittsburg, Kas.; M. H. Hubble, Hubble, Trenton, Mo.; Mrs. H. Winkler, Mainstreet, Lexington, M.; A. F. Perkins, Schnell Theatre, Harrisonville, Mo.; S. A. Andrews, Olathe, Kas.; Hugh Gardner, Neosho, Mo.

The Rialto Theatre, Hamilton, Ohio, of which John Schwalm is the controlling spirit, is now resplendent with a new marquis extending across the entire High and Front street sides. A huge electric sign, which can be seen for several blocks, has also been erected atop the building.

The many friends of John Kessler, who looks after the Alhambra Theatre, Canton Ohio, are still apprehensive as to his condition. Kessler was take suddenly ill while attending the M. P. T. O. Ohio convention at Columbus recently, and taken to a hospital in that city.

A TOUGH BREAK

A Merry Christmas wish from Moving Picture World to W. C. Herndon of the Royal Theatre, Valiant, Okla., brought forth the brief reply: "Burned out Friday, December 18."

A Tiny World, Says Farley of Albany

THAT the world is a pretty small place after all is the opinion of W. W. Farley of Albany, owner of picture theatres in Schenectady, Catskill and Yonkers and head of the Farash Theatres Corporation, with four of the largest houses in the Electric City. Mr. Farley also is president of a large real estate company in Miami, Florida, and is planning to go south with his family the fore part of January, to remain until spring. It appears that Mr. Farley received a letter the other day from his partner in Florida, stating that a certain party had been looking over a very valuable corner lot in Miami with the idea of erecting a large picture house on it. The letter to Mr. Farley concluded with a statement that the man was Max Spiegel, former owner of the State Theatre in Schenectady, which is now one of the Farley holdings. A rumor to the effect that Mr. Farley was seeking to acquire other theatres to his present chain, and that he was casting a longing eye on a house in Hudson, was denied by Mr. Farley, with the added statement that he owned a sufficient number of theatres at the present time and had no thought, at least for the immediate future, of increasing his present chain.

Uly S. Hill, managing director of the Strand group of houses in Troy and Albany, was in New York City the day or so before Christmas and upon returning home was heard to remark that if he could only play to one-tenth of the crowds that jammed Fifth Avenue he would be in seventh heaven.

James Roach, manager of the Farash Theatres in Schenectady, is apparently taking a little flier for himself, for according to all reports he is planning to reopen the Broadway Theatre located in the residential section, which has been closed for some little time.

In letters to friends along Film Row, Ben Apple, a former well known exhibitor of Troy, now located at Fort Lauderdale, Florida, remarks that it is a rather hard matter these days to secure clear titles to property and that such is hampering his efforts in selling real estate. Mr. Apple, who weighs around 250 pounds, adds a postcript to the effect that he has been losing weight and may eventually regain his "girlish figure." He has met a number of former film men in Florida, including Jimmy Sper and William Sherry.

Jack Matthews of Plattsburg gave himself a Christmas present in the shape of a brand new car, but some of the film boys expressed the hope that he will use it a bit more frequently than he did the old one in coming to Albany.

James Rose, with houses in Troy and Rensselaer and one of the finest sort of exhibitors that ever ran a theatre, has the sympathy of his many friends in the recent death of his sister.

Vincent Dailey, who is running the Pember Theatre in Granville, is showing pictures four nights a week, and with business holding up as it is will probably continue on this schedule throughout the winter.

Few exhibitors in Northern and Central New York, were in town during Christmas week. Lew Fischer was down from Fort Edward but was so busy in picking out Christmas presents that he had little time to drop in at many of the exchanges.

Herman Vineberg, manager of the Albany and Regent Theatres in Albany, is sporting a brand new platinum watch which he found in his stocking on Christmas morning, the gift of his wife.

According to reports along Film Row, William Benton of Saratoga Springs, who has several houses in Northern New York and who recently opened a brand new one in Mechanicville, is to take over the Rialto in Glens Falls, which has been running a program of vaudeville and pictures and which recently announced a reduction in admission.

Santa Claus was pretty good to Tone Veiller, manager of the Mark Strand, leaving him, among other things, a handsome pigskin cigarette case, with wife's name attached to the card. Mr. and Mrs. Veiller put out some exceptionally clever Christmas cards among their many friends.

All that Morris Silverman, owner of the Pearl and Happy Hour Theatres in Schenectady, needed was a Santa Claus costume when he made his appearance on Film Row a day or so before Christmas. Morris arrived with cigars and cigarettes for the men and candy for all the girls, and what is more to the point, he didn't miss a single exchange.

A newcomer hit town the other day in the person of Charles Morse of the Atlas Amusement Company of Boston, who does the booking for the Atlas Theatre of Adams, Mass. Tom Martell, who books pictures for the military posts of the United States, was also in town, with the result that the soldier boys along the northern border will soon be seeing some of the latest and best productions from the several producing companies represented in the Capital City.

Her trip a combination shopping one, between Christmas presents and film, Mrs. J. M. Briggs, of the Tyler Theatre in Pittsfield, Mass., was in town during the week and was warmly greeted at several of the exchanges.

Goodman Manager of Standard in Detroit

DUE to the continued illness of Robert J. Rowan, who has been confined to his apartment suffering from high blood pressure for three months, officials of the Standard Film Service have decided to install a new manager in Detroit. Jess Fishman, general manager of the company, was in the city last week to appoint and install A. M. Goodman in the office as manager. It has been decided that Mr. Rowan needs an indefinite vacation and rest in order to completely restore his health.

One of the largest and most effective electric signs in the downtown section has been installed on the Family Theatre, which is situated in the corner facing the City Hall, making it one of the most conspicuously lighted business places in the downtown section.

The John H. Kunsky offices report a record-breaking sale on Christmas booklets of tickets for their downtown theatres, the State, Capitol, Madison and Adams. The tickets are placed on sale several weeks befor Christmas each year and many are purchased as gifts

Kimmell Brothers, who have operated theatres, in several suburban communities surrounding Detroit, enter the city with the erection of a 2,000-seat house for which ground has been broken on West Warren avenue, in the heart of the automobile manufacturing district.

Christmas week was used to celebrate the opening of the new Lancaster Theatre on West Jefferson avenue. The house, which seats close to 2,000 and will play pictures and vaudeville, was opened the day after Christmas.

Kenneth Renaud has been named manager of the new Grand Riviera Theatre by the Munz interests. Renaud has ben exploitation manager of the Paramount local office for 18 months.

W. S. Butterfield and Mrs. Butterfield have returned to Detroit after spending several weeks in Florida. After the holiday season they plan to return to Florida for an extended stay.

Julius Berinstein, owning several houses in Albany and Troy, took a day or so off and spent Christmas with his relatives in Elmira.

Mr. and Mrs. A. E. Milligan of Schuylerville "listened in" on the wide, wide world on Christmas Eve through a radio set made by Mr. Milligan, and which is said to be without an equal in all Schuylerville.

Ben Stern, manager of the Lincoln in Troy, has a pen and pencil with which he is now doing his booking, the gift of the employees of the theatre. "Al" LeMay, projectionist, made the presentation speech.

Jack Rosenthal of the Rose Theatre in Troy must believe in giving full value for the 15-cent admission which he is charging on his amateur nights. The other night there were no less than sixteen amateur acts along with the feature picture. If this keeps up much longer, some of Mr. Rosenthal's patrons will probably bring a midnight lunch with them. On the two nights before Christmas, Mr. Rosenthal presented pearl necklaces to holders of lucky coupons.

Harry M. Brooks was re-elected president of the Motion Picture Machine Operators' union in Troy last Sunday. All other officers were also returned.

Dennis Regan of Greenwich got as far as Troy the other day but failed to show up on Film Row. He called on several old friends at the Troy Theatres, did a bit of shopping and then returned home.

There was no Christmas morning snooze this year for John Doocey, manager of the King Theatre in Troy, for the house opened up at 10 a. m. as usual and ran straight through until 11 p. m. Mr. Doocey managed to take a couple of hours off in the afternoon, however, and enjoyed the fat gobbler that graced his table.

The many friends of Jake Golden, manager of the Griswold Theatre in Troy, are hoping for a speedy recovery from the illness which resulted in Mr. Golden entering a Massachusetts hospital a few days before Christmas. Mr. Golden, who has been ailing for some little time past, went to Boston, his former home, where an examination by a physician revealed a condition that resulted in Mr. Golden going to the hospital.

How English Walter Roberts, manager of the Troy Theatre, looks these days, puffing away at his Dunhill, the gift of Mrs. Roberts! A tobacco pouch also went with the pipe. Mr. Roberts received a pipe a year or so ago, and being an inveterate smoker he burned out the bowl. Perceiving the fact, Mrs. Roberts said nothing as she scurried away for the present that pleased her husband immensely on Christmas morning.

The nicest gift that could possibly come to any man on Christmas morning was received by Edward Trembly, manager of the American Theatre in Troy, for his aged mother, who had been threatened with pneumonia, has practically recovered.

Sol Manheimer of the Olympic Theatre in Watertown endeared himself to the community on Christmas Day when he gave a special matinee at 10 a. m. for the benefit of several families who lost all their worldly possessions in a fire that swept the little village of Felts Mills a few days before. Mr. Manheimer also entertained the newsboys of the city.

All the men and women along Film Row are thanking Charles Miller, owner of the Bright Spot in Rennselaer, for the boxes of candy that came their way just before Christmas.

Quite a number of exhibitors in these parts are either sick or on the road to recovery from an attack of what appears to be the grippe. The number includes D. J. Harrington of Saratoga Springs, Mrs. Regan of Greenwich and Mrs. Milligan of Schuylerville.

Judging from the outside appearance, the house which is being erected in Utica by W. H. Linton will be one of the most beautiful theatres in Central New York. The front is of tapestry brick and white marble, and Pop Linton promises that the interior will be up to the last minute in elaborate fittings. And those who know Mr. Linton are eagerly awaiting the opening.

Through the Box-Office Window

Reviewers' Views On Feature Films

Edited by C. S. Sewell

"The Still Alarm"—Universal

Story of Fire-Fighters Has Good Human Interest With Exceptional Thrills in the Fire Sequences

Reviewed by C. S. Sewell

FAMOUS as a stage melodrama which has delighted audiences for a generation or more, Universal is now offering as a Universal-Jewel production "The Still Alarm" a story of fire-fighting combining the tragedy of a runaway wife, an unscrupulous villain and a deserted husband who found solace in the love of an adopted daughter.

Dick Fay's life is centered in his work as a fireman. His wife Lucy wearying of the drudgery is persuaded by Perry Dunn to elope but leaves him almost immediately. Dick adopts a girl baby rescued from a fire when her mother dies. Seventeen years later find Dick a battalion chief, the girl Drina budding into beautiful womanhood and in love with Tom, a fireman, but desirous of seeing a little more of life. Lucy, the wife, is owner of a swell modiste shop sponsored by Dunn, who is unscrupulous with women. Drina gets a job as a model and attracts his attention. He gives her doped ginger ale and gets rid of the crowd but Lucy calls him away on important business. A fire breaks out in the building and during the thrilling rescues Dick finds Drina. Lucy finally convinces him that Drina is innocent and she and Dick become reconciled while Drina is glad to have Tom slip a ring on her finger.

There are some good fire-fighting scenes and rescues at the beginning, with the old horse-drawn engines. A particularly effective little touch shows Dick's dog going to the rescue of a puppy and jumping with it several stories into a life net. The next few reels are taken up with the development of the heart-interest melodrama and sandwiched in between the fire scenes allow the interest to lag somewhat. This is all revived, however, in fine fire sequences which are exceedingly realistic. There is a whole building in flames and fire bursting out on the different floors trapping the firemen. The climax is a scene which develops terrific suspense and which has been handled in an entirely new and remarkably effective and realistic way. The trapped men are shown edging their way along a narrow ledge from one window to another, each aiding in supporting the men on each side of him, where a slip would mean death to them all. Maybe it doe not sound thrilling, but it will make you hold your breath.

Wliliam Russell as Dick Fay and Helene Chadwick as his eloping wife give a fine performance, and the same is true of Richard Travers in the thankless role of the unscrupulous villain. Edna Marian and Edward Hearn capably portary the younger couple.

"The Still Alarm" offers good entertainment for melodrama fans.

Cast

Lucy Fay ..... **Helene Chadwick**
Richard Fay ..... **William Russell**
Perry Dunn ..... **Richard C. Travers**
Drina Fay ..... **Edna Marian**
Andy Todd ..... **John T. Murray**
Tom Brand ..... **Edward Hearn**
Masie Mush ..... **Brin La Bissoniere**
Mrs. Maloney ..... **Dot Farley**
Manager Modiste Shop ..... **Jacques D'Auray**

Based on play by Joseph Arthur and A. C. Wheeler.
Scenario by Charles Kenyon.
Directed by Edward Laemmle.
Length, 7,207 feet.

"The Enchanted Hill"—Paramount

High-Class Western Featuring Jack Holt Has Excellent Suspense and Good Dramatic Tension

Reviewed by C. S. Sewell

WHAT can be done by individual touches in the development and handling of the situation where the underlying plot follows familiar lines is shown in the Paramount picture, "The Enchanted Hill," made by Director Irvin Willat from a novel by Peter B. Kyne and presenting Jack Holt and Florence Vidor in the leading roles.

"The Enchanted Hill" is the name of a prosperous ranch owned by Holt. George Bancroft is cast as the crooked foreman of a neighboring ranch who used underhand methods, even violence to scare Holt away. Florence Vidor is the real absentee owner of the other ranch who arriving on the scene starts a friendship with Holt which is threatened because she believes Bancroft's stories about Holt being a bad man and a killer. Eventually she becomes convinced of Bancroft's villainy and learns that he is in league with a man who has discovered a rich vein of gold on The Enchanted Hill.

Holt's ranch is certainly a most up-to-date affair, the last word in ranches. An ex-soldier, he has stocked it with not one, but a whole fleet of aeroplanes and even in a ticklish situation brings a machine gun into play. These appurtances may seem far-fetched, but they add zest and novel touches to the action. Instead of the stock fights that usually characterize "westerns," Director Willat uses diplomacy to sidetrack one, the machine gun to break up a threatened lynching and even the one fight in the film occurs behind the barn as a shield and is enlivened by comedy by-play. The almost inevitable chase for the villain occurs and he comes to his end when his auto goes over a cliff, but instead of the hero chasing after him on horseback and using a convenient short-cut he proceeds in an aeroplane and in an effective punch scene sweeps down until he almost touches the machine. Oh yes, there is gun play and a henchman almost gets the hero, in fact there are frequent attempts against his life, which add to the suspense. In fact the excellent suspense and the sustained dramatic tension throughout is one of the striking points of this film. Another noteworthy thing is the excellent and natural comedy, a number of the earlier scenes being handled from this angle and resulting in a lot of smiles and laughs.

Holt gives a good portrayal of the gentleman rancher of the polished up-to-the-minute type; Bancroft is all that could be desired as the villain, and Florence Vidor makes an attractive heroine. Noah Beery is excellent in a character role as the rough uncouth and eccentric foreman and is responsible for a large share of the comedy. In addition Mary Brian, with little to do adds attractiveness as Holt's little sister. The photographic shots are beautiful and the picture has been produced on a high class scale. Altogether it is good entertainment and despite its trite plot should prove pleasing to a greater clientele than the average western.

Cast

Lee Purdy ..... **Jack Holt**
Gail Ormsby ..... **Florence Vidor**
Jacke Dort ..... **Noah Beery**
Hallie Purdy ..... **Mary Brian**
Link ..... **Richard Arlen**
Ira Todd ..... **George Bancroft**
Tommy ..... **Ray Thompson**
Doak ..... **Brandon Hurst**
Chan ..... **George Kawa**

Based on novel by Peter B. Kyne.
Directed by Irvin Willat.
Length, 6,326 feet.

Mr. Exhibitor: Ask at the Film Exchanges for the
Thematic Music Cue Sheet
It's little to ask for, but it's the only reliable aid you can give your musicians to help put the picture over

"The Wives of the Prophet"—Lee-Bradford

Opie Reed Novel Makes a Pleasing Picture With Decidedly Unusual Story and Fine Cast

THERE are three points of especial interest about the Lee-Bradford production, "The Wives of the Prophet," directed by J. A. Fitzgerald, which should appeal to the average theatre patron, an unusual type of story, unhackneyed settings and really remarkable photographic effects.

Mr. Fitzgerald has based his picture on Opie Reed's novel of the same title which deals with a strange sect in the mountains of Virginia who each year choose five beautiful girls to be the wives of a prophet who they expect to come. Bryce, an easy-going outsider, admires the face of Judith, one of the girls, and by having the portraits of the girls tattoed on his body easily poses as the real prophet as this is to be the sign. He has to marry all five, but loving only Judith,

Reviewed by C. S. Sewell

seeks to escape with her, but is waylaid by her brother who hears him declare he is not the prophet. He is captured and is to be put to death at dawn, but Judith persuades her brother to free him and they go away together.

This story was filmed in the Shenandoah Valley of Virginia and besides having some striking exteriors there are some fine shots of the wierd religious rites and remarkably beautiful shots of the interior of Luray and a new cave.

The picture is somewhat lacking in action before the climax is reached and the processions and wierd rites of these strange people could be shortened but the story certainly gets away from the usual run of picture plots and there is a fascination to the strange theme which holds the interest. It should prove an entertaining picture in the average theatre.

Cast

Ben Blake	Warner Richmond
Alma Boyle	Violet Mersereau
Boyle	Ed Roseman
Howard Brice	Orville Caldwell
Laura Neil	Mary Thurman
Judith	Alice Lake
Rachel	Ruth Stonehouse
Neil	Maurice Costello
Patriarch	Harlan Knight

Based on novel by Opie Reed.
Directed by J. A. Fitzgerald.
Length, 6,560 feet.

"The Golden Strain"—Fox

Novel Punch in Climax of Pleasing Western Based on Peter Kyne Story of Regeneration

ADAPTED from a novel of the same title by the popular author Peter B. Kyne, William Fox is offering "The Golden Strain," the story of how the inheritance of a golden strain of heroism and valor which long lay dormant in a coward finally found expression.

The story is laid in and around a government fort in Arizona at the time when this border territory was harassed by Indian uprisings. The hero appears as a West Point graduate who shows "yellow" in his baptism of fire. His latent courage descended from a long line of heroes is awakened by the taunts of his half-brother and when an uprising jeopardizes the safety of his father and sweetheart he proves equal to the occa-

Review by C. S. Sewell

sion and leads the soldiers to victory, winning back the love of the girl who threw him over because of his cowardice and regaining his place in the army.

There is good character development and the idea of the story is well brought out. Like the majority of pictures with a regeneration theme, the outcome can be guessed but the story is smoothly handled and well directed by Victor Schertzinger and should prove pleasing entertainment for the majority. Members of the famous Tenth U. S. Cavalry and a large number of Apache Indians take part in the scenes and add to the interest and there is a clever surprise in the climax that lends an additional "punch" where the supposed supply train of covered wagons is found to be loaded with cavalrymen who quickly repel the Indian attack.

Cast

Major Mulford	Hobart Bosworth
Milt Mulford	Kenneth Harlan
Dixie Denniston	Madge Bellamy
Gaynes	Lawford Davidson
Lucy Sutler	Ann Pennington
Major Denniston	Frank Beal
Top Sergeant	Robert Frazer
Jeb	Frank McGlynn, Jr.

Based on Story by Peter B. Kyne.
Scenario by Gerald Duffy.
Directed by Victor Schertzinger.
Length, 5,989 feet.

"Steel Preferred"—Prod. Dist. Corp.

Melodrama With Steel Industry as Background Has Good Punch and Number of He-Man Thrills

AS explained in a subtitle "Steel Preferred" the Producers Distributing Corporation production is not intended as an epic of the steel industry. Adapted from the magazine stories "The Adventures of Wally Gay" it deals with the adventures of this likeable young chap in the mills of this giant industry and is built solely to entertain.

Wally is a bright young engineer who has been demoted because of the jealousy of Waldron his superior. While working on a train conveying molten metal one car overturns and Wally saves the president's daughter Amy, who is in the path of the fiery liquid. This starts a friendship and Wally convinces Amy's father of the soundness of a furnace project he has designed. Waldron bribes a henchman to persuade the men who refuse to work on Wally's furnace saying it is unsafe, but Wally beats him in a hand-to-hand fight and the men return. A

Reviewed by C. S. Sewell

thug tries to shoot Wally and Amy rushes to him and he takes her in his arms.

William Boyd, who scored a success in "The Road to Yesterday," makes Wally Gay a pleasing likeable chap with a particularly winning smile and Vera Reynolds is attractive as the girl. Nigel Barrie makes a capable villain as Waldron, Walter Long gives a good characterization of Wally's tremendously strong but mentally unbalanced friend, Goofy, and Hobart Bosworth is excellent in the minor role of the father. William V. Mong and Charlie Murray contribute effective comedy as two booze-drinking workmen who are always arguing with each other. Boyd also has a good comedy bit at a swell dinner where he chases an elusive olive or cherry all over the table.

The story is pleasing, the atmosphere of the steel mills, in which most of the action takes place, is colorful and effective and there are a number of good punches. There is a real thrill in the rescue of the girl from the molten stream of metal when the car overturns and another good melodramatic scene where Goofy catches the villain in the pincer arms of a huge derrick and suspends

(Continued on page 138)

Cast

Amy Vreeth	Vera Reynolds
Wally Gay	William Boyd
James Creeth	Hobart Bosworth
Goofy	Walter Long
Nicker	William V. Mong
Dicker	Charlie Murray
Waldron	Nigel Barrie
Bartender	Ben Turpin

Based on magazine stories, "The Adventures of Wally Gay," by H. S. Hall.
Scenario by Elliot J. Clawson.
Directed by James Hogan.
Length, 6,717 feet.

"A Kiss for Cinderella"—Paramount

Barrie's Whimsical Story Made Into Delightful Film by Herbert Brenon, Starring Betty Bronson

Reviewed by C. S. Sewell

BARRIE, BRENON, BRONSON! An alliterative combination of three names to conjure with. Responsible for the success of "Peter Pan" released just a year ago, this trio again shines forth in a delightful production of similar type "A Kiss For Cinderella" also produced by Paramount.

Noted for his whimsical stories, nothing written by James M. Barrie, the noted English author, can surpass in sheer delicious fantasy his "Kiss For Cinderella" and in transferring it to the screen Director Herbert Brenon has to an almost uncanny degree preserved the elusive qualities which made this little story so thoroughly enjoyable.

Cinderella, a little slavey, works for a mere pittance for a kindly artist in London during the great war. By having a light during an air raid she incurs the suspicions of a zealous but simple-minded policeman who trails her and finds that somehow she manages to take care of four war babies and do good for her fellow-men. Cinderella, proud of her small feet, is highly imaginative and finally her fancy gets the best of her and she dreams she is at the court ball and is chosen by the prince. This follows the lines of the familiar fairy story of Cinderella with her return to rags at midnight. The kindly policeman finds her in the snow. The elderly artist cares for her tenderly when the doctor says she is starving not only for food but for human affection. When she recovers the policeman appears and proposes and she refuses him, woman-like, after he promises to ask her again. She gets the glass slippers however which he gives her in place of a ring.

"A Kiss For Cinderella" exquisitely combines in its theme a satire on the fear of the populace during war-time, the imaginative fantasy of childhood and sparkling wit that the older heads can enjoy, making it a picture that should not only prove a wonderful treat for the kiddies but a source of real delight for the grown-ups.

There is a touching pathos and rare humor too in the early scenes where she is a little slavey and so naively talks to the big policeman, and tugs at the heart when she explains how she came to do her bit by adopting the four babies, one of them a German.

Naturally the big scene in the picture is the ball in which Director Brenon has outdone his previous efforts. We see this ball not as such affairs really are but as a childish imagination would picture them. First there is the good fairy who transforms the rags into royal raiment. Then by clever trick work the pumpkin and mice "grow" larger until there are a coach and four white steeds. Cinderella enters and literally rides through the clouds to the palace. She sees the familiar faces of her friends as the different characters, the artist as the king, the policeman as the prince etc. They feast on sandwiches and ice cream cones, the babies are watching the grand affair. Here are seen more of Barrie's whimsical touches, a thermometer given Cinderella serves as a test of the goodness of the beautiful would-be brides, hand organs furnish the music. These scenes are imaginative and fascinating almost beyond description and no words can do them justice, and there are delightful and clever humorous touches as for instance the royal family holding on to straps as are used in the subway. The kiddies will just go into raptures over this ball, while the older heads will smile at the cleverness of the imaginative angles and the wonderfully effective humor.

As Cinderella, Betty Bronson shows a surer touch and is ideal both in rags and beautiful gowns. Next comes Tom Moore's superb performance. Especially capable is the perfor- Esther Ralston is beautiful as the fairy godmother. The others in the cast all enter into the spirit of the story and give fine performances. Especially capable is the performance of Henry Vibart as the artist and king.

"A Kiss for Cinderella" should prove an excellent attraction for any type of theatre.

CAST:

Cinderella	Betty Bronson
Policeman	Tom Moore
Fairy Godmother	Esther Ralston
Richard Bodie	Henry Vibart
Queen	Dorothy Cumming
Mr. Cutaway	Ivan Simpson
Mrs. Maloney	Dorothy Walters
Second Customer	Flora Finch
Thir Customer	Juliet Brenon

Based on novel by James M. Barrie.
Scenario by Willis Goldbeck and Townsend Martin.
Directed by Herbert Brenon.
Length, 9,621 feet.

"The Prince of Broadway"—Chadwick

George Walsh Scores in Conventional But Gripping Story of the Ring, With Famous Oldtime Fighters

Reviewed by Sumner Smith

GEORGE WALSH in "The Prince of Broadway," a Chadwick Picture, is good entertainment of the conventional sort. Well produced, well acted and with a coherent and gripping story, it will please audiences. Walsh, Alyce Mills and Alma Bennett excel, though all the artists do well. A really big feature is the introduction toward the end, as a legitimate part of the plot, of many famous characters of the prize ring by James J. Jeffries. Fight fans will consider this part a special treat, as will many other people who know of the famous champions by reputation if not by seeing them in the ring.

In fact, prize-fighting plays a major part in the story. The hero loses the championship by riotous living. The heroine, a childhood sweetheart, undertakes to reform him and enlists the aid of a wealthy admirer. This man sends the hero to his ranch and tries to frame him. The heroine herself goes west and uncovers the plot. The hero proves his reformation by re-entering the ring and defeating the champion.

Director John Gorman and Supervisor Hampton Del Ruth have turned out a neat piece of work in "The Prince of Broadway." The plot development is smooth and the acting above average. The ring scenes are very well staged.

Among the famous fighters shown are Jeffries, Capt. Bob Roper, Frankie Genaro, Ad Wolgast, Tommy Ryan, Billy Papke and Leach Cross.

CAST

George Burke	George Walsh
Nancy Lee	Alyce Mills
Wade Turner	Freeman Wood
Buck Marshall	Frank Campeau
Juanita	Alma Bennett
James J. Jeffries	Himself
The Champion	Capt. Robert Roper
Jack Root, Match-maker	Tommy Ryan
Tim McCane	Charles McHugh
"Snowball"	G. Howe Black

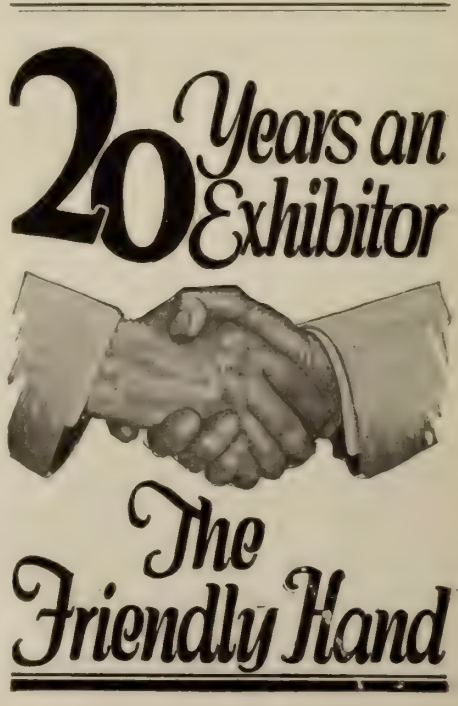
Supervised by Hampton Del Ruth.
Directed by John Gorman.
Length, 5,800 feet.

"Steel Preferred"

(Continued from Page 137)

him over a fiery furnace. Lovers of a good scrap will revel in the fight which furnishes the climax.

While the story does not always move forward rapidly, the comedy and especially the vigorous and thrilling melodrama should make this a good offering for the average house.



Straight from the Shoulder Reports

Exhibition Information Direct from the Box-Office to You

Edited by A. Van Buren Powell

"It is my utmost desire to be of some use to my fellow men." That is the spirit that prompts sincere exhibitors to send the dependable booking tips you always find on these pages. Used by a host of exhibitors, they have aided in the booking of good pictures. They are published in a spirit of fair play to producer and exhibitor, without fear or favor. Use these tips and send some from your own experience.

F. B. O.

SCAR HANAN. (6,000 feet), Star, Yakima Canutt. Very good western that was enjoyed by all. Canutt fastly coming as box office bet. Tone, none. Sunday and special, no. Good appeal. Neighborhood class town of 4,200. Admission 10-20. W. E. Elkins, Temple Theatre (500 seats), Aberdeen, Mississippi.

SMOOTH AS SATIN. (6,043 feet). Star, Evelyn Brent. A good crook story with plenty of action for Saturday night. Good moral. Tone and special, no. Fair appeal. Farmers and business class town of 2,200. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

WHITE FANG. (5,600 feet). Star, Strongheart (dog). Dog is fine but story is a little disconnected. Tone, good. Sunday, yes. Special, no. Conservative class city of 23,500. Admission 25-35. D. J. Adams, Auditorium Theatre (1,000 seats), Concord, New Hampshire.

First National

CLASSIFIED. Star, Corinne Griffith. This is in my estimation the best thing that Miss Griffith has done up to date and gave immense satisfaction. Did not draw as well as usual owing to heavy competition, but did very well under all the conditions. H. Tammen, Moon Theatre, Yankton, South Dakota.

ENTICEMENT. (6,234 feet). Star cast. Pleased Wednesday and Thursday crowds. Farming class, town of 5,000. Admission 10-30. H. Tammen, Moon Theatre (480 seats), Yankton, South Dakota.

FINE CLOTHES. (6,971 feet). Star, Lewis Stone. Not up to the usual Stone standard. Business good as Stone is a favorite here. Farming class, town of 5,000. Admission 10-30. H. Tammen, Moon Theatre, (480 seats), Yankton, South Dakota.

HALF WAY GIRL. (7,570 feet). Star, Doris Kenyon. Nothing remarkable and that's what the attendance was. Okay if bought right. That should enter in the proposition on the exhibit of this picture. Weather good. Strictly a program offering. Tourists and health seekers. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

HALF WAY GIRL. Star cast. Plenty of action in this one. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

HEART SIREN. Star, Barbara LaMarr. Fair, just ordinary business. Tone, fair. Sunday and special, no. Farming class, town of 5,000. Admission 10-30. H. Tammen, Moon Theatre (480 seats), Yankton, South Dakota.

HER SISTER FROM PARIS. (7,255 feet). Star, Constance Talmadge. A "comedy pippin," buy it, exploit it, go after it just as strong as you can and reap the harvest. Here it was not thought risque, there is a reason in this comedy for every thing so the "jazz" stuff was not dragged in. Weather fine. The attendance very good, it had to be at the price I paid. I played at regular prices as I do most every picture I play, always trying to get "volume" in business, but it wouldn't be out of line to classify this as a special and to slightly increase your prices. Tourists and health seekers. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

IDLE TONGUES. (5,447 feet). Star, Percy Marmont. Fair. H. Tammen, Moon Theatre, Yankton, South Dakota.

IF I MARRY AGAIN. (7,461 feet). Star, Doris Kenyon. Nice little picture that pleased and did usual business. H. Tammen, Moon Theatre, Yankton, South Dakota.

JUST A WOMAN. (6,380 feet). Star, Claire Windsor. Ordinary as to theme, acting, and attendance. The rental figures on this, buy it right or have regrets. Good weather. Tourists and health seekers. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

KNOCKOUT. Star, Milton Sills. Personally I thought this was good, with plenty of action but it seemed to me that the stills did not appeal to the women folk and drove some away, however, pleased all that saw it. Tone and appeal, good. Sunday, no. Better for Friday and Saturday. Farming class, town of 5,000. Admission 10-30. H. Tammen, Moon Theatre (480 seats), Yankton, South Dakota.

LEARNING TO LOVE. (6,089 feet). Star, Constance Talmadge. Showed this Armistice Day. Good entertainment, but not Connie's best. However, everybody enjoyed it. Tone, good. Sunday and special, no. Fair appeal. Farmers and business class town of 2,200. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

LOST WORLD. Star cast. The greatest picture this year; more than pleased everyone who saw it, but cold weather kept it from going over big. Wallace Berry, as usual—steals the picture. Good tone, excellent appeal. Yes, for Sunday and special. L. R. Markum, Dream Theatre, Indianapolis, Indiana.

LOVE'S WILDERNESS. (7,057 feet). Star, Corinne Griffith. A dandy picture which pleased all. Many tense moments. Lots of heart interest. Good acting, good story, good comments. Tone, good. Sunday, no. Special, yes. Appeal, ninety per cent. Farmers' and business class town of 2,200. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

MARRIAGE WHEEL. (7,672 feet). Star, Corinne Griffith. Not as good as "Classified" but done very well for me as Griffith is a favorite with my crowd. H. Tammen, Moon Theatre, Yankton, South Dakota.

MIGHTY LAK A ROSE.—(8 reels). Star, Dorothy Mackaill. This is a mighty fine picture, although a little old. Prints not in very good condition. This is a picture you need not be afraid of if you can get good prints. Can't see why First National will send out such prints as they certainly know they are liable to cause a fire. Tone, fair. Sunday, yes. Special, no. Appeal, one hundred per cent. General class town of 600. Admission 10-25, 15-35. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

ONE YEAR TO LIVE. (8,064 feet). Star, Aileen Pringle. Very good drama. Played one day. Tone, doubtful. Sunday and special, no. Fair appeal. Farmers' and business class town of 2,200. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

PACE THAT THRILLS. (6,911 feet). Star, Ben Lyon. Fair, but this giving the people how they fake the scenes is terrible and shouldn't be done. Tone, okay. Sunday, yes. Special, no. Fair appeal. Mixed class town of 2,800. Admission 10-20. Charles Martin, Family Theatre (300 seats), Mt. Morris, New York.

PAINTED PEOPLE. (5,700 feet). Star, Colleen Moore. Fine picture. Pleased one hundred percent. This girl is sure coming fast. Pictures like this help you build up your business. C. C. Golden, Missouri Theatre, LaBelle, Missouri.

SALLY. (8,635 feet). Star, Colleen Moore. Considered by all as Colleen's best. It probably is, people liked it very much, but refused to come out to see it. Receipts built up on second day, but fell below normal first day. Lost money with it. Tone, fair. Sunday and special, yes. Appeal, eighty per cent. All classes town of 2,900. Admission 10-25; specials, 15-30. A. E. Andrews, Opera House (486 seats), Emporium, Pennsylvania.

SANDRA. (7,905 feet). Star, Barbara LaMarr. A society drama. Tone, rather doubtful. Some beautiful settings. Good acting by leading man. Quite a few said they liked it. Sunday and special, no. Fair appeal. Farmers' and business class town of 2,200. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

SILENT WATCHER. (7,576 feet). Star cast. I thought this an excellent picture but much of my public disagreed with me. Business was not good and many did not like it. Tone, good. Sunday, yes. Special, no. Fair appeal. Better classes city of 14,000. Admission 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

SOUL FIRE. (8,262 feet). Star, Richard Barthelmess. Absolutely nothing to it. For God's sake why don't Dick wake up and snap out of it. He goes around with sad face all the time. Nobody liked it. Not even the janitor. Tone, questionable. Sunday and special, no. No appeal. General class town of 5,000. Admission 15-35. C. A. Anderson, Liberty Theatre, Kalispell, Montana.

SUNDOWN. (9,000 feet). Star cast. A very fine picture, done on a big scale. Various adverse reports resulted in our holding this to a one day run but it went over very well, indeed, and was sorry we had not run it two days. It will please most lovers of big, western drama. Tone, okay. Sunday, yes. High appeal. Better classes city of 14,000. Admission 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

WHITE MOTH. Star, Barbara LaMarr. A pretty picture and very entertaining. Rental too high. Tone and appeal, good. Sunday and special, yes. Farmers' and merchants' town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

WINDS OF CHANCE. Star cast. Fine type of Yukon Gold Rush story. Pleased well here. Tone, good. Sunday, yes. Farming class town of 5,000. Admission 10-30. H. Tammen, Moon Theatre (480 seats), Yankton, South Dakota.

WOMAN ON THE JURY. (7,231 feet). Star, Corinne Griffith. Very good story. Pleased the patrons. Rental too high. Tone and appeal, good. Sunday, yes. Above program schedule. Farmers and merchants town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

Fox

CYCLONE RIDER. (6,672 feet). Star cast.

This one pleased nearly ninety per cent, as it has action, suspense, plot, story and about all the essentials necessary to make entertainment for most any following. Tone and appeal, good. General class town of 1,200. Admission 15-25. E. N. Prescott, Prescott Circuit (250-700 seats), Union, Maine.

DANCERS. (6,656 feet). Star, George O'Brien. I don't know exactly what was the matter with this picture but somehow or other it didn't give universal satisfaction. To me it seemed too long and draggy. Tone, okay. Sunday, yes. Special, no. Fair appeal. All classes town of 3,000. Admission 25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

GOLD HEELS. (6,020 feet). Star, Robert Agnew. A good picture of the racetrack. Town of 3,500. Admission 15-25. E. C. Bays, Globe Theatre, Buena Vista, Virginia.

GREAT DIAMOND MYSTERY. (6,056 feet). Star, Shirley Mason. This is a plot drama and has fairly good acting but did not please as well as "That French Lady." Nevertheless, it is a good program picture. Tone and appeal, good. General class town of 1,200. Admission 15-25. E. N. Prescott, Prescott Circuit (250 seats), Union, Maine.

HEARTS AND SPURS. (5 reels). Star, Buck Jones. Another one of those good westerns with Charles Buck Jones as star. Good for a Saturday night crowd. Tone, good. Sunday and special, no. Appeal, ninety per cent. Town and country class town of 1,800. Admission 15-25. O. G. Odell, Odelphi Theatre, Hughesville, Pennsylvania.

HONOR AMONG MEN. Star, Edmund Lowe. This picture has its setting in rather ancient times and on this score did not please my patronage, although the acting was good. Tone, good. Appeal, poor. General class town of 1,200. Admission 15-25. E. N. Prescott, Prescott Circuit (250-700 seats), Union, Maine.

IRON HORSE. Star, George O'Brien. A good account of the building of our first trans-continental railway. Outside of that we could not see much to it. Not very entertaining but very educational. Lost money on it. Fox got it all. Tone and appeal, okay. Sunday, yes. Special, yes. General class town of 5,000. Admission 15-35. C. A. Anderson, Liberty Theatre, Kalispell, Montana.

IRON HORSE. Star, George O'Brien. Best big special picture Fox ever made. Draw all classes. H. W. Guinan, John Sexton Amusement Co., Cotton Valley, Louisiana.

LADIES TO BOARD. (6,112 feet). Star, Tom Mix. A splendid program picture. Some of the Mix fans may be disappointed, as after one reel they learn Tony and the West for Boston. However, we never screened Mix picture that brought as many laughs as this one. Rural class town of 700. Admission 10-25. W. C. Whiting, Opera House (250 seats), Whiting, Iowa.

LUCKY HORSESHOE. (5,000 feet). Star, Tom Mix. A picture for Mix patrons and where the genial "Tom" is liked over goes the picture with a bang. With some one else in the title role, oh dear. Billie Dove, a thing of beauty in this and Anne Pennington gets in and does a few "steps." All in all a picture that will please and get box office response. Also a very short picture, less than five reels, you who have a scheduled number of reels to show, look out for this. Program picture of thrills and comedy. Weather fine, attendance, ditto. Tourists and health seekers. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

PAINTED LADY. (6,938 feet). Star, George O'Brien. A very good picture whose box office value is killed by the title, fight in this is very good. Tone, questionable. Sunday and special, no. Appeal, eighty-five per cent. D. W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

THUNDER MOUNTAIN. Star cast. Another John Golden story that didn't do much for us. Rather a ruff tone. C. D. Buss, Strand Theatre, Easton, Pennsylvania.

TRAIL RIDER. (4,752 feet). Star, Buck Jones. A real western, let me tell you Buck is getting mighty good. Good comments. Tone, good. Sunday and special, no. Appeal, eighty per cent. Farmers and business class town of 2,200. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

BLANCHE SWEET
Who is appearing in "The Far Cry," a First National production.

Metro-Goldwyn

BEAUTY PRIZE. (5,759 feet). Star, Viola Dana. A breezy little picture in six reels, showing shots from the Atlantic City beauty pageant. Will be liked if billed as a program picture. Tone, good. Sunday, yes. Special, no. Appeal, eighty per cent. D. W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

LIGHTS OF OLD BROADWAY. Star cast. First costume picture I ever saw go over. One hundred per cent., wonderful, clean and entertaining. C. S. Martin, Martin Theatre, Villisca, Iowa.

LONG LIVE THE KING. (9,264 feet). Star, Jackie Coogan. I ran this on Thanksgiving Day to a record matinee attendance, mostly kids. For some reason my night attendance did not equal that of the matinee. Jackie surely has the kids with him. Some of the adults walked out. It is a good feature and deserved a better reception. Tone, good. Farm and mill class town of 1,000. Admission twenty-five cents. L. E. Parsons, Parson's Hall (325 seats), Marcellus, New York.

MERRY WIDOW. Star, Mae Murray. Very beautifully done. Acting of John Gilbert wonderful. Audience can't see Mae Murray. Title and paper drew splendid business. Tone and appeal, fair. Sunday, no. Special, yes. Neighborhood class town of 4,200. Admission 10-20. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

MIDSHIPMAN. (7,498 feet. Star, Ramon Novarro. Advertised title with three players and said that it was filmed at the U. S. Naval Academy and they came one hundred strong. Had a nice crowd, and were they pleased? I'll tell the world. Tone, okay. Sunday, yes. Almost a special. Excellent appeal. Mixed class town of 2,800. Admission 10-20. Charles Martin, Family Theatre (300 seats), Mt. Morris, New York.

NEVER THE TWAIN SHALL MEET. (8 reels). Star, Anita Stewart. A picture that might have been great, but fell down. You can do some business with it on the strength of the book, but careful how much you say in its favor. Weather fine. Pretty good attendance. A program picture, nothing more. Buy it at that rate. Tourists and health seekers. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

SEVEN CHANCES. (2,113 feet). Star, Buster Keaton. Buster scores in the first scenes, which are in technicolor, and from there on the story isn't just exactly hilariously funny. Some scenes are great, including the great rock slide, but the whole picture isn't a triumph. Tone, fair. Sunday and special, no. Appeal, ninety per cent. All classes town of 3,500. Admission 15-30. Henry W. Nauman, Moose Theatre (700 seats), Elizabethtown, Pennsylvania.

SO THIS IS MARRIAGE. (6,300 feet). Star cast. This was a big flop for us. We lost money on it two days. Only a few liked it. Tone, bad. Sunday and special, no. Very little appeal. All classes town of 1,000. Admission 10-30. G. H. Perry, Peoples' Theatre (250 seats), Cloverdale, California.

TOWER OF LIES. (6,849 feet). Star, Lon Chaney. Supported by lovely Norma Shearer. A very good attraction. Times are very quiet here so I didn't make a howl. No fault of picture. Rental high. Tone and appeal fair. Sunday, yes. Fair special. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

WHITE DESERT. (6,464 feet). Star cast. This pleased the audience immensely. Bought it at the right rental so didn't lose money like I do with fifty per cent. of the product nowadays. Tone, okay. Sunday and special, yes. Excellent appeal. Mixed class town of 2,800. Admission 10-20. Charles Martin, Family Theatre (300 seats), Mt. Morris, New York.

WINE OF YOUTH. Star cast. You'll have to step on this to get any money with it but it is a corking good picture that will stand a strong campaign. Tone, good. Sunday and special, yes. High appeal. Better classes city of 14,000. Admission 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

ZANDER, THE GREAT. (6,844 feet). Star, Marion Davies. A week offering that failed to please the star's friends. Tone, okay. Sunday, yes. Special, no. Poor appeal. Better classes city of 14,000. Admission 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

Paramount

ANY WOMAN. (5,963 feet). Star, Alice Terry. This is another "salter." No pulling power at all, and very little entertainment in it. They "crabbed" about it here. Tone, okay. Isn't worth showing any day, and we paid extra for it. No appeal. All classes town of 1,000. Admission 10-30. G. H. Perry, Peoples' Theatre (250 seats), Cloverdale California.

ANY WOMAN. (5,963 feet). Star, Alice Terry. A rather weak society story based on a girl forced to go to work when her father loses his money. Although Alice Terry is sweet and plays her part to perfection she cannot carry the action by herself. Just fair entertainment, too mild to be enjoyable in this flapper age. Tourist class town of 3,000. Admission 10-30. George W. Walther, Dixie Theatre, Kerrville, Texas.

ARGENTINE LOVE. (5,970 feet). Star, Bebe Daniels. Not much to this one. Did not draw for me and no favorable comments. Tone, good. Sunday, yes. Special, no. Poor appeal. Small town class and farmers town of 600. Admission 10-20, 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

A SON OF HIS FATHER. Star, Bessie Love. A good Western drama above the average. Good scenery and print. The story part only fair. Tone and appeal, good. Sunday, yes. Special, no. Rural class town of 700. Admission 10-25. W. C. Whiting, Opera House (250 seats), Whiting, Iowa.

A SON OF HIS FATHER. (6,925 feet). Star cast. This is an exceptionally good picture. All Harold Bell Wright's stories in pictures are good, and this is no exception. Book it and boost it. Tone, good. Sunday, yes. Appeal, ninety per cent. All classes town of 600. Admission 10-30. A. F. Schriever, Oneida Theatre (225 seats), Oneida, South Dakota.

COAST OF FOLLY. (7,000 feet). Star, Gloria Swanson. Not much to it. Unless glorious Gloria, as they call her, gets something worthwhile pretty soon she will be amongst the discarded ones. General class town of 5,000. Admission 15-35. C. A. Anderson, Liberty Theatre, Kalispell, Montana.

CODE OF THE WEST. (6,777 feet). Star cast. The poorest Zane Grey story to date. Not much to it. Buy it right and run it as a program picture. Tone, okay. Sunday, yes. Special, no. Appeal, no. General class town of 5,000. Admission 1-35. C. A. Anderson, Liberty Theatre, Kalispell, Montana.

CONFIDENCE MAN. (6,500 feet). Star, Thomas Meighan. Pleased everyone, as do all Meighan pictures here. Virginia Valli fair and Larry Wheat good in support. Some good comedy touches. Tone, good. Sunday and special, no. Appeal, ninety-five per cent. Farmers town of 110. Admission 10-25. M. B. Russell, Benton Theatre (120 seats), Benton City, Missouri.

CONTRABAND. Star cast. Give them this one in place of a cut and dried Western and your patrons will thank you. This picture has all the punch of a Western and more too. Tone and appeal, good. Working class city of 200,000. Admission 10-15-20. W. C. Budge, Comedy Theatre (275 seats), Jamaica, New York.

FORTY WINKS. (6,203 feet). Star cast. A humorous photoplay just chock full of amusing antics and as many as forty laughs. The villain steals the coast defense plans and the hero to save the brother of his sweetheart from court martial starts to find the culprit and after side splitting adventures recovers the papers. Raymond Griffith as Lord Chumley is in a class by himself, a real comedian. Viola Dana is clever as usual and Theodore Roberts with his famous cigar is with us again. Although brand comedy verging on the slapstick the picture nevertheless is a good one and will draw. Draw from tourist class town of 3,000. Admission 10-30. George W. Walther, Dixie Theatre (500 seats), Kerrville, Texas.

GOOSE HANGS HIGH. (6,186 feet). Star cast. Paramount has a special in this one. Boost it. Pleased one hundred per cent. Tone and appeal good. Sunday and special, you bet. General class town of 5,000. Admission 15-35. C. A. Anderson, Liberty Theatre, Kalispell, Montana.

HE'S A PRINCE. Star, Raymond Griffith. Just about broke even on this. I can hardly say about Griffith. I think he is fine but he rarely ever gets a laugh from my audience, and he has no drawing power whatsoever. Theatre (300 seats), Granbury, Texas.

KING ON MAIN STREET. Star, Adolph Menjou. Title failed to draw. Picture not half bad but Menjou is a wonderful actor and should be cast in a real story. Bessie Love does a neat and nifty Charleston. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

JACK HOXIE with both hands full, in Universal's Blue Streak Western, "Bustin' Thru."

KING ON MAIN STREET. (6,224 feet). Star, Adolphe Menjou. Very good production. Tone, good. Sunday, yes. Special, no. but above program schedule. Farmers and merchants town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

LIGHT OF WESTERN STARS. (6,650 feet). Star, Jack Holt. As good as all of Zane Grey's stories which means another one of the best produced western stories ever screened. Tone, okay. Sunday, yes. Special, no. Fine appeal. All classes town of 3,000. Admission 25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

LOVERS IN QUARANTINE. (6,570 feet). Star, Bebe Daniels. This is an entertaining comedy drama. I don't care much for it, but the crowd seemed to like it and that is more important. Tone, fair. Sunday and special, no. Universal class town of 3,200. Admission 10-20-30. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

MADAME SANS GENE. (9,904 feet). Star, Gloria Swanson. Did not think much of this one. Advertised the star and not the title but was surprised. Had a large audience who were well pleased and who praised this one. Tone, fair. Sunday, yes. Special, no. Appeal, eighty-five per cent. Mixed class town of 5,000. Admission 15-25. L. J. Morse, Palace Theatre (400 seats), Winnsboro, South Carolina.

Pathe

BLACK CYCLONE. (5,038 feet). Star, Rex, the horse. This is a very attractive picture and people like it. I hand it to the director on this. He has made a real picture out of an animal story. Pathe may worry about their short subjects but I am sure they will check up enough profit off of this feature to carry a lot of shorts. Special, yes. Universal appeal. Town of 3,200. Admission 10-20-30. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

BLACK CYCLONE. (5,038 feet). Star cast. An unusual picture, well done, displaying a great deal of directing, care and patience. A picture that should be thoroughly exploited, and that done—there is no reason why a fair sized profit should not be registered. Weather good, ditto the attendance, and with a clever lot of "fillers" you "tilt" your prices just a trifle. Tourists and health seekers. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

FRESHMAN. (6,683 feet). Star, Harold Lloyd. A good box office attraction. Also a winner. Terms unreasonable. Pathe wants too much on this one. Tone, good. Sunday and special, yes. Excellent appeal. Farmers and merchants town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

FRESHMAN. Star, Harold Lloyd. This picture is absolutely there, best thing Lloyd ever made and will make you plenty of money providing you buy it right, it's about a fifty-fifty proposition, and should be bought with this point in view. Tone, fair. Sunday and special, yes. Appeal, ninety-nine per-cent. All classes town of 2,900. Admission 10-25, specials, 15-30. A. E. Andrews, Opera House (486 seats), Emporium, Pennsylvania.

FRESHMAN. (6,833 feet). Star, Harold Lloyd. This is a rip snorter of a comedy. After footing up the damage to my theatre for four days showing and paying Pathe I looked around for my share but failed to find enough to get a hair cut, but I am learning. Tone, good. Sunday and special, yes. Appeal, one hundred per cent. Farmers and business class town of 2,000. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

HOT WATER. (6,000 feet). Star, Harold Lloyd. A real good Lloyd picture. Lloyd gets me good crowds. Everybody pleased. Don't be afraid to boost this one. Tone, good. Hardly suitable for Sunday. Special, no. Appeal, ninety per cent. Farming class town of 1,000. Admission 20-35. R. P. Monahan, Grantsville Theatre (250 seats), Grantsville, West Virginia.

Producers' Dist. Corp.

ANOTHER MAN'S WIFE. Star cast. A fair program picture that may get by and that is all that can be said for this six thousand feet of celluloid. Special, no. Appeal, fifty per cent. Admission 10-30. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

AWFUL TRUTH. (5,917 feet). Star, Agnes Ayres. A so so picture that leans very much to mediocrity, it is good enough in spots, for a discriminating audience never, if played buy it cheap, no box office draft. I had a great program of short stuff with it and gave it a lot of prominence in advertising, which held up this rather weak feature. Good weather, attendance fair. Tourists and health seekers. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

CHALK MARKS. (6,000 feet). Star cast. A pleasing picture of heart interest and

drama that brought favorable comments from my patrons. Love and appeal good. Second week town of 1,700. Admission 25-35. E. N. Prescott, Prescott Circuit (800-seat house). Coley, Maine.

CHARLEY'S AUNT (7 reels). Star cast. They have no need to report this picture except to say if you have not had it get it. Advertise it well and the people there and the picture will do the rest. Tone and Appeal good. Second week town of 1,700. Admission 10-25. W. U. White (150-seat house). Whiting, Iowa.

CHORUS LADY (7,000 feet). Star cast. A romantic drama of old Kentucky with a real thrilling ending for those who love and know good drama. Good patronage. Tone and appeal good. Second week town of 1,700. Admission 10-25. E. N. Prescott Circuit (850-seat house). Union, Maine.

LIFE WOMEN ALONE. Star cast. Good picture. Many good comments. Not enough attraction given to draw town lobby. Paper cannot be taken from best scenes in pictures, something to make flappers wonder. W. J. Wilke, Liberty Theatre, Graham, Texas.

ON THE THRESHOLD. Star cast. Would be all right for a church. Six reels of religion and a dying man asking our boy will to lead. Tone okay. Sunday and special, no. Very little appeal. Family and student class town of 4,000. Admission 10-25. R. J. Rolf, Star Theatre (667 seats), Decorah, Iowa.

United Artists

DON Q, SON OF ZORRO. Star, Douglas Fairbanks. The best picture Fairbanks ever made. Tone good. Sunday yes. Special yes. Appeal one hundred per cent. Conservative class city of 10,000. Admission 35-50-75. P. J. Adams, Auditorium Theatre, Concord, New Hampshire.

LITTLE ANNIE ROONEY. Star, Mary Pickford. As this came somewhat in mid-season, I passed it up but we have yet to hear, as it was drawing power here, over Sunday and second run. Good picture. Family and student class town of 4,000. Admission 10-25. R. J. Rolf, Star Theatre (667 seats), Decorah, Iowa.

NUT. Star, Douglas Fairbanks. Very ordinary program picture. Better get some good short stuff to go with it. C. C. Golden, Missouri Theatre, La Belle, Missouri.

TESS OF THE STORM COUNTRY. (10 reels). Star, Mary Pickford. A better than the last picture. Seems that we never played same picture close around. Mixed class town of 700. Admission 10-25. Jerry Wentz, White Theatre (300 seats), Adams, Massachusetts.

WAY DOWN EAST (12 reels). Star cast. About three years ago I played "Way Down East" to nearly a record house and that at twenty-five and fifty cents. Just played it again at my regular price. Although there were several church activities on the same night, I had a good attendance and made some money. It pulled in a lot of new faces. Tone good. Sunday and special yes. Mill and farming class town of 1,000. Admission twenty-five cents. L. E. Parsons, Parsons Hall (325 seats), Marcellus, New York.

Not only in America, where a host of readers profit by your good services, but abroad as well, these dependable tips are helping exhibitors to buck the conditions that work against full houses.

If you run a feature a week or if you show six or seven, send in tips.

Report—and include your short features too. The shorter subjects often save the show.

Whatever you report—REPORT NOW!

Universal

BIG TIMBER. Star, William Desmond. As the name implies this is a story of the lumber camp. A good story, good acting, good scenes. The whole show was from Universal International News. Star comedy "Ice Cold" and a two-reel western "The Best Man." It was a good show and the crowd went out happy. The best part, I had enough left to buy a steak for dinner next day. Tone, good. Special, no. Farm and mill class town of 1,000. Admission twenty-five cents. L. E. Parsons, Parsons Hall (325 seats), Marcellus, New York.

BUSTIN' THRU. Star, Jack Hoxie. This is an average western. Universal class town of 3,200. Admission 10-20-30. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

BUTTERFLY. (5,472 feet). Star cast. This is a mediocre production which pleased only a few. Tone, fair. Sunday and special, no. Appeal, sixty per cent. Small town class and farmers town of 450. Admission 10-35. Nelson & Olson, Rex Theatre (140 seats), Osnabrock, North Dakota.

CALGARY STAMPEDE. Star, Hoot Gibson. An excellent program offering by this likeable star. Attendance good, weather fair. Dave Seymour, Pastime Theatre, Beautiful Saranac Lake, New York.

CALL OF COURAGE. (4,061 feet). Star, Art Acord. Here is a star that is commencing to draw something since he went with Universal; this is his second one in the Blue Streak Western and it is a good one; has a wild, fighting dog and horse that sure gets even with the fans. Tone and appeal, good. Sunday, yes. Small town class town of 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

Independents

BLACK LIGHTNING. (State Right). Star, Thunder (dog) (6 reels). Thunder is one hundred per cent better than in "Silent Pal" in this one. Eddie Phillips good as the half wit. This makes a nice Saturday offering. Print new. Tone and appeal, good. Sunday and special no. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

BLACK LIGHTNING. (Independent Pict.) Star, Clara Bow. Fair dog picture, being new for this territory did not register as strong at the box office as, "Strongheart," or "Peter the Great," fair business for two days. All classes, town of 2,900. Admission 10-25, specials 15-50. A. E. Andrews, Opera House (486 seats), Emporium, Pennsylvania.

BOOMERANG. (State Right). Star, Anita Stewart. Only fair. Did not have audience appeal. Far fetched story that drew on account of the cast, but failed to please. Fair tone. Sunday, yes. Special, no. No appeal. Neighborhood class town of 4,200. Admission 10-20. W. E. Elkin, Temple Theatre (500 seats), Aberdeen, Mississippi.

CALL OF THE MATE. (Articlass). Star cast. The theme of this story has been done too many times to comment on it; only a fair program offering. Sunday and special, no. Appeal, seventy per cent. David W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

CRACKERJACK. (C. C. Burr). Star, Johnny Hines. I consider this to be a fair Johnny Hines picture, but no better than his others, for which they ask considerable more money. I paid too much for it, therefore, lost money. My advice is not to let them hook you for it. Tone, none. Sunday and special, no. Appeal, sixty-five per cent. All classes, town of 2,900. Admission 10-25, specials 15-50. A. E. Andrews, Opera House (486 seats), Emporium, Pennsylvania.

DANGER SIGNAL. (Columbia). Star, Jane Novak. Very good railroad picture. Better than the "Midnight Express." R. A. Preuss, Arvada Theatre, Arvada, Colorado.

MAKERS OF MEN. (Progress Pict.). Star, Kenneth McDonald. Boys, do you want a good war picture? It is worth running anywhere. J. McGowan as the top sergeant about carries off the honors for the picture. Will go good in any house. Good for three days. Tone, good. Sunday and specials, no. Appeal, ninety per cent. D. W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

THREE KEYS. (Banner). Star, Edith Roberts. (6 reels). This is a fine program picture and ought to take well with any audience. Prints in fine shape. The Banner series of pictures have all been good so far. Think every one was well pleased. Tone, fine. Sunday, yes. Special, no. Appeal, ninety per cent. General class, town of 600. Admission 10-25, 15-35. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

A Straight From the Shoulder Report

Fill In **Tear Out** **Send Along**

Fellow Exhibitors: Being an exhibitor myself, I appreciate what help comes from dependable picture tips, so I'm sending "Our Gang" the subjoined dope on the feature and surrounding program I've run. When Van sends me a report blank I'll send more tips. Here's the starter:

Title ..... Producer ..... Star .....

My report .....

.....

With it I ran (Short Subjects) ..... and .....

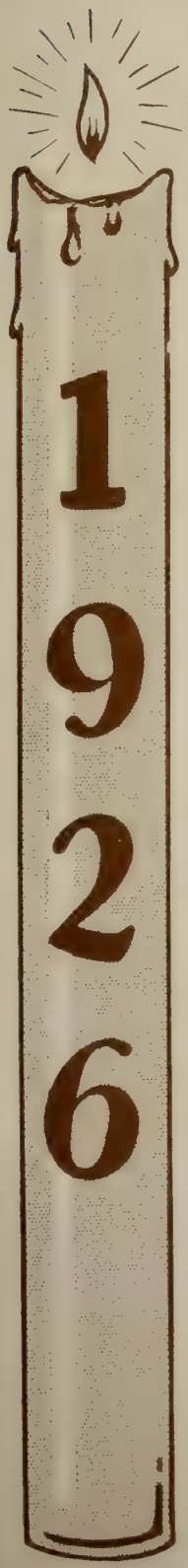
My tip on these is: .....

.....

My name ..... Theatre .....

City ..... State ..... Class I draw .....

Lighting Up the New Year

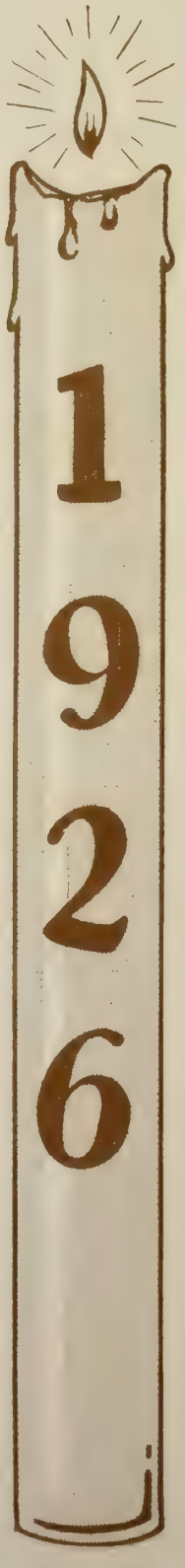


WITHIN this friendly section are the personalities who are your well wishers for 1926. Through these holiday pages of Moving Picture World they are sending you the wish that your business will be illuminated with the mellow light of success, and that throughout the coming year every prospect will be pleasing. We place their names here for you on this, the Roll of Good Cheer.

Thomas Meighan	Richard Dix
Harold Lloyd	Johnny Hines
Peggy Hopkins Joyce	Allene Ray
Colleen Moore	Blanche Sweet
D. W. Griffith	Marshall Neilan
Sidney Olcott	William S. Hart
Lowell Sherman	Betty Blythe
Niles Welch	Glenn Hunter
Jane Jennings	Antrim Short
Mildred Ryan	Buddy Roosevelt
Rolland W. Flander	Buffalo Bill, Jr.
F. Herrick Herrick	Gene (Fatty) Laymon
John L. McCutcheon	Burl Tuttle
James A. Fitzgerald	Agnes C. Johnston

United Studios

In the pages following you will find their messages. May their year and your year have as beacons the brilliant light of friendship and the kindly glow of prosperity.



Moving Picture
WORLD

To the Entire Motion Picture Industry

HAROLD LLOYD

Extends a Most Cordial Wish for
a Happy and Prosperous New Year

THOMAS MEIGHAN

extends Best Wishes for a
Prosperous New Year

Recent Thomas Meighan Paramount Productions

"OLD HOME WEEK" By George Ade

"THE MAN WHO FOUND HIMSELF" By Booth Tarkington

"IRISH LUCK"

Now in preparation:

"THE NEW KLONDIKE"
A Florida comedy by Ring Lardner

PEGGY HOPKINS JOYCE

IN

"THE SKYROCKET"

C. C. BURR presents

JOHNNY HINES

First National's Comedy King in

"THE LIVE WIRE"
"RAINBOW RILEY"
"THE BROWN DERBY"

Best Wishes For Success
in the New Year
Sincerely
Allene Ray.

To my Exhibitor Friends:

MAY THE NEW YEAR
BRING YOU HAPPINESS
AND MAY MY NEW
FIRST NATIONAL
PRODUCTION

"IRENE"

HELP IN GIVING YOU
THAT HAPPINESS!

COLLEEN MOORE

NILES WELCH

The Season's Greetings

from

BLANCHE SWEET

and

MARSHALL NEILAN

MARSHALL NEILAN STUDIOS,
1845 Glendale Blvd.
LOS ANGELES, CALIF.

Why

more than a BILLION
people have paid
to see the films by

D. W. GRIFFITH

"D. W. Griffith is a genuine master."

THE LONDON SPHERE

"Griffith far outdistances all rivals. This genius is a wizard of humanities."

LONDON DAILY EXPRESS

LOWELL SHERMAN

Management of
A. H. WOODS

ROLLAND WILCOX FLANDER

JUVENILE

"BLUEBEARD'S SEVEN WIVES"
First National

"CASEY OF THE COAST GUARD"
Pathe

"PINCH HITTER"
Associated Exhibitors

"THE HALF WAY GIRL"
First National

"THE INVENTORS"
A George McCutcheon Production

F. Herrick Herrick

Director

1925

"Fragments of Life"
"The Bargain"
"Crooked"
"Valiant Skipper"
"It Might Happen to You"
"The Invention"
"Keep it Up"

JAMES A. FITZGERALD

Director
OF THE
J. A. FITZGERALD PRODUCTIONS

H. C. WITWER'S
AMERICAN MAGAZINE STORY

"THE WIVES OF THE PROPHET"
BY
OPIE READ

SIDNEY OLCOTT

Greetings All!

OPENING 1926 WITH INSPIRATION PICTURES, INC.

Starring

RICHARD BARTHELMESS

ANTRIM SHORT

Recent Releases

"MARRIED" "PINCH HITTER" "SCARLET SAINT"
"CLOD HOPPER" "WILD FIRE"

1956 Franklin Circle,
Hollywood, Calif.

JANE JENNINGS

Bernarr Macfadden Prod. Directed by Hugh Dierker.

"BROKEN HOMES"

"FALSE PRIDE"

"THE JOKE"

Famous Players. Herbert Brenon, Director.

SONG AND DANCE MAN

James A. Fitzgerald Prod.

"WIVES OF THE PROPHET"

Major Maurice Campbell.

"SELF DEFENSE"

JOHN L. McCUTCHEON

Director

LESTER F. SCOTT, JR.

presents

BUDDY ROOSEVELT

LESTER F. SCOTT, JR.

presents

BUFFALO BILL, Jr.

Distributed by
WEISS BROS.
ARTCLASS PICTURES CORP.
1540 BROADWAY, NEW YORK

GENE LAYMON

OFFERING THE
GENE (FATTY) LAYMON
AND
CHARLES DORETY
COMEDIES
THRU
TENNEK FILM CORP.

MILDRED RYAN

"THE LIVE WIRE"
First National Production

"THE BROADWAY BOOB"
Associated Exhibitors Production

"THEN CAME THE WOMAN"
David Hartford Production

Season's Greetings

GLENN HUNTER

Greetings of the Season

Cordially

RICHARD DIX

"THE LUCKY DEVIL"

"THE VANISHING AMERICAN"

"WOMANHANDLED"

BETTY BLYTHE

RETURNING TO AMERICA AFTER SUCCESSFUL CONTINENTAL PRODUCTIONS

"Chu Chin Chow"

"Southern Love"

SIR RIDER HAGGARD'S

"She"

AND THE GREATEST FRENCH PRODUCTION OF RECENT YEARS

PIERRE BENOIT'S

"Jacob's Well"

ALSO MAGNIFICENT STAGE SUCCESS

London Coliseum Theatre

ADDRESS HOLLYWOOD ATHLETIC CLUB, Hollywood, California

BILL HART

Wishes all the Folks—

A Happy New Year

CURRENT PICTURE

"TUMBLEWEEDS"

COMING

"A Lighter of Flames"

WILLIAM S. HART PRODUCTIONS

Released by

UNITED ARTISTS CORPORATION

Ain't We Great!!

THE United Studios is the best organized and the best managed Motion Picture Studio in the world, and the following Producers and Artists prove it by producing their pictures there:

PRODUCERS AND ARTISTS:

Edwin Carewe	Harry Langdon	June Mathis	Joseph M. Schenck
First National Productions	Sol Lesser	J. E. McCormick	Norma Talmadge
Samuel Goldwyn	M. C. Levee	Colleen Moore	Constance Talmadge
Corinne Griffith	Frank Lloyd	Sam Rork	Rudolph Valentino

UNITED STUDIOS, INC.

5341 Melrose Ave., Hollywood, California

M. C. LEVEE, *President*

Season's Greetings

From

AGNES CHRISTINE JOHNSTON

BURL R. TUTTLE

Originals—adaptions—continuities

1925 Scripts

"THE CODE OF THE PONY EXPRESS"..Mayer
"THE SON OF CAIN".....Bracken-Lewis
"HEARTLESS HUSBANDS".....Maddox
"ENEMIES OF YOUTH"....Olympic Productions
"THE THOROUGHBRED"....Irving Productions
"ONE GLORIOUS DAY".....Winkler
"NO SALE" .....Cinemagraph

Now writing the adaptation and scenario for "The News Buster" for F. O. B.

Just placed under contract for 48 original comedies for Cinemagraph Productions.

Under personal management of Andrew Arbuckle
6720 Sunset Blvd.
Hollywood, Calif.

The Fullest!

Nineteen Twenty-six Will Be the Greatest of All Years for the Moving Picture Industry. We Wish to All Our Friends Nothing Less Than the Fullest Participation in and Fullest Share of the Success of the Motion Picture Throughout the Coming Year.

Moving Picture
WORLD

Along Exchange Row

With the Men Who Sell the Pictures

Buffalo

Fred M. Zimmerman, manager of the Producers Distributing Corporation office, got some Christmas present. Nothing less than a hunting lodge in the wilds of Canada and Mrs. Zimmerman was the donor. But we doubt if Fred will make use of it until the weather gets away from that 20 below zero mark which is the rule in the land where the lodge is located.

Max Roth was in town from the Fox home office this week, making his headquarters at the local exchange. Bill Rowell of the Fox sales staff has been home ill but is now O. K. once more. R. Gross, formerly of Cuba, is now covering the Southern Tier for Fox.

Charlie Johnston has resigned from the Freedom Film Corporation sales force to join the Universal staff, succeeding Bobby Murphy as city feature salesman. George Schaefer succeeds George Moser as city short subject representative. Mr. Moser has gone with First National in Albany. Manager Charlie Goodwin has engaged Harry Levvy, former Associated Exhibitor's manager, as "U" salesman in Rochester.

Richard C. Fox, manager of the Vital Exchange, has returned from the New York convention all pepped up over the new product. Dick is planning to hold weekly previews in the Vital office to which exhibitors will be invited.

G. Emerson Dickman, salesman de luxe on the main line for Fox, and his special deputy, Carl Fahrenholz, who books by day and sells 'em by night, are bringing in new business every day in large amounts. Both expect a big bonus soon. Expect, we said.

Syd Sampson of Bond Photoplays, has a new convenience on his tractor. He carries trolley wheels on the side of the bus so that he can make short cuts cross country on the tracks when he comes in from the Southern Tier or Rochester. It also save tires.

George Canty, for the past year or so booker at the Pathe office, has been appointed Syracuse sales representative. Louis Shindler, who has been acting as cashier for several years, has been named booker.

Harry E. Lotz, former Associated Exhibitors district manager, is expected to announce his new connection in a few days. Harry was in town the past week visiting friends along Film Row.

Richard C. Fox, district manager for Vital, has appointed Nathan Cohen a member of the Albany sales force. Frank C. Moynihan, manager of the Albany Vital office and his assistant, Frank C. Young, were in town for the holidays. Mr. Fox announces that both the Albany and Buffalo offices have gone over the top in the drive for new business.

The Film Board of Trade has completed all arrangements for the Movie Ball to be given in the large ballroom of the Hotel Statler on the evening of January 4. Thousands of tickets have been sold and it is expected that a record breaking crowd will be on hand for the event, including exhibitors from all parts of western New York.

Fat bonus checks were in the hands of several of the salesmen along Film Row this week, rewarded for excellent sales showings during the past twelve months.

Hub Taylor, Pathe salesman, is negotiating with Amundsen, the explorer, for some Eskimo outfits to wear while calling on exhibitors in the Southern Tier where the thermometer is registering shameless figures these days. Twenty below is the average, says Hub.

Ohio

The genial Bill Danziger, who has been doing exploitation work for Famous Players in Cincinnati district, has been transferred to Chicago.

Warner exchange in Cleveland is now under office management of Fred Scheuerman. Daniel Phillips, who was booker in the same office, has resigned.

St. Louis

Wanted:—One vest. Apply Bill Shalet, manager, United Artists Exchange, Cincinnati, O. In short, on December 3 Bill became the very, very proud papa of an 8-pound boy. And if you have ever been in a similar fix you know what it does to vest buttons. The baby and mother are doing nicely. Shalet formerly managed the local United Artists branch. St. Louis sends congratulations to the happy trio.

Reports are that that Eddie Alperson's boy is getting to be some bicycle rider. Alperson manages the Warner Brothers' branch here. His hopeful is but 7 months. However, you all know what a wonder Eddie is. Nuf sed.

The son of C. E. Penrod, division manager for F. B. O., had a very narrow escape from very serious injuries when struck by an automobile in Indianapolis, Ind., last week. Fortunately the plucky lad escaped with minor cuts and bruises. He is 6 years old.

C. D Hill, manager of this district for F. B. O., leaves early in January to attend a sales conference on the Pacific Coast. Hill's district is leading the national sales contest and he is hopeful of maintaining the winning pace until the finishing wire is reached. It will take some thoroughbred to grab first honors from him and his branch managers.

"Buns" Derby, formerly on the sales staff of the local F. B. O. office, is now manager of William Goldman's Kingsland Theatre on Gravios avenue. John Walsh, city salesman, has added Derby's territory to his own.

C. F. Charack has succeeded Maurice Davis as "U" exploiteer in this territory. Davis has taken charge of the publicity department of Loew's State Theatre, St. Louis. Charack comes from Portland, Ore., and has been with Universal for four years. His most recent assignment was with the Columbia Theatre, a Universal house in Portland.

Barney Rosenthal, president of Columbia Pictures, forecasts that 1926 will be the most successful year for the local independents. He says there is every indication that it will be the biggest year for Columbia Pictures notwithstanding his office shattered its previous marks in 1925. He states that the class of pictures to be released and the advanced bookings already obtained is responsible for his confidence.

San Francisco

Oscar Kantner, for some time director of exploitation for Famous Players-Lasky at the San Francisco, Cal., exchange, has left for New York, where he will head the exploitation department. A farewell party, with which the annual Christmas party was combined, was tendered him just before his departure He has been succeeded at the San Francisco office by G. F. Sullivan, formerly of the sales staff.

The offices of the Producers Distributing Corp. at Golden Gate avenue and Leavenworth street, was the bright spot on San Francisco's Film Row during the Christmas holidays, an illuminated tree, scintillating with P. D. C. stars making it a center of attraction.

Harry Schmidt, well known in local film circles, and connected with the industry since the old days of the General Film Company, has been made head booker at the San Francisco office of the Pathe Exchange.

Fred Voight, for years manager of the San Francisco Metro exchange, has been made manager of Associated Exhibitors here, succeeding R. S. Stackhouse, who has been transferred to Seattle.

The Mutual Independent Exchange, opened recently at 281 Turk street, with C. C. Thompson in charge, is off to a good start and an addition to the sales staff has been made in the person of William Bernard.

L. J. Schlaifer, division manager for Universal, is the proud possessor of a fine watch, the gift of branch managers in the Western district.

Carl Kreuger, formerly of Seattle, has been added to the staff of the poster department of the San Francisco Universal exchange.

Louis Hutt, cameraman attached to the Pathe Exchange, San Francisco, has returned from an extended stay at Salt Lake City, where he has been doing some special assignment work.

Pittsburgh

Samuel N. Wheeler is the new manager of the Federated Film Exchange Company, Pittsburgh, operated by the Standard Film Service Company of Cleveland. Sam succeeds A. M. Goodman, who returns to his old home town, Detroit, where he will manage the Standard branch in that city. The new manager has been city salesman for Federated for the past two and a half years, and will be succeeded by David Kimmelman, former West Virginia representative.

Harry Scott, general sales manager for Pathe, was a recent visitor to the local branch.

John Davis, who has been both exchangeman and exhibitor, and one of the local industry's most popular members, has turned to a new field, closely allied to the industry. John has purchased a half interest in Reuben Soltz' Theatre Lobby Display Company, Inc.

Clarion, Pa., is the last place you would look for a moving picture men's convention, and yet the other night at one time there was Lynch of Metro; McHugh, of P. D. C.; Gould of Pathe; Frankel, of Warner's and "Bill" Robson of Paramount, all there the same night; to say nothing of McCawley, who formerly had a theatre at Apollo, and now has the Frederick Music Store.

Moe Koppelman, assistant manager of the Standard-Federated exchange, is spending a two-week vacation over the holidays in New York City.

"Bob" Lynch, for years a M. G. M. salesman here, has resigned, and says he will take a short rest before accepting either one of five positions that have already been offered him.

H. G. Bodkin has just been added to the sales force of the M. G. M. office. Mr. Bodkin comes here from the Philadelphia office of the same company.

Don Velde, accessories sales manager at the Paramount exchange, is spending the holidays at his old home in Chicago.

Selling the Picture to the Public

This Department Was Established September 23, 1911 by its Present Editor

Epes Winthrop Sargent

Editorial Is a Unique Advertisement For Ten Commandments in Eldorado, Ill.

ONE of the outstanding exploitation stunts of 1925 is contributed by Steve M. Farrar, of the Orpheum theatre, Eldorado, Ill. Just how much Steve himself had to do with the preparation of the stunt we cannot say, but Steve was doing big things before most theatres had discovered the value of exploitation, and he probably was what the lawyers would call an accessory before the fact.

The stunt is in the form of the only editorial in the Eldorado Daily News for November 25, and is suggestive of the writings in M. Quad's mythical Arizona Kicker of twenty years ago. It is headed with six lines of twelve point bold face and the rest runs in ten point double leaded. Dr. Latham is the local political boss and form Mayor. The editorial runs:

Here's An Invitation and An Opportunity For Doc Latham To Get Right: He Should Go See the Ten Commandments, The Motion Picture, At the Expense of the Daily News.

The whole object and purpose of the establishment of the Daily News was to make Eldorado a better place in which to live. Once in a while we are fortunate in securing an ally who goes a long way to help us and we take courage in the knowledge that others view of the rottenness and crookedness in Eldorado as we see it.

And right here at hand—today and tonight—there is an opportunity for some people to see themselves as others see them and as they really are. This opportunity may never come again and we advise everyone to go to see the Ten Commandments, a motion picture.

The scenes showing the slavery indulged in by Egyptians at the expense of the Israelites may be compared to the poor coal miners in Eldorado who have had to pay their taxes several times over in order to keep their little home.

As they toil along drawing the heavy load under the whip of the master it makes us think of those poor devils who are still sweating under the lash because an administration of the city government was so mismanaged that it will be years and years if not generations before the city will be out of debt.

A few examples:

The City Hall Bonds.

The expense of operating the water department.

The money paid out for concrete blocks.

The money paid out for blue vitriol.

The illegal water mains.

The dozens and dozens of extra policemen at so much per.

Etc., etc.

And because we believe that everybody should see the benefit of living right and clean and because we are interested in the future welfare of Eldorado we respectfully submit the following:

His Private Coupon

And at the tail of the editorial is printed a coupon which is reproduced here and which we think is the final touch to one of the most amazing stunts on record.

> **COUPON.**
>
> This coupon will admit Dr. Sam W. Latham to the "Ten Commandments" tonight only, Wednesday, November 25, 1925. (Payment guaranteed by the Daily News)

If you can beat this, shoot it in please,

How London Sold The Iron Horse

For some reason The Iron Horse was put over on its initial English run at the Capitol theatre, London, with stress on the character of "Judge" Haller in the play, the chief stunt being the use of eighteen men dressed in that character.

These men, in pairs and in a body, fairly infested London. They walked down the street in a group, they rode in busses and trams and in the underground, and always they were engrossed in a herald on the outside of which was big type lettering for the play and house. They paid no attention to the interest they aroused, which made the stunt all the stronger.

Judge a Big Man

In Shaftsbury Avenue a special location was obtained for a cutout figure of the Judge in heroic size, the board being 17 by 30 feet. It carried frequently changed copy such as "I say, you must see The Iron Horse."

As the avenue is much used in the evening, the sign was floodlighted at night.

The figure also was used to illustrate scatter ads in the London and general newspapers, and two of the largest costume balls; one at historic Covent Garden, were invaded by impersonators of the Judge and a girl in crinoline. The man carried publicity on the production.

A drive was made on the sixpenny version of the book, and an immense banner was hung from the Fox offices.

Football games were bannered, and every effort made through the more conventional channels, for the London engagement was to help put over the picture for its later runs in the provinces.

A Fox Release

TWO OF THE STUNTS WHICH BROUGHT LONDONERS FLOCKING TO SEE THE IRON HORSE

In addition to the usual sandwich men, eighteen men were dressed as "Judge" Haller in the play and sent about town, reading a special herald on The Iron Horse. They rode on trains and trams and busses. and paraded the streets, sometimes in pairs and trios, and again in mass formation. The other picture shows the banner used at the Fox exchange.

Matinees for Bobbed and Bobless Help Warner's

Played Hair Bobs for Bobbed Hair

Naturally bobbed heads go well with Warner's Bobbed Hair, but the trick is to be different. Anyone can give a matinee to bobbed hair girls, but Ned Edris, of the Blue Mouse Theatre, Tacoma, Wash., required that his guests be not only bobbed but either grey or white haired.

He was a bit surprised at the number who accepted the invitation, for he had not realized that elderly women were given to bobs, but the more they came the better the stunt went over and the News-Tribune, which had sponsored the stunt, got plenty of material for a good story.

Each woman was asked to leave her name, address and birth date in an envelope when she applied for seats. The reason for this was not stated in advance, but following the matinee the newspaper announced that Edris had mailed a three month pass for two loge seats to the oldest and the youngest of his guests. The names of the winners were announced, but not the ages.

Another stunt was the visit of a family of five generations, all unbobbed. They were introduced to the audience and the paper made much of this feature.

Ever Try This?

Here's a stunt that should be made permanent. Walter G. League, of the Strand Theatre, Memphis, received such a fine cooperation from the book dealers on The Son of His Father that he decided to reciprocate.

He had a large compo board made for the lobby. One of the open pages carried extracts from the story. The other page listed the dealers from whom the book might be purchased. It's worth trying.

Production Hints from Edward L. Hyman

Managing Director, Mark Strand Theatre, Brooklyn

Christmas week program was made up of 4 film subjects and 3 musical presentations. This lineup had plenty of Christmas stuff in it, making the show one that was not only timely but unusually entertaining. The length of the whole performance was 1 hour and 54 minutes, of which time the films required 1 hour and 31 minutes. This left 23 minutes for the musical numbers. Thomas Meighan in "Irish Luck" as the feature picture, ran 1 hour and 14 minutes.

Beginning each show was an especially made holiday greeting to patrons, filmed by James A. Fitzpatrick who made the Music Master series. The film, 3 minutes long, started off with the hope that Santa Claus would make Christmas merry for the patrons and that the theatre resolved to do its utmost in providing the best entertainment for the New Year. There was a Christmas tree on each side of the stage, trimmed and lighted during the interlude to the picture.

The Mark Strand Carolers sang a group of Christmas carols including "Oh Come All Ye Faithful" by mixed quartet; "O Holy Night" by soprano; "No Candle Was There" by baritone, and "Holy Night, Silent Night" by mixed quartet. The setting for this incident represented the exterior of a church with a large colored window as the centerpiece. The singers stood up stage in front of grill gate which opened into the churchyard. A dancer posed as the madonna stood on a pedestal to one side lighted from overhead by a steel blue baby spot. Lights for the scene included deep blue open box lamps, light blue overhead spots and violet floods. The time of this incident was 7 minutes.

Five minutes was given over to the Kelly Color "Ectotypes," a novelty reel which proved well worth the time.

"The Night Before Christmas," taking up 4 minutes, was a dance pantomime with Santa Claus and 12 Gus Edward Kids. The scene was a child's nursery with animal pictures painted on the drop and a fireplace effect given by a transparency. A large four poster bed was built and set center stage. The dancers at opening came on dressed in pajamas ready for bed and carried electric candles. After they had all jumped into bed, Santa Claus made his appeaance. The incident was exclusively dancing and pantomime.

Following the Mark Strand Topical Review came the atmospheric prologue to "Irish Luck." The setting for this was a painted leg drop and back drop of a Scotch moor. The lighting consisted chiefly of straw color open box lamps lighting the drops all around. Overhead and side spots were of straw with front lights including purple borders and 2 magneta floods from the projection room. In the prologue there were 4 principals and 4 dancers. The sequence of the number ran as follows: "The Rocky Road to Dublin," by soprano; "Mickey's Advice," baritone; an Irish dance by dancers; "Ireland Is Heaven To Me" by tenor; "Danny Boy," contralto; "'Tis a Great Day Tonight For the Irish," Ensemble.

Eighteen Barrels

At a potato matinee given by the Fulton theatre, Jersey City, Fred S. Mertens and Arnold S. Rittenberg, his publicity man, collected eighteen barrels of potatoes, which were given to the Salvation Army, the Hebrew Orphan Asylum and the Society of St. Vincent de Paul of the Roman Catholic Church of that name. All of the Jersey City papers gave elaborate space and the New Jersey editions of several New York City papers also gave mention.

The Potato Matinee, which was first given publicity in this department about twelve years ago, is one of the best Thanksgiving and Christmas stunts in the catalogue. It pulled 12,000 youngsters to the Fulton and three shows were necessary to take care of the crowd. No immediate money in the stunt, but invaluable year round good will.

A Fox Release

THE LUCKY HORSESHOE IS A HANDY TITLE TO EXPLOIT, SEE WHAT PORTLAND DID

The Majestic Theatre, Portland, Oregon, not only played up the horseshoes in the lobby, but found it easy to get windows with the good luck emblem, the cut showing a tie in a display of special candies bearing the title of the Tom Mix play. It does not always pay to distort a title for exploitation, but when the title fits, it's like that much extra money.

Walking Locomotive is an Iron Horse Novelty

A Universal Release

A GOOD IDEA IN BILLBOARDS FROM LOS ANGELES

This shows the boards dressed for The Phantom of the Opera at Grauman's Rialto Theatre. They are far more sightly than the straight boarding and if you command permanent locations they are well worth the trouble of dressing up.

Walking Locomotive Is a New Departure

So many Fords have been converted into locomotives for The Iron Horse that we have put locomotive pictures on the "ain't" list and shall use no more until the press department sends over a photograph of a locomotive, perambulator that can walk on its hands and speak French.

A. N. Gonsoir, of the Virginia theatre, Champaign, Ill., came pretty close to the specifications when he put out a locomotive that could speak French. He used a two-man-power miniature that was carried about the streets on the shoulders of the bearers. One boy housed his head in the funnel and the other occupied the steam dome. The four-legged locomotive was a compelling stunt.

Showed a Collection

The University of Illinois is located at Champaign and the School of Engineering has what is said to be one of the finest collections of pictures of locomotives extant. The entire collection was borrowed for a lobby display and was shown for two full weeks.

All ushers announced the coming of The Iron Horse the week before the event as they seated each patron and a special screening was given for the faculty of the university.

Two afternoons there were no sessions at the public schools, the pupils being marched to the theatre by classes, and the Boy Scouts were worked overtime, while a special discount of ten cents was made through tickets distributed to all railroad men and 30,000 rebate tickets, each good for five cents, were wrapped in the output of a local bakery, but only one coupon would be accepted on each ticket.

Outside of this there was the usual posting and newspaper work, and the business went up like a thermometer on a hot day.

Newspaper Helped The Last Edition

Appreciating the newspaper angle in The Last Edition, Adna Avrey, of the Capitol Theatre, Oklahoma City, permitted the News to give a special morning showing for the children.

The newspaper, of course, put the picture over to the general public in putting it over to the children, and the endorsement of the local school board was more than a little helpful. But the big angle was the constant talk of the children in their homes and elsewhere.

But Mr. Avery killed two birds with one stone when he got the newspaper to print the back of its passes with an advertisement of Hell's Highroad, the following attraction. This was equivalent to the distribution of 6,000 throwaway cards, and cost nothing. Each child attending the matinee was also given a herald on the Highroad

Helping Chaplin

Guy Kenimer broke all regular price records with The Gold Rush at the Arcade Theatre, Jacksonville, Fla.

One of the best stunts was a shadow box in the lobby showing the interior of the cabin with a winter landscape seen through the window. There was a fire in the stove, produced with a light bulb and red tinsel that gave a suggestion of coziness to the set. This shadow box has become virtually a fixture in the Arcade lobby so useful has it proven.

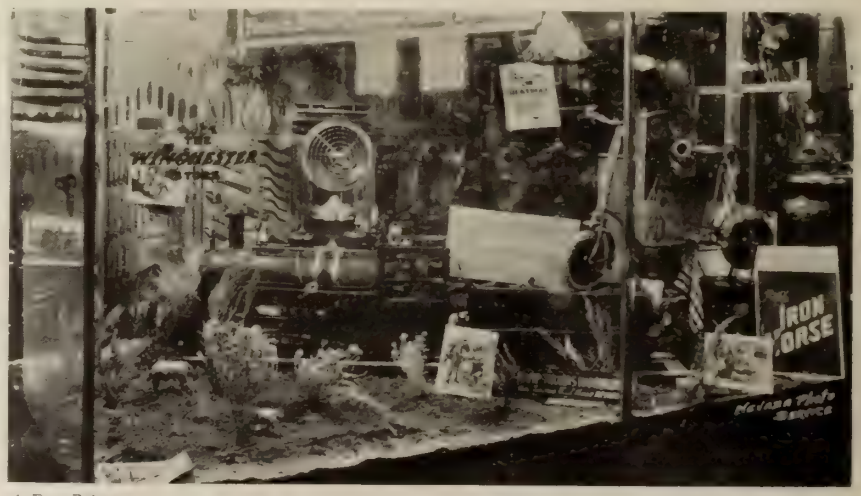
Kenimer also used a truck perambulator and a Chaplin impersonator.

Waltz Contests Are Help to The Widow

This is the day of the Charleston Contest, but for that very reason a waltz contest is a novelty, and it has worked in a number of towns for The Merry Widow.

The Liberty theatre, Terre Haute, Ind., made a clean-up with a good campaign in which the idea was laid off to the leading dance palace, The Trianon. The waltz from the operetta was used as the music throughout the contest and two music stores and three phonograph shops hooked to the music.

Where the stunt is well handled, with eliminations and finals, the idea can be used for a week with constantly increasing interest.



A Fox Release

TELLING RENO, NEVADA, ALL ABOUT THE IRON HORSE

The basis of this window in a hardware store is a large model of a locomotive with grass mats and sage brush, with a backing of heaters and other hardware. The photograph does not show the display very clearly. Done by the Wigwam Theatre.

A Forty-five Foot Chaplin Had Animated Legs

Put a Real Kick In This Chaplin

Most managers would feel that they had done their full duty by a picture when they built a 45 foot marquise figure. That didn't content Bruce Fowler and publicity director Charles Raymond, of the Royal theatre, Kansas City.

A United Artists Release

CHAPLIN WITH A KICK.

They made a cutout of Chaplin and jointed his legs and arms, then hooked up a motor to give motion to these members. His coat carried announcement of The Gold Rush. It reached out and grabbed the crowds.

There was an unsually well-done Alaskan scene in a store window with a wax Chaplin and three sixty-five foot bulletins were used for the first time.

A Universal Release

A TEASER PERAMBULATOR USED IN MILWAUKEE FOR WHERE WAS I?

Nothing on this oddly designed car suggested the Alhambra Theatre, and that was where interest was made. People wanted to know what it was all about, and since they naturally suspected the pictures, they kept watching for the advertisement.

Roofed the Phantom

Street men impersonating the Phantom of the Opera are common, but the Ritz Theatre, Niagara Falls, made it a different stunt. The Phantom is mysterious, so instead of strutting the streets he made unexpected appearances on roofs and balconies, in windows and wherever else you would not expect to see him. A plant in the street directed attention to his appearances to make sure he would not be overlooked. He just stopped and gazed and everyone in sight followed his example.

Freshman Records Helped by a Lloyd

George A. Rea broke the attendance and box receipts of the Grand Theatre, Columbus, Ga., with The Freshman, partly through tying to a local football game but more through the use of a perambulator made up as Lloyd and dressed in football togs.

The picture opened the day following the Georgia-Auburn game, and the man rode a decorated car in the college parade before the game and also attended the game, clowning the crowd.

A large banner was placed on the local playground and two more were erected in private yards by permission of the owners. The lobby was decorated with pennants of the opposing teams and with the Lloyd pennants and all lobby and marquise lights were changed to the colors of the two colleges.

He fairly plastered the windows of a music store featuring the plugger song.

A Metro-Goldwyn Release

A SPLENDID FLASH ON THE UNHOLY THREE

Playing up the sideshow background, George W. Bailey, of the Royal Theatre, Wilmington, N. C., put out a set of paintings including those of the trio in the Metro-Goldwyn drama. It had the natives anchored to the sidewalk before they went inside.

Made Appeal

Never The Twain Shall Meet has been a cleanup all through the South, but its success is not geographical. Now that the cold weather has set in, the tropical lobby is working wonders in the northern tier. Rockland, Maine, came almost in a body when the Park theatre draped its lobby in green stuff to suggest tropical foliage.

Army Helped

A notable stunt was worked on The Fool at the Alamo Theatre, Louisville. Church cooperation has not been unusual on this picture, but in Louisville the Salvation Army got behind the picture and put out 10,000 heralds at their various meetings in addition to talking the picture up.

George E. Carpenter Had Novel Stunts for Road

A Producers Distributing Release

TRAVELERS DOWN THE ROAD FROM YESTERDAY AT SALT LAKE

George E. Carpenter, of the Paramount Empress, was host to all residents over seventy, including one of the original Mormon pioneers. The frame shows the telegrams from the players. Only a few of the 1,190 guests are shown in the picture.

Road to Yesterday Was Well Traveled

George Editor Carpenter, of the Paramount-Empress Theatre, Salt Lake City, got the world premiere of The Road to Yesterday, beating Los Angeles by six days and New York by nearly a month.

Figuring that the road to yesterday was the trail into pioneer days, he offered a special matinee to all residents who were over seventy years of age. An audience of about 1,100 responded. Red ribbon favors were worn by those under eighty, blue by those under ninety, and white by those over ninety.

Included in the company were one of the original Mormon pioneers of 1847, about 25 survivors of the old Mormon handcart companies and 162 who had come into the state by ox-team in advance of the railroad.

The Governor sent a delegate to convey his respects and the Mayor was there in person. A short program preceded the picture opening, with a prayer by the old pioneer and including the singing of a number of the songs used by the old timers to cheer their toilsome journeys seventy-five years ago. It made for a wonderful publicity story that hooked directly to the title.

A number of the original costumes were shipped to Carpenter who used them for a window display, reserving two to be worn by students at the Utah-Denver football game. In the window disply the costumes of the romance interlude were contrasted with the present day models.

Sells Serials by a School Appeal

Andrew Sharick, Universal exploiteer around Cleveland, sells his company's serials through appeal to the school children through their schools.

In Delphos, Ohio, for example, he got excellent results through letters sent the teachers emphasizing the educational value of the U serials, and bearing down on the Adventure Club he was launching in connection with The Fighting Ranger.

There was enough argument to convince the teachers and when the youngsters took home "teacher says——" the mothers capitulated.

A new stunt was a special matinee staged in advance of the first chapter, at which Sharick explained to the children the idea of the Adventure Club. The house was crowded, and as they filed out each child turned in a coupon giving his name, age and address in return for the Ranger book.

This gave an excellent mailing list for future serials, these coupons being supplemented by a newspaper advertisement carrying a similar coupon for the benefit of those unable to attend the performance.

The result was that the Ranger started off under full sail and the succeeding chapters have held the business up.

Progressive

Using a Raffles for The Merry Widow at the Stillman theatre, Cleveland, additional interest was excited by raising the reward ten dollars each day. The Press sponsored the idea and carried a column a day recounting the Widow's experiences.

Girls with lettered hat boxes paraded the streets; not a new idea, but still effective.

Real Goods

One of the most valuable pieces of publicity on Charley's Aunt was recently run in the cartoon strip, Polly and Her Pals, in which "Paw" sees Chaplin and laughs so heartily that he loses his false teeth.

The strip ran in all of the Hearst papers and in addition syndicated to a large string of other dailies, gaining an enormous circulation. It not only helped Charley's Aunt, but in a lesser degree it worked for The Man on the Box.

Make a Resolution for
The New Year
That You Will Always Send in Your
Exploitation Stunts
To Help Your Fellow Showmen.

A Metro-Goldwyn-Mayer Release

A STRONG FLASH ON PRETTY LADIES FROM THE TOWER

St. Paul's big house got up a very attractive front, sharing the display on the picture with a jazz band that worked into the general idea of the feature and also helped the ball room which is one of the features of the Tower.

Proper Size Screen a Help in Newspaper Work

Right Screen Cut Helps a Swanson

In a recent letter Harold H. Bailey, of Paducah, Ky., wrote that he was more or less at the mercy of the local artists for his designs. Sometimes they helped and some times they hurt. Someone did very well with

A Paramount Release

DECIDEDLY GOOD

this four nines on The Coast of Folly. The segment to let in the title is unusual and gives real display, in spite of almost too light

A First National Release

NOT SO GOOD

a line. Because it is the only white in that section of the space, it gets over with double strength. But the best part of the display is the cut of the star, which seems to have been locally made. It is the right screen to give the best results, apparently about a 70, and on news print paper it prints up much better than usual, giving the same effect as a finer screen on better paper. Your first reaction to the space is one of appreciation. It is a pretty display, and you start to read feeling that the picture must be good. You are more than half sold before you know the title. In so large a space the light signature does not hurt, but in a three column or even a four with a different design, this might have been too light. As it is, the black backing of the portrait and the heavier panel effect throw the title into relief. That panel, by the way, is much better than most of the panel effects Mr. Bailey's artists achieve. It gives value to two important sections through throwing them into relief, and at the same time it softens the all-black ground of the portrait without detracting from its strength. On the Arcade advertisement the star lettering is hurt through an effort to carry it across the portrait. The "thelm" is parti-colored, and while you sense, rather than read the name, it does not give any suggestion of strength. It would have been better to have used a smaller portrait to permit it to rise clear of the name. It may not have hurt the ticket sales, but most assuredly it does not help any. The lower design appears to have been clipped from a press book and pasted on the design, which saves art work and often gives a better effect. The general layout is good, but the lettering cuts down the average very materially, because it has been inexpertly done At that it is above the local average.

Gets Fine Display in His Tiny Space

We know of no one who does better work in small spaces than Cliff Lewis, of the Strand theatre, Syracuse, N. Y., but in this 60 by 2 we think that Cliff has licked himself. Sixty lines is about four and one quarter inches, and you can't expect to do

Strand
NOW
Gorgeous Gloria in a 1925 society love story of Palm Beach. From the novel of the same name.
ADDED
STRAND TOPICAL REVIEW
"STEREOSCOPIKS"
They fairly leap at you from the screen. Use the glasses which will be given to you.
STRAND ORCHESTRA
Overture—
Selections from "Carmen" - - - - Bizet
"Garden Glories of Victoria"
A Color Subject
Now—to Make You Laugh
"ARE PARENTS PICKLES!"
A Paramount Picture
GLORIA
SWANSON
in
"The COAST OF FOLLY"

A Paramount Release

CLIFF'S TOPNOTCHER

very much in that space, but Cliff makes a miniature page ad out of it with the aid of a single column cut from the press book. This cut is very similar to those available on practically every picture by practically every company. Some of them are better than others, and we think this is very good, but you can get much the same effect with almost any single, and we do not know of any better disposition you can make of the space. Cliff sells this story and adds four program items in a total of less than nine inches. If you can do any better than this, please shoot your examples in. Of course if Gloria happened to be looking toward the right you would switch the cut to the left, for you want to have her look at the rest of the announcement and not direct attention outside of the space, but that's a detail. The main point is that you can make a big time flash with these singles, now that Cliff has led the way.

Widens a Cut With Another

Widening one cut through the addition of another is not to be recommended, but the Garrick Theatre, Winnipeg, gets away with it by adding a single column character sketch to a two column stock cut to get a three ten and a halfs on Secrets of the Night. We do not think very highly of the

PHONE N·6182
NOW GARRICK NOW
The Most Thrilling Mystery That Ever Came Down the Pike
SECRETS OF THE NIGHT
with JAMES KIRKWOOD MADGE BELLAMY
It's loaded with mystery, with a laugh in every scene. The villain skitters up and down your spine—detectives clutch at you—clanking spooks wander around like family heirlooms—mysterious shots ring out—a big love story goes on like mad all the time—everybody thinks everybody else guilty of the murder—and then the weirdest thing of all happened, the murdered man got up and ran away Don't miss it! It's the kind of picture you've been awaiting for years, the kind that keeps you all keyed up and then lets you loose with a hearty laugh
What a whale of a difference just a few thrills make!
ADDED
'THE PACEMAKER'
ADDED
"KINOGRAMS"
WORLD-FAMOUS NEWS REEL
ORCHESTRA
Prices—Adults Eves 35c Mat. 25c Children 10c and 15c

A Metro-Goldwyn Release

USING MISFITS

selling possibilities of the cuts, but they serve as an attractor and get attention for the generous bank of well-framed selling talk, which so nicely set that the average reader will take it straight through and be sold on the idea. The talk seems to be home-made and winds up with an adaptation of a cigarette advertisement in the "What a whale of a difference just a few thrills make." The idea of the story is sold in a chatty, intimate vein. It gives you the idea that there is a treat in store for you, but the entire sales campaign is concentrated

Makes an Insert for Chaplin's Gold Rush Back

into the type. The cuts mean little or nothing. Probably the house was doing the best it could with what it could obtain from the exchange, but we think that dropping the upper single in favor of a good sales line and omitting the other one column to help the display of the sales talk would have made for a better display.

Another Adaptation of Chaplin's Back

Recently we showed what J. W. Sayre did with this cut from the United Artists press book, but here is another use from the Regent Theatre, Toronto. In addition to serving as attractor for the space, the cut

FOURTH RECORD WEEK BEGINNING TODAY
It Can't Stay Always!
CHARLIE CHAPLIN
in "THE GOLD RUSH"
A Scenic Prelude to "The Gold Rush"
Regent Entertainment

A United Artists' Release

CLEVERLY DONE

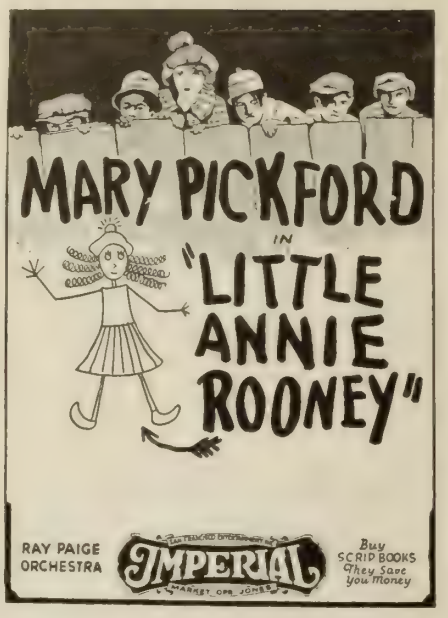
has been mortised to get in the local press comment under the caption: "What they say behind his back." This was the fourth week of the run and the cleverness of the idea gave a new punch to the announcement. There was some sort of exposition going on and the panel to the right of "Charlie" tells the out of town visitors to hurry and see it, as it may be some time before it comes to the home town. As the picture is on general release they will find it in their home town presently. It would have been a better appeal to have suggested that here was the visitor's chance to see the picture before the rest of the folks in his town got a look. "Be the first in your town to see the comedy hit of the year" would be a better appeal than the "now or never" suggestion, and would have carried no back kick.

Got a Section

Most managers stop these days with a two-page hook-up ad as the limit of their ambitions, but C. J. Alden, of the Martin Theatre, Globe, Arizona, takes three pages of a four page section to put over his Paramount Week. By selling the back page to the Globe Luncheon Club, he was able to make it a full section and get "ears" on the title carrying "Paramount Section." A few years ago we got up to eight page special sections, but Mr. Alden is the first to go over two pages in a long time, outside of new theatre openings.

Puts Over Pickford With Child Designs

Giving emphasis to the fact that Mary Pickford has returned to the type of character in which she won her real success, the Imperial Theatre, San Francisco got all the business to be had. In all his display work



A United Artists' Release

FOLLOW THE ARROW

Charles M. Pincus used the idea of children and child roles. The first example is an engraver's proof and does not show the type

BEGINS FRIDAY
MARY PICKFORD
in
"LITTLE ANNIE ROONEY"
SCRIP BOOKS SAVE YOU MONEY
The World's Sweetheart
Her wonderful curls of gold are flung free again in the tomboy role of leader of a gang of tough Bowery kids.
IMPERIAL

A United Artists' Release

GOOD LINE WORK

text, but we are using it to show how the arrow indicates that the crude sketch is supposed to indicate Miss Pickford in the title role. The other design is a newspaper proof, with the type added, and tells that "Her wonderful curls of gold are flung free again in the tomboy role of leader of a gang of tough Bowery kids." The illustration for this suggests a "drop out" half tone, but it really is a line drawing; perhaps traced from a bleached photograph and then shaded in with benday. It goes far ahead of any half tone that could be produced for newspaper work. If this is a plan book cut, be sure you get it, for it will print well on any paper. Even a country printer cannot wholly spoil it. There were several other advances in the set sent in, for this play was advertised for a week in advance, on the proposition that it would pay to get them coming from the opening day. Selling the role is the best appeal for Little Annie Rooney. Tell them it is the old, familiar "Little Mary" and the crowd will pack in.

This Chaplin Cut Is Best Idea Yet

Loew's Columbia Theatre, Washington, D. C., takes only a 90 by 3 to put over the Gold Rush, but we think that it does it with a better appeal than in the larger ads. If you can't get sold on this cut, the chances are that you are insensible to appeal. There isn't much else to it than the idea, but it's a big idea. You get the impression of Chaplin in the snow wastes of Alaska, and you can imagine the rest. Moreover, there is

A United Artists' Release

THE BEST CHAPLIN YET

real strength to the cut. The star's name stands out boldly against the dark sky and in spite of the nearby lettering the figure is strongly outlined. That is going to be the first advertisement you will read when you turn to the amusement page, and if you do not deliberately seek the page, it will arrest your eye as you turn the pages over and you'll stop and see what it is all about. It is one of the best selling cuts we have shown in a long time, and if you still have The Gold Rush coming you can easily make your own ad copy by pasting the figure from the press sheet and doing the little drawing required in black crayon.

"Lady of the Harem" Picked As Title of New Walsh Film

Jesse L. Lasky announced that "The Lady of the Harem" has been selected as the title for the Paramount picture which, under the working title of "The Golden Journey," Raoul Walsh has just made from James Elroy Flecker's play "Hassan."

"Featuring Ernest Torrence, Greta Nissen, William Collier, Jr., and Louise Fazenda," said Mr. Laskey, " 'The Lady of the Harem' will be one of the most colorful and sensational pictures ever produced by this company. Mr. Walsh, who directed "The Wanderer" and 'The Thief of Bagdad' has filled this new spectacle with all the colorful atmosphere of the East and I am confident that this production will receive an even greater reception than was accorded 'The Wanderer.' "

"The Wedding March" Is Von Stroheim's First

Eric Von Stroheim's first picture for Paramount will be an original story entitled, "The Wedding March," it was announced yesterday by Jesse L. Lasky.

Von Stroheim, who recently signed a contract to purchase pictures for Paramount in association with P. A. Powers, wrote the story himself and will play a prominent role in it. It is expected that Mr. Von Stroheim will begin work on the picture early in February.

Spence Writing Titles for "Too Much Money"

Ralph Spence, whose titles in Corinne Griffith's recent screen success, "Classified," will long be remembered for their cleverness, is now writing the titles for First National's "Too Much Money," which John Francis Dillon recently made in New York under the supervision of Earl Hudson. Lewis Stone and Anna Q. Nilsson are the featured players in this picture which is declared by those who have seen it to be one of the "smartest" comedy dramas turned out by the screen world this year. "Too Much Money" is due for an early release. It is the screen version of Israel Zangwill's stage play of the same title.

ENA GREGORY is a Universal player mighty good to look at.

THERE'S NO TUCKS IN A TUXEDO, but there's fun a-plenty in "Skinner's Dress Suit," which Universal has made, with Reginald Denny and Laura LaPlante as funsters.

"Just Suppose" Is Big Hit With Audience at Preview in Ridgewood

"JUST SUPPOSE," the new Richard Barthelmess picture to be released by First National was given a preview last week at the Playhouse Theatre, Ridgewood, N. J.

A party of Inspiration First National executives attended the showing as did Mrs. Barthelmess, Kenneth Webb and a number of others who are interested in the Barthelmess productions.

As a result of the showing before a representative audience, it appears that Mr. Barthelmess has another big success with which to follow "Shore Leave" and "The Beautiful City." The audience responded to the incidental humor in the situations and to the delightful romance as interpreted by the star in the role of a Crown Prince of a mythical European kingdom and Lois Moran, as an American girl whom he meets and loves.

The role of the Crown Prince is in sharp contrast to any portrayal by Mr. Barthelmess in the past and he handles it in a most sympathetic fashion. Miss Moran gives a beautiful interpretation of the girl who sacrifices her love rather than have the Prince **untrue to his duty. The picture contains many magnificent scenes and offers much** variety. Included in the cast directed by Kenneth Webb, are Geoffrey Kerr and Bijou Fernandez.

Completes "Wild Oats Lane"

Neilan Finishes New Type of Vehicle Completed—Prominent Players in Cast

Marshall Neilan has competeld his production, "Wild Oats Lane," and is now working on the final titling and editing, getting it ready for an early release by Producers Distributing Corporation.

"Wild Oats Lane," was adapted by Benjamin Glazer from Gerald Beaumont's story, "The Gambling Chaplain." The cast is headed by Viola Dana and Robert Agnew.

This production is a new type of vehicle for Neilan. Here is a story of tragedy which is interspersed liberally with the typical comedy touches for which this director is internationally famous.

Practically all of the exteriors were made in and around New York, and Neilan with his troupe of players journeyed east especially to make them. The interiors and the completion of the production were made at the Neilan Studios in Glendale, Calif.

John P. MacSweeney, George Barnum, Scott Welch, Eddie James, Charles West, Mitchell Lewis, Robert Brower, Margaret Seddon and Heinie Conklin are in the cast supporting the featured players.

Rosen Begins His First for M-G-M

Phil Rosen, latest directorial acquisition of Metro-Goldwyn-Mayer and who was signed to a contract last week by Hunt Stromberg, studio executive, began his first production at Culver City last Monday.

The story is an original with a French locale but has not as yet been titled. Renee Adoree, who scored such a decisive hit in "The Big Parade", and Conrad Nagel have been cast for the two leading roles.

Rosen, who directed "The Life of Abraham Lincoln", was formerly head cameraman for Mary Pickford.

YOU CAN COUNT ON Lionel Barrymore and Pauline Garon for real roles—and they deliver the goods in First National's "The Splendid Road."

Strong Pictures for Release in January, First National Month

TO start the new year right and to give exhibitors exceptionally strong releases for First National Month, Richard A. Rowland, general manager of First National, announces a completed schedule for the five weeks of January that affords a variety of pictures of extraordinary box office appeal.

A recent change of national release dates places the pictures in the following order: "Bluebeard's Seven Wives," January 3rd; "Memory Lane," January 10th; "Just Suppose," January 17th; "Too Much Money," January 24th; "The Far Cry," January 31st.

"Bluebeard's Seven Wives" is a Robert T. Kane production based upon a comedy situation as unique as it is diverting. The inner workings of a motion picture studio along with the ingenuity of a press agent intent upon getting publicity for his star provides the basis for farcical developments. The cast numbers at least a half dozen screen favorites of the first calibre, including Lois Wilson, Blanche Sweet, Ben Lyon, Dorothy Sebastian, Diana Kane and Sam Hardy. John M. Stahl is the producer of "Memory Lane," a picture of romantic and dramatic appeal, possessing a deep vein of sentiment. In the well-balanced cast selected by Mr. Stahl are Eleanor Boardman, Conrad Nagel and William Haines.

In "Just Suppose," Richard Barthelmess portrays a young European who visits this country with unexpected consequences of a social and emotional nature. Mr. Barthelmess has plenty of opportunity in this picture to display his gift for adroit comedy. He is supported by Lois Moran, Geoffrey Kerr and Bijou Fernandez.

"Too Much Money" is an Earl Hudson production, recently completed at the Eastern studios with Lewis Stone and Anna Q. Nilsson in the featured roles. As the title indicates, the story has to do with the expenditure of a fortune. In this case the wife is unduly extravagant and the husband takes measures to bring her to reason. It is a distinctly human story having a serious background, although there are many touches of appealing comedy.

"The Far Cry" was made on the West Coast under the supervision of June Mathis with Balboni as the director. It is an adaptation of the play by Arthur Richmond with Blanche Sweet and Jack Mulhall in the featured roles.

Goldwyn Completes Another "Potash and Perlmutter"

Samuel Goldwyn announces the completion of the film version of "Partners Again — with Potash & Perlmutter," directed by Henry King, with George Sidney and Alexander Carr in the title roles.

Probably none of the Montague Glass stories formerly screened by Samuel Goldwyn approaches in real comedy the one soon to be completed. In the most reecnt adventure, the commercial wizards are automobile dealers, and only the agile wit of Glass could have managed the delightful complications depicted. The partners also engage in aeronautics in "Partners Again," with dire results.

Frances Marion prepared the scenario, and "Partners Again" will be distributed by United Artists Corporation, to be released February 15.

Miss Blythe in England

British Producer is Seeking $500,000 Capital to Star Our Star

"Dear Old Blighty" is a good enough place (indeed, a splendid place) to remain for a definite stay, but when the British producers implored Betty Blythe to remain over indefinitely, and continue starring in British pictures, the charming star just naturally balked. Hollywood, Cal., with its blessed sunshine, called to the statuesque star, and she is expected back in the United States (actually headed for the West Coast) shortly. That is—

Well, if the whole truth must be known, there is just one chance that "Old Blighty" will lay a restraining hand on the Junoesque lady. Sam Burney, until recently affiliated with the Astra National Film Corporation of England, is, we hear, so very eager to keep the glorious Betty abroad, he has set about organizing a new company with a capital of $500,000 to make exclusive "Betty Blythe Pictures."

Sam has deposited $100,000 of his own money in bank, and has three weeks in which to raise the remaining $400,000 among his friends in London filmdom. If he succeeds, Betty may remain in England for an indefinite period.

Kathleen Myers Opposite Flynn

Kathleen Myers has been engaged to appear opposite "Lefty" Flynn in his next F. B. O. production "The Traffic Cop." It is Miss Meyer's third role with the former Yale star, now producing under the guidance of Harry Garson for the F. B. O. program.

"The Traffic Cop" is a Gerald Beaumont story and presents the husky star in another cop's role, somewhat similar to those in which he appeared in "High and Handsome" and "Speed Wild."

PEGGY HOPKINS JOYCE, star of "The Skyrocket," shortly to be released by Associated Exhibitors, Inc., receives the congratulations of Oscar Price, president of that organization, and E. J. Smith, sales manager. Both "Peggy" and her picture look like the proverbial "million dollars," and she is soon to start on her next.

"The Savage" to Start Soon

Ben Lyon Chosen for Male Featured Role in Coming First National Film

"The Savage," an original story written for the screen by Ernest Pascal, will be the next picture to go into production at First National's New York studios.

This picture will be made under the supervision of Earl Hudson, and will be started either the first or second week in January, according to present plans.

Ben Lyon has been chosen for the male featured role. Ben is already growing a beard for his part which calls for him to appear with a natural beard of considerable length. Other principals have not yet been selected.

Fred Newmeyer, who gained fame as a director of Harold Lloyd, and who was loaned to First National by the Lloyd organization to direct Leon Errol in "The Lunatic at Large," has been engaged to direct this picture. Nick Barrows, who came on from the coast with Newmeyer as a "gag man," will furnish the "gags" for the "Savage." George Folsey will be cameraman.

This picture will mark the return of Ben Lyon to the Eastern studios of First National after several months' absence during which he has been working for the Robert Kane units.

Change in Gotham List

Will Make No December Release, But Will Make Two in January

A slight switch in the releasing schedule of Gotham Productions from the Lumas Film Corp. was made known which, however, will not cause any inconvenience to exchanges handling the Gotham pictures.

Instead of releasing "The Phantom of the Forest" in December as originally scheduled, this picture starring "Thunder," the Marvel Dog, will go forward in January. The regular release, "The Speed Limit" with Raymond McKee will keep its regular place on the schedule.

In other words there will be no December release from Gotham but two January releases.

DOROTHY MACKAILL
She's "Joanna" in First National's picture bearing that title.

ARE THESE TWO OF THE "Seven Sinners"? Must be. Not as Marie Prevost and Clive Brook, but in their roles in the Warner Brothers' film with the "teaser-able" title.

Warner Brothers Complete Two More Big Productions

TWO more Warner Bros. productions to be released on the current schedule have been finished in the last ten days and are now undergoing the processes of editing and cutting.

One of these is "The Night Cry," in which the wonder dog, Rin-Tin-Tin, will appear as the hero of a thrilling story by Phil Klein and Edward Meigher. The human players having conspicuous parts in the cast are June Marlowe, John Harron, Gayne Whitman, "Heinie" Conklin, Don Alvarado and Mary Louise Miller. Herman Raymaker directed.

The other picture just finished is "Other Women's Husbands," the forthcoming Monte Blue-Marie Prevost starring vehicle. Also in the cast are Huntly Gordon, Phyllis Haver, Marjorie Gay and John Patrick. The story, E. T. Lowe, Jr., is a record of domestic entanglements, the machinations of a vamp and the operations of a designing "best friend."

Wasps Hold Annual Meet

Elizabeth Riordan Elected President Women Publicists Body

The Wasps, which is the short for Women's Association of Screen Publicists, an organization that has sprung into prominence on the West Coast in the last year, has just held its first annual business meeting and election of officers, at the Writers' Club in Hollywood.

Elizabeth Riordan of the publicity department of Fox Studios was chosen to serve as president in the organization's second year; Helen Hancock of Metropolitan Studios, vice-president; Margaret Kimball of United-First National Studios, secretary, and Shirley Moorman of the Ruth Roland Company, treasurer. Caroline Wagner, the outgoing president, and Adeline Alvord were elected to the board of directors.

Reports of the initial year of the group, which corresponds to the Wampas, or Western Association of Motion Picture Advertisers, indicated that remarkable growth had been made and much accomplished toward the unifying of the efforts of women in this branch of the business.

Sign Popular Writers

Well Known Scenarists Under Contract to Write for Metro-Goldwyn-Mayer Productions

The studio executives of Metro-Goldwyn-Mayer, Louis B. Mayer, vice-president in charge of production, Hunt Stromberg, studio executive and Irving G. Thalberg, associate studio executive, announced last week that they had made contracts with many well known scenarists, and title writers to work on coming Metro-Goldwyn-Mayer productions.

Mr. Mayer says that he has signed a new contract with Katherine Hilliker and H. H. Caldwell as writers of titles, subtitles, and other editorial work, and also an extension of the contract with Lew Lipton the ingenious writer of comedy situations.

Mr. Thalberg announces that A. D. Younger, the well known scenarist, has been signed to write the adaptation and continuity for "Brown of Harvard."

Studio Reorganization Pleases Lasky

ELATED over the satisfactory results already evident from the reorganization of the production forces at the Lasky studio, Jesse L. Lasky has returned to New York and at once went into conference with William Le Baron, associate producer at the Long Island studio, for the discussion of plans for Paramount pictures to be made in the East.

"Our policy of wiping out all seasonal lines in the offering of big pictures to the public in spring and summer as well as in the winter is being enthusiastically supported in the studio," Mr. Lasky said. "Under the general supervision of B. P. Schulberg and Hector Turnbull, associate producers at the Lasky studio, the studio forces have plunged into the new program with an enthusiasm which augurs well for the box offices.

"For instance, Bebe Daniels' next picture, 'Miss Brewster's Millions,' will be one of the outstanding pictures of the year, and we are all sure that it will establish Miss Daniels as a comedienne of immense popularity. This picture not only will tell a rattling good story, but it will be packed with gags supplied by the comedy constructors who go to make up Miss Daniels' producing unit, and it also will have a fashion show sequence which will have tremendous appeal to the women. In this picture, which is being directed by Clarence Badger, Miss Daniels will be supported by Ford Sterling and Warner Baxter.

"Another big special which will prove sensational is Allan Dwan's picture, 'Sea Horses,' from Francis Brett Young's novel. While on the Coast I saw many of the rushes, and I know that after seeing the picture you will agree with me that it is a triumph for the director and Jack Holt, Florence Vidor and George Bancroft. These three members of the cast are masters of the difficult roles they portray. Jack Holt reaches new heights as the American captain, a virile role in which he is supreme. Fresh from her wonderful work in 'The Grand Duchess and the Waiter,' Miss Vidor has a new surprise in store for her thousands of admirers. To watch Mr. Bancroft is a treat in itself. This picture, I am confident, will give the sea story a new significance on the screen.

"In preparation is an original by Ernest Vajda, the noted Hungarian dramatist who is in America to write screen stories exclusively for Paramount. This story, which will combine the atmosphere of Continental Europe with that of America, will give Pola Negri a vehicle which will display as no other picture has the wide range of her dramatic power. Miss Negri is enthusiastic about the story. Dimitri Buchowetzki, recognized both here and abroad for his directorial genius, has been assigned to this picture. With this triumvirate of European artists, who are alert to the demands of the American audience, Paramount is planning one of the great pictures of the year. Robert Ames has been selected to play the leading male role in this special production, which has not yet been titled.

"Those who have read 'The Blind Goddess' realize its great screen possibilities. This story went into production on the West Coast on December 28, under the direction of Victor Fleming, whose mastery of dramatic situations was displayed in 'Lord Jim.' In the Arthur Train story his opportunity is even greater. He has been given a strong cast, including Jack Holt, Esther Ralston, Ernest Torrence and Louise Dresser. You are familiar with the work of Mr. Holt, Miss Ralston and Mr. Torrence in Paramount pictures.

"William de Mille's next production for Paramount will be an adaptation of Charles Neville Buck's 'The Flight to the Hills.' While in the East, Mr. de Mille, after a conference with our production executives, decided definitely upon this story. He feels that in this Buck opus he has a story of special calibre. When I left the Coast he was considering a number of players for the leading roles.

"Another of Zane Grey's popular stories of the West, 'Desert Gold,' will be produced on a scale commensurate with the bigness of the theme found in all of this author's works. George B. Seitz, who made the Indian epic, 'The Vanishing American,' will direct 'Desert Gold,' and in the notable cast will be Shirley Mason, Neil Hamilton, George Rigas, Robert Fraser and William Powell. This story is a Western melodrama of an appealing love theme. The scenario has been completed by Lucien Hubbard, who supervised the production of 'The Vanishing American.'

"This outlines only briefly the big things in store. These and other specials will contribute to what I believe is going to be the greatest spring and summer Paramount history and in the history of the motion picture industry."

Book First National Solid for January

FROM all sections of the country bookings are pouring in for January, First National Month, according to reports just received from the Distribution Department of First National. Two weeks before the first of the year, the bookings in first run theatres of small cities as well as the key centers far exceeded the mark set by the Sales Department for that date. Many exhibitors have rearranged their programs in order to run a solid month of First National product.

An important feature of the month which has aroused keen intefest among the managers of theatres, is the Exploitation Contest open throughout January and carrying awards totalling $2,000 for the best exploitation, advertising and publicity in connection with First National Month. Soon after the announcement of the terms of the contest was published, letters began to arrive from exhibitors announcing that they would enter the competition which will be decided by the editors of the trade papers, acting in the capacity of judges.

Among the theatres that have booked First National pictures solid during January are the following: Strand, New York, Strand, Brooklyn; State, Minneapolis; Capitol, St. Paul; Garrick, Duluth; Rialto and Strand, Omaha; Princess and Rialto, Sioux City; Liberty, Portland; Orpheum, Ogden; Liberty and Strand, Seattle; Liberty, Spokane; Imperial, St. John; Rialto, Tulsa; Grand Opera House, Pittsburg; Strand, Erie; Chicago, Chicago; Madison, Peoria; Gaiety, Springfield, Ill; Burns, Colorado Springs; Rialto, Des Moines; Strand, Grand Rapids; Criterion and State, Los Angeles; Strand, Milwaukee; Orpheum, Oshkosh; Strand and Walnut, Cincinnati; Southern and Keiths, Columbus; Leland, Albany; Rialto, Poughkeepsie; Avon, Utica; Opera House, Newburgh; Avon, Watertown; Strand, Binghamton; Olympia, Boston; Majestic, Providence; Olympia, Worcester; Broadway, Springfield; Olympia, New Bedford; Merrimac Square, Lowell; Central Square, Cambridge, Mass; Olympia, Lynn; Broadway, Lawrence; Teele Sq., Somerville; Star, Manchester; Olympia, Brockton; Olympia, New Haven; Proctors, Yonkers; Capitol, Reading; Savoy, Wilmington; Opera House, Easton; Colonial, Harrisburgh; Washington, Chester; Metropolitan, Washington; Rivoli, Baltimore; State, Layton; Pantheon, Toledo; Strand, Akron; Dome, Youngstown; Circle, Indianapolis; Main Street, Kansas City; Miller, Wichita; Rialto, Louisville; Majestic, Memphis; Crescent, Nashville; Rialto and Tivoli, Chattanooga; Riviera, Knoxville; Empire, Mobile; Stanley, Philadelphia; Poli, Bridgeport; Strand, Hartford and Crown, New London.

Making "The Hidden Cabin"

"The Hidden Cabin" is the title of the Western feature Pete Morrison is now making for Universal. Supporting Morrison are Barbara Starr, James Welsh, Dick La Reno, Jr., Les Bates, Jerome De Gasse, Milburn Morante, Peggy Blackwood, James Lowe and others. The picture is being directed by Joseph Franz.

Siegmann Signed by "U"

George Siegmann, one of the best known character actors and "villains" of the screen, has signed a long term contract with Universal. Siegmann recently completed an excellent "heavy" role in "The Midnight Sun," Universal Super-Jewel directed by Dimitir Buchowetzki. His first work under his new contract with Universal will be in "Poker Faces," with Edward Everett Horton in the stellar role and Harry Pollard directing."

Added to Cast

Thomas Holding and Joseph Smiley have been added to the cast of "Tamed," the Paramount picture in which Gloria Swanson is now starring at the Long Island studio. Mr. Holding has been the leading man in a number of important productions, his last appearance having been with Barbara La Marr in "The White Monkey." Mr. Smiley's most recent picture were "Aloma of the South Seas" and "Lovers in Quarantine," both for Paramount.

Metropolitan Has Big Production Plans

SIX producing companies launch auspicious schedules with great array of talent.

January, 1926, will be a month long to be remembered in the Metropolitan Studios, for during this month six producing organizations launched a program of gigantic magnitude.

Harold Lloyd, filming "For Heaven's Sake," directed by Sam Taylor with Jobyna Ralston as his leading lady—and it is by far his greatest production; Corinne Griffith in "Mademoiselle Modiste," which Robert Z. Leonard is directing with Norman Kerry, Rose Dion and Willard Louis featured in her support; "Whispering Smith," George Melford's current Metropolitan Production with an all star cast, headed by H. B. Warner, Will Walling and Richard Neill.

E. Mason Hopper directing "Paris at Midnight," the second Frances Marion Production for Producers Distributing Corporation's release. In the cast are Jetta Goudal, Lionel Barrymore, Mary Brian, Edmund Burns and Emile Chautard.

A. H. Sebastian's production "The Prince of Pilsen" with Anita Stewart and George Sidney.

Renaud Hoffman is completing final preparations on his next P. D. C. release "The Unknown Soldier," which he will personally direct.

And under Mr. Hoffman's supervision are two Gotham Productions for Lumas release, the first, which starts Dec. 26th, is "Hearts and Spangles," an original story of circus life written by James Tynan. The second is tentatively titled "Racing Blood," a race track melodrama also by Tynan. Henry McCarty scenarized these productions. The first will be directed by Frank O'Connor.

This brings together in one studio the greatest array of screen writing talent extant.

Frances Marion leading the list with her scenario of "Paris at Midnight;" Elliott Clawson and Will Ritchey who adapted "Whispering Smith" for the screen; Adele Heilbrun who adapted "Mademoiselle Modiste;" Tynan and McCarty for the two Gotham productions.

All of the above are in process of filming at the Metropolitan studios or nearing that point, while Priscilla Dean is getting ready for her next Metropolitan starring vehicle, "Forbidden Waters," which Charles Logue is preparing for the screen.

Finis Fox is completing the last detail on the scren treatment of "Shipwrecked," and Percy Heath is completing his original of "The Dice Woman."

In summarizing the above, Lloyd will have one production; Sebastian will have one; Hoffman will have "The Unknown Soldier" for P. D. C. and two for Gotham; Corinne Griffith will have one; and Metropolitan will have two filming and three preparing, all five of which will be released by Producers Distributing Corporation.

Warners Start Three More Productions

THREE new productions were started at the Warner Bros. West Coast Studios last week, according to information received from Jack L. Warner, production chief, and Ben Zeidman, his associate executive.

"Leave It to Me" is the title of William Beaudine's first feature for the Warners since his return to the home lot after a six months' leave of absence. Patsy Ruth Miller, John Patrick and Montague Love have the leading roles. The story is by Jerome Fiddler and the scenario by E. T. Lowe, Jr., with adaptation by Lowe and Phil Klein.

"The Grifters" is the title temporarily borne by the production being made from L. A. Lancester's novel. So far as selected the cast includes Dolores Costello, Dot Farley, John Harron, Matthew Betz, Lee Moran and Gertrude Claire. Darryl Francis Zanuck made the adaptation and Roy Del Ruth is directing. The story is a clever crook comedy drama, admirably adapted to screen translation.

"Why Girls Go Back Home" is Marie Prevost's forthcoming starring vehicle, she having started work on it immediately upon the completion, a few days ago, of "Other Women's Husbands," in which she is co-starred with Monte Blue. James Flood is directing from Catherine Brody's story, as adapted by Flood and Walter Morosco, with scenario by Sonia Hovey.

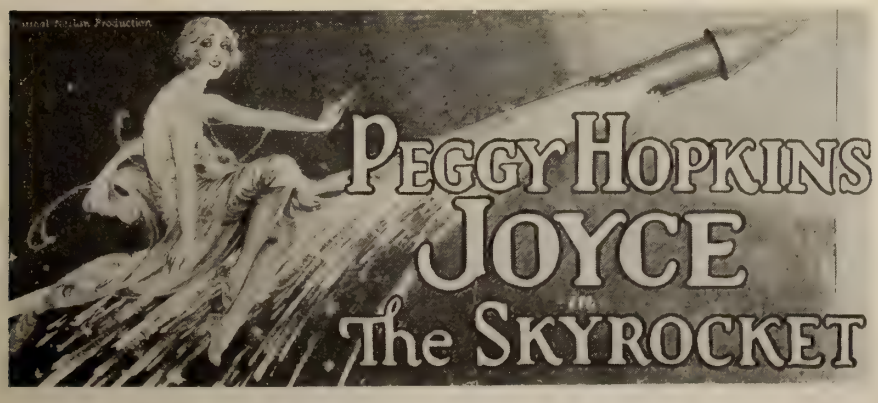
Big Song Tie-up on "The Skyrocket"

ASSOCIATED EXHIBITORS, INC., have completed a unique exploitation tie-up with Leo Feist, Inc., on the Peggy Hopkins Joyce special "The Skyrocket," whereby "Wonderful One," the theme song of the photoplay, will be broadcast by every large radio station in the United States and Canada on the evening of January 7th, 1926, when "The Skyrocket" is to have its world premiere in the Grand Ball Room of the S. S. Leviathan.

The Feist organization has arranged to send a new orchestration of "Wonderful One" to every radio orchestra. Their branch offices in the principal cities have been notified of the tie-up with "The Skyrocket" and will arrange with announcers to precede the playing of this number with the announcement that it is being featured in honor of "Peggy Hopkins Joyce" Night aboard the Leviathan. As has already been announced, the program incidental to the Leviathan showing will be broadcast over WMCA and the Leviathan orchestra is to feature the "Wonderful One" number. A talented group of artists has been assembled to entertain guests at the special showing and this entertainment will also be broadcast over WMCA.

Paul Whiteman wrote the music for "Wonderful One" from a theme by Marshall Neilan, who directed "The Skyrocket." In addition to being the theme song, it appears several times during the action of the photoplay, and lends additional heart appeal to the Adela Rogers St. Johns' story of Hollywood and the stars of the screen.

Associated Exhibitors have notified their exchange managers to co-operate with the Feist representatives for the general broadcasting of "The Skyrocket" theme song, and the national plugging of this song on January 7, is certain to arouse widespread comment, as it has not been on the "air" for some time and is being especially revived to commemorate the debut of the initial Peggy Hopkins Joyce picture.



ONE OF THE TWO STRIKING TWENTY-FOUR sheets issued by Associated Exhibitors on their big special, Peggy Hopkins Joyce in "The Skyrocket." Both styles of twenty-fours have made their appearance on boards all over New York.

Seena Owen in "Shipwrecked"

According to an official announcement from Producers' Distributing Corporation, Seena Owen's first appearance under her new contract with Metropolitan Pictures, will be in the leading role of "Shipwrecked."

Work on this production, which will be an adaptation of Langdon McCormick's stage play "The Storm," will be started shortly at the Metropolitan Studio.

REMEMBER ALICE IN WONDERLAND? Well, this is Thomasina in Hollywood. Why, Thomasina Mix, of course. Tom Mix, her dad, has one bad habit—he can't pass a toy shop without bringing home a doll. Her mother has just called in an architect to plan a playhouse where all Thomasina's "children" can be parked at night. Maybe the title for this picture should be "There Was a Young Lady Who Lived in a Shoe." And maybe when Daddy Tom gets the architect's bill he will pass up the toy shop. Thomasina says, "Not if he's my old man!"

Old Tapestry Background for "The Volga Boatman"

AN outline disclosing the nature of the story, now being produced under Cecil B. De Mille's personal direction, has just been issued by Producers Distributing Corporation.

Under the title "The Volga Boatman" Konrad Bercovici has written a story that strikes out into a rare vein of photoplay background. It will be a drama of Russia after the fall of the Czar and coincident with the release of the production, Grosset & Dunlap will publish the story in book form.

The story opens at the time of the outbreak of strife between the Red army and the White army of the Aristocrats. The dramatic interest centers in Elinor Fair, a lovely aristocrat, and William Boyd, a sweat-stained, toil-laden boatman of the Volga. Theodore Kosloff plays the part of a mute blacksmith, Victor Varconi, an imperious prince and Julia Faye, an exotic Tartar character. Robert Edeson is given one of his interesting character roles, as the last of a great line of Russian land owners.

The story starts on the Volga river, before the Revolution, and swings into full stride when the overturning of the Czar makes the whole nation a seething caldron of uncontrolled emotions. Servant becomes master, and master, servant.

The highlight of the picture will be a great ball of aristocrats interrupted by the shells of the Reds. Later, we see the aristocrats in their silks and satins forced into the harness formerly worn by the Volga boatman.

The story points no moral and takes no sides. It is intended simply as a love story of a man and a woman played against one of the most interesting tapestries of recent history.

Noel Smith Named to Direct Picture

Richard Talmadge has announced that Noel Smith will direct his next picture, work on which will begin in a few days. The engagement of Smith is a reward for his direction of Talmadge's latest starring vehicle, "The Bue Streak," which is now in the cutting room.

To Frank Howard Clark has been assigned the task of writing the continuity.

Albert Metzetti will again serve as assistant director to Smith, and Jack Stevens has been engaged as cameraman. Casting will begin as soon as Clark finishes the continuity.

Lucian Andriot Signed

Lucian Andriot, French cinematographer who filmed such pictures as "The Thundering Herd," "The Count of Monte Cristo," and "A Connecticut Yankee in King Arthur's Court," has been signed by De Mille to photograph "Red Dice."

Contracts with Bert Roach

Louis B. Mayer, Vice-President in charge of production at the Metro-Goldwyn-Mayer studios, announced last week that he had made a new contract with Bert Roach, the popular comedian.

Mr. Roach has also had the comedy parts in the M-G-M productions, "Don't", "The Denial", and will probably be seen in the forthcoming production of Rupert Hughes' "Money Talks", directed by Archie Mayo. Conrad Nagel and Claire Windsor are featured in this picture, adapted to the screen by Frederic and Fanny Hatton.

'Partners Again' New U. A. Film

Samuel Goldwyn's Third Potash & Perlmutter Laugh Special Is Completed

Samuel Goldwyn's third annual "Potash & Perlmutter" laugh feature has been completed, according to advices from Hollywood, and after going through the editing and titling processes will be ready for distribution through United Artists Corporation.

This third fun special is called "Partners Again—with Potash & Perlmutter," and is an adaptation of the famous Montague Glass stage play. George Sidney and Alexander Carr again are seen in the title roles—Sidney as "Abe" Potash and Carr as "Mawruss" Perlmutter. This time the two fifty-fifty partners are in the automobile business as distributors and demonstrators, and those who have seen the first rush prints declare that the celluloid adventures of "Abe" and "Mawruss" in their latest business ventures comprise a reel riot.

In the cast supporting Sidney and Carr are Betty Jewel, Allan Forrest, Earl Metcalfe, Robert N. Schable, Lillian Elliott, Gilbert Clayton and Anna Gilbert. Henry King, whose directorial genius is being praised everywhere for the results obtained in the Goldwyn dramatic offering "Stella Dallas," is directing "Partners Again," and the scenario is from Frances Marion.

Gene Hornbostel, technical man for Director King, has taken every advantage of all opportunities for telling effects and innovations in this film, these including many ludicrous airplane adventures for the "Partners." George Barnes has done the camera work.

"Little Annie Rooney" Making World Conquest

Mary Pickford's "Little Annie Rooney" is conquering the world, according to reports from the Pickford-Fairbanks studio, Hollywood. In far-off countries where the old song, which served as an inspiration for the photoplay, has never been heard or heard of, the latest Mary Pickford screen success is registering the same decided hit as an audience and box-office production that it did in New York and other chief cities in the United States.

First London, then Paris, voted the picture of the tenements of New York City one of the big successes of the year. Now Germany has joined in the chorus and registered an emphatic approval. Not a single community yet has turned in an adverse report on the showing of this film.

"'Little Annie Rooney' is popular in both large cities and small, and in Los Angeles, the home of the movies, it has run five weeks at the big Million Dollar theatre, and the engagement still is under way.

Spearing Made Director

James O. Spearing, critic, newspaperman and scenarist, will add director to his list of titles, according to an announcement from Carl Laemmle, president of Universal.

Spearing has been permanently elevated to a directorship by Universal, and will direct an untitled all-star feature production starting within the next few weeks.

He has been at Universal City for the last two and a half years as scenarist and in a consulting and advisory capacity in directing and cutting pictures.

F. N. Pictures on "Main Street"

"The UnGuarded Hour" and "Just Suppose" Are Coming to Broadway Soon

"The Unguarded Hour" starring Milton Sills with Doris Kenyon featured in his support, will be the attraction at the Rialto Theatre, New York, for the week of January 1st. "Just Suppose" the latest First National picture starring Richard Barthelmess will be seen at the Strand starting January 24.

In selecting the "Unguarded Hour" for the New Year's week feature, the management of the Rialto gave this First National production precedence over many other feature attractions available for showing. It is reported to be one of the best box office productions that Milton Sills has had for a long time.

The story is an adaptation of a novel by Margaretta Tuttle which is highly romantic in quality. Many of the scenes are laid in Italy. Lambert Hillyer directed the picture and the cast includes, in addition to those already mentioned, Lorna Duveen, Charles Beyer, Dolores Cassinelli and Vivia Ogden.

In "Just Suppose," Barthelmess has a role of great charm and appeal as the heir to the throne of a mythical European kingdom. He falls in love with an untitled American girl, played by Lois Moran, and is forced to choose between his duty to his people and the dictates of his heart. The character of the Prince will take its place high on the list of memorable portrayals contributed to the screen by Barthelmess.

New Colleen More Picture Will Be Called "Miss Nobody"

The title of the Colleen Moore starring picture to follow "Irene," will be "Miss Nobody," according to an announcement just received from First National Pictures.

"Miss Nobody" was originally called "Shebo," taken from a serial story by Tiffany Wells. Anthony Coldeway is now at work on the script for the picture which will be produced under the editorial supervision of June Mathis. The story deals with the adventures of a young girl, who having all the rich things in life, suddenly finds herself facing abject poverty. The trials and tribulations that ensue give Miss Moore every opportunity for a display of comedy as well as pathos.

Alfred E. Green, who made "Sally" and has just completed "Irene" will also direct "Miss Nobody."

"Tramp, Tramp, Tramp" Is Title of Langdon's First Picture

"Tramp, Tramp, Tramp," has been selected as the title for the first Harry Langdon picture now being completed for release by First National Pictures. This title was selected after hundreds of suggestions had been considered because of its suitability to the story and its box office possibilities. Reports from the Coast indicate rapid progress on the picture which has been in work at the studio under the direction of Harry Edwards for a number of weeks. The details of the plot have not been disclosed, but it is understood to be original in its conception and development. Mr. Langdon has received the assistance of the most experienced gag men in Los Angeles in the development of incidental comedy business.

A distinguished cast will be seen in support of Mr. Langdon, including Joan Crawford, his leading lady, Edwards Davis, Carlton Griffin and Tom Murray.

THE BEAUTIES TALK IT OVER!—Esther Ralston (right) and Fay Lamphier ("Miss America") in a scene in Frank Tuttle's Paramount picture, "The American Venus."

Barrymore's "The Sea Beast" Opens At Warners January 15

JANUARY 15 has been definitely set by Warner Bros. as the date for the official release of the big John Barrymore special, "The Sea Beast." On that day the world premiere of the production will take place at Warners' Theatre, New York.

While plans are yet to be completed, it is proposed to make the New York opening a gala event. The first public showing of the production has long been awaited eagerly and interest has been heightened by the fact that Millard Webb, the director, is to be present in person.

Webb arrived in New York early this week. It is his first visit to the big city in three years—since he became active in motion picture work, in fact. The premiere will be the first of any of his pictures, therefore, that he has attended in New York, and he anticipates with interest the opportunity to study at first hand the production's reactions on a metropolitan audience.

While persons who have had pre-views declare that in "The Sea Beast" John Barrymore attains heights of artistry to which even he had never before scaled on either stage or screen, they predict that the picture will prove a notable triumph for the director also. Webb is one of the youngest of megaphone-wielders, a fact that makes this achievement all the more noteworthy.

For the premiere a special and particularly elaborate prologue is being arranged, in the preparation of which Webb will have supervision. Fresh from the direction of the production itself, it is expected that he will impart to this preliminary number the very atmosphere of the picture itself. He also has in mind some novel exploitation ideas which will be worked out in cooperation with the Warner exploitation staff. He is extremely enthusiastic over work on the Warner lot and is an intense Barrymore fan.

Webb, meanwhile, is taking advantage of the opportunity now afforded to see the latest plays. He is constantly on the lookout for picture material and production suggestions.

Ben Reynolds Renews With M-G-M

Ben Reynolds, who is now doing the camera work on "The Light Eternal," the initial production of Benjamin Christianson for Metro-Goldwyn-Mayer, which stars Norma Shearer, last week signed a new contract with Louis B. Mayer. Reynolds is one of the most competent cameramen in the business and has been responsible for some remarkably fine photography in several M. G. M. productions.

M-G-M Starts the New Year with Big Schedule of New Productions

METRO-GOLDWYN-MAYER will start the New Year with an auspicious group of releases calculated to keep them in the front rank of the industry where the successes of "The Big Parade," "The Merry Widow" and "The Unholy Three" and many other productions have so surely placed them.

Best sellers, as well as original stories for the screen by famous novelists, have been bought by M-G-M and moulded to the requirements of the screen by skilled scenario writers. The M-G-M galaxy of stars, and the popular M-G-M stock players give life and movement to pictures carefully directed by great directors. It will be a happy New Year for Metro-Goldwyn-Mayer and for the exhibitors who book their productions, with such a bright bevy of productions as the following scheduled for early release in January and February.

Rex Beach, the much-read author of The Spoilers, gives another Alaskan story to the screen. "The Barrier," directed by George Hill, is an adventurous variant of the "eternal triangle" against a background of splendid scenic shots. A gold rush gives a vigorous and moving tone to the picture. Norman Kerry is admirably cast as a tall, romantic, army officer, who loves and succeeds in gaining the love of the appealing, half-breed heroine, Necia, sympathetically portrayed by beautiful Marceline Day. Lionel Barrymore gives a strong characterization of the villain, a brutal sea captain. Harvey Gates is responsible for the smoothness of the continuity through the maze of incidents and adventures.

Another popular novel finds its way to the movies through the M-G-M release of "The Exquisite Sinner," made from the book, "Escape," by Alden Brooks. The picture is a colorful tale of the adventures of a young man who escapes his cares as the youthful head of a large manufacturing house by joining a band of gypsies. Conrad Nagel plays the part of the young man, and the lovely Renee Adoree that of his gypsy sweetheart. The vampire's role is played by Paulette Duval. Many picturesque incidents fill the production with life and color, among them a Breton wedding and the customs of the gypsies. Escape, pursuit, a duel, and a mass fight between gypsies and peasants supply many tense and dramatic moments during the showing of this splendid film.

Blasco Ibanez, the world-renowned Spanish writer, whose work has been proved such successful screen material by the triumphs of "The Four Horsemen of the Apocalypse" and "The Temptress," supplies another novel for Metro-Goldwyn-Mayer production with Ibanez, "The Torrent," a tragic and powerful story of Spanish life. The continuity of Ibanez "Torrent" is by Dorothy Farnum. She weaves into well connected scenes the love story of a Spanish politician and Lenora, the great singer. Ricardo Cortez is doubly attractive as the enamoured Don Rafael Brull, making fervent love to Greta Garbo, who lends her exotic beauty to the role of Leonora. Gertrude Olmsted in the part of the heiress whom it is Don Rafael's duty to marry, is pretty and appealing. And the delicious newcomer, Sally O'Neill, who made such a hit in "Sally, Irene and Mary," enlivens the picture with her merry personality. A great dramatic climax is in the scene where Leonora sends Don Rafael back to his wife and children, going back to the stage, with a forced smile, to continue the opera.

Another Rex Beach story to come out under the Metro-Goldwyn-Mayer banner is the widely read novel, "The Auction Block." Hobart Henley gives this production his able direction. The scenario has been done in collaboration by Frederic and Fanny Hatton. "The Auction Block" is the story of a young woman sacrificed to please her family in a marriage with a worthless young man, and her regeneration of him. Eleanor Boardman and Charles Ray are the players featured in this simple and moving story of business and marriage. Eleanor Boardman is tremendously appealing as the gentle and virtuous young wife, and Charles Ray plays well the part of the wealthy and drunken husband.

"The Light Eternal," starring lovely Norma Shearer, was directed from his own original story by Benjamin Christianson, M-G-M's Danish director. "The Light Eternal" has its locale in modern Denmark, and Norma Shearer is again cast as a circus star. It is a moving story of very human beings. Miss Shearer is supported by Carmel Myers and the dog actor, Buddy, supplies many humorous touches to the picture.

Rupert Hughes' "Money Talks," an original story for M-G-M, is an amusing comedy that will make money talk to many exhibitors. Archie Mayo directs the story in his own inimitable manner, and the scenario is lightly and deftly handled by Frederic and Fanny Hatton. Conrad Nagel and Claire Windsor give a delightful characterization of a young American couple, and Bert Roach supplies many a roar of laughter. This comedy disproves the teachings of the busy ant, for it is to the spendthrift hero of this comedy that success and money come.

A smart and sophisticated story from the pen of witty S. Jay Kaufman, who conducts the column, "Round the Town" in the Evening Telegram, is "Dance Madness," written especially for M-G-M. Robert Z. Leonard celebrated for his flare for dance and cabaret sets does the direction of "Dance Madness." The continuity has been written by Federica Sagor. Conrad Nagel, Claire Windsor and Bert Roach are again happily combined. An amusing motivation for the story is the marriage of a poor young woman and a wealthy young man who go to Paris for their honeymoon, where, because of her inability to speak French, the girl falls back on their American chauffeur for companionship. The resulting love affair, and the husband's clever solution of their problem makes "Dance Madness" a vastly amusing picture. There are some highly attractive scenes in French cabarets, and the picture has a gay and sophisticated air.

Lon Chaney follows up his triumphs in "The Unholy Three" and "The Tower of Lies," in which he co-starred with Norma Shearer, by a distinctive success in Tod Browning's story for M-G-M, "The Mocking Bird." Browning also directs the character star in this adventurous crook story. The chief feature of the story is Chaney's lightning changes from crook to mission worker in the Dr. Jekyll and Mr. Hyde role which he plays as he alone can play it. There is a deft love interest, and Renee Adoree, who won such high praise for her work in "The Big Parade," is superb as the music hall actress who incites the rivalry between the Mocking Bird, Chaney's role, and West End Eddie, played by Owen Moore. A diamond dog collar is the prize which the two crooks covet for their sweetheart, and the possession of which passes from one to another through a series of startling robberies. Heart interest is not lacking from this "crook story." Doris Lloyd plays the part of the Mocking Bird's faithful sweetheart, and the picture ends happily for both sets of lovers. Waldemar Young guides the story through the intricacies of plot and counter-plot set in the Limehouse district of London. But, above all the excellence of this picture, is the excellence of the incomparable, Metro-Goldwyn-Mayer star, Lon Chaney.

Sax Buys Oppenheim Novel

"The Golden Web" Will Be Put Into Production at An Early Date

As a straw indicating which way the wind will blow in the matter of Independent picture production for the coming season, is the news that Sam Sax has purchased the motion picture rights to "The Golden Web," one of the best novels by that prolific and popular contemporary author, E. Phillips Oppenheim.

It is announced that "The Golden Web" will be one of the first stories put into production for the forthcoming 1926-1927 series of Gotham Productions and that a very well known male star has already been signed up for the principal role.

Phil Rosen Signed by M-G-M

Hunt Stromberg, Metro-Goldwyn-Mayer studio executive, has announced the signing of Phil Rosen as that organization's latest directorial acquisition.

Rosen has directed a number of notable productions, among them being "The Life of Abraham Lincoln" and he was formerly head cameraman for Mary Pickford.

No picture has as yet been assigned Rosen.

Virginia Browne Faire in Hoot Gibson Production

Virginia Browne Faire has been signed to play the leading feminine role opposite Hoot Gibson in "Chip of the Flying U" the popular novel by B. M. Bower in which Universal will feature the western star.

Lynn Reynolds, who recently made House Peter's latest starring production, "Combat," will direct Gibson, and expects to start work within a week.

Philo McCullough and Harry Todd also have been added to the cast. Strangely enough, Miss Faire, McCullough and Todd were all in the cast of "The Calgary Stampede," a recent Gibson picture.

Associated Exhibitors Busy on Product For Next Season; Big Pictures Planned

WITH the "Triumphant Thirty" all accounted for and booking widely, and with Peggy Hopkins Joyces' big special, "The Skyrocket," already well on its way toward box-office history, Associated Exhibitors, Inc., announce that the organization is already planning and whipping into final shape its product for 1926-1927. According to present plans, many of which already have taken definite form in the shape of signed contracts, the 1926-1927 Associated program will present a strong lineup of pictures. The program will include pictures of every variety from the biggest of big special productions to the speedy Westerns.

P. A. Powers has been on the Coast for some time negotiating for product such as will fill the exacting requirements of Associated Exhibitors. Already he has lined up stars, authors and directors of known box-office power—names that mean actual dollars and cents insofar as selling seats is concerned. Also he has secured several books and plays which will be made into Associated Exhibitors attractions.

Pictures for the 1926-1927 Associated program already are being made in studios in Los Angeles, San Francisco, Tacoma, Portland and New York, and rumor has it that Mr. Powers has under advisement the acquisition of a central studio building in Hollywood to house the various units making pictures to be released under the Associated banner. It is expected that on his return to New York from the Coast within the next few weeks Mr. Powers will have definite announcement to make regarding this central studio plan. It is believed that in this manner Associated will bring the production of pictures made for release under its banner to a point of efficiency that is certain to reflect in the added worth of the finished product.

Among the many important matters occupying the attention of Mr. Powers on the Coast is preliminary work on the second starring vehicle for Peggy Hopkins Joyce. According to Mr. Powers this picture is destined to be even a bigger special than "The Skyrocket." He predicts that, despite the furore Miss Joyce's screen debut caused, her appearance in the second big special is going to be even a greater surprise to the industry and to the public.

While Mr. Powers has been busy on the Coast with plans for the 1926-1927 product, Oscar A. Price, president of Associated, has been equally busy in New York. Out of a mountainous mass of details and propositions submitted and precipitated, Mr. Price has made selections certain to aid materially in bringing moneymaking pictures to the screens of exhibitors who present Associated Exhibitors. Not the least of this work has been the reviewing and passing upon of scores of completed pictures which were offered for release. The few pictures selected out of the many submitted are convincing proof of the quality standard that has been set for the new Associated product.

Also there has been the work in New York of considering countless propositions for the production of pictures built on sure fire showman ideas. A few of these have crystallized and will be seen next year as Associated Exhibitor pictures—pictures with a basic appeal and exploitation possibilities that will make each an outstanding attraction of its kind and type.

While not yet ready to announce definite names and titles for all of next year's releases, Associated Exhibitors is in a position to talk about the program as a whole with full knowledge that it will live up to the highest week-in-and-week-out standards, and that the specials will stand out among the coming year's best pictures.

In line with the announcement of the forthcoming product, it is particularly worthy of note that Associated has progressed in such a short time to the point where such an announcement might be made. A Herculean task of reorganization has already been accomplished in the rebirth of Associated Exhibitors, but much still remains to be done to make of the concern the outstanding factor of the industry which its sponsors are certain it will become.

Another fact in connection with the next year's product that is worthy of mention is the attitude that will be taken on advertising and publicity. Associated Exhibitors announce that every release under their trade mark will receive individual attention in advertising and other methods of selling, and that with every Associated picture the exhibitor will get such backing as he has seldom received on a picture before. Then, too, Associated Exhibitors attractions will be brought to the attention of the exhbiitors themselves in a manner such as to make them known to every theatre owner.

"Lady Windermere's Fan" Smashes Records At Its New York Premiere

SATURDAY, December 26, the opening day of the world premiere run of "Lady Windermere's Fan," Ernst Lubitsch's picturization for Warner Bros. of Oscar Wilde's classic, saw the smashing of all attendance records at Warners Theatre, on Broadway, New York.

Moreover, on the second day—despite the fact that it was the coldest of the year the crowd was so large as to make the attendance record for the two consecutive days the greatest on record. And the indications throughout the week have bene that the record-breaking would continue indefinitely.

Picture reviewers on the daily papers are unanimous in their praise of the picture. They hail it as another Lubitsch triumph and most of them laud the work of the individual performers as the best they have ever done.

An elaborate and particularly artistic prologue, "The Spirit of the Fan," conceived by Lina Basquette, formerly premiere danseuse of the Ziegfeld Follies, is greatly enjoyed. When the curtain rises a huge fan is seen on the stage. As this opens, there emerges from each of its panels a dancer, until seven, recruited from Broadway shows, appear. The girls, garbed in filmy costumes, execute an attractive dance.

The following brief extracts from New York reviews give an indication of prevailing impressions of the picture:

World: Lubitsch deals persistently in art. Each Lubitsch scene, garnished with the brilliance of a fanciful, imaginative, impressionistic touch, unfolds itself into a full, unmistakable and tremendously simplified episode. "Lady Windermere's Fan" is pictured in the style of the German director at his very best. It is a smart, carefully pointed, now and again humorously brilliant undertaking.

American: Lubitsch has taken Wilde's play and made it his own. All evening we tingled with delight at the delicacy, the originality, the precision of the directing. Irene Rich, May McAvoy and Bert Lytell were touched by Lubitsch's magic. The minor characters were equally well cast.

Morning Telegraph: The sophisticated combination of Oscar Wilde and Ernst Lubitsch makes a delightful picture, with gay bits of humor and a charmingly told story. It is an outstandingly good picture. Lubitsch could never be dull.

Evening Post: "Lady Windermere's Fan" is beautifully, delicately framed by a picture maker who knows, down to the smallest detail, how to tell an interesting story with a camera. The celebrated "Lubitsch touch" is everywhere to be discerned, and the players give, for the most part, unforgettable performances.

Sun: This photoplay represents unquestionably one of the directorial triumphs of the year. Here is a cinema with a style, with an air. It is a high comedy-drama directed in the quiet, aristocratic vein which runs only through Lubitsch.

Times: There are artistry and inspiration about Lubitsch's direction. He has fashioned an entertaining picture.

Telegram: As honest and intelligent a piece of screen entertainment as we have seen during the entire year. The settings are artistic and impressive. The cast is an able one.

Preparing "Eve's Leaves"

Ready to start work on the final preparations for his next production, Paul Sloane, a member of Cecil B. De Mille's staff of directors, has returned to the De Mille Studio following a six-weeks trip to New York.

Sloane's next picture, "Eve's Leaves," will go into production early in January, with Leatrice Joy filling the starring role. Miss Joy was also starred in Sloane's last picture for De Mille, "Made For Love." Elmer Harris, production editor of "Eve's Leaves," has prepared a screen treatment of Harry Chapman Ford's successful play, which deals with the passion of the modern woman for wonderful clothes.

"Laugh Month" Special

Edited by Charles Edward Hastings

Best Theatre, Parsons, Kan., Breaks House Records With All-Comedy Circus, Held Recently; Three Pathe Comedies Used

ANOTHER impetus was given to the Pathe All-Comedy Circus program idea with the holding of a big All-Comedy day at the Best Theatre, Parsons, Kan., put on by Manager Walter Fenney, on Thanksgiving Day.

This was probably the first attempt any exhibitor in that territory has made to feature short product exclusively and get behind it with a big campaign of advertising and exploitation. A wire received from Manager Fenney says: "All comedy circus a great success here, in fact, the biggest day's business we have done in months. If laughing means they liked it, they didn't miss."

A circus dodger advertised the program as "One big day for kids from 8 to 80—one day in Parsons when laughs will come faster than cinders from switch engines in the Katy yards. Be sure and get your share of laughs, not cinders."

Another paragraph says "No all-comedy show could be complete without 'Our Gang', so here they are in their newest." The circus dodger was illustrated with three two-column cornerblock ads which are furnished free to exhibitors with all Pathe short comedies. Two of these covered Harry Langdon in "Feet of Mud" and Charley Chase in "The Caretaker's Daughter."

"Our cornerblock ads on short comedies make a real flash in a circus dodger," said S. Barret McCormick, director of Exploitation for Pathe, and exhibitors will find a big selection of them for special heralds and throwaways during Laugh Month."

Following the favorable comment of exhibitors on the All-Comedy Program, Branch Manager J. A. Epperson of the Kansas City Exchange, closed with seven Kansas City theatres whereby each is to present Pathe comedies in this unusual experiment during "Laugh Month."

Comedy Should Predominate on Every "Laugh Month" Program

By PAT CAMPBELL,
Feature Sales Manager, Pathe Exchange, Inc.

"A COMEDY on every exhibitor's program during 'Laugh Month'." The above is a slogan that is right in order for January, 1926. I say a comedy and I do not place limits on the length of the subjects. On many bills short-comedies will play their part and on other bills feature-length comedies will be the "Laugh Month" keynote of the program.

As long as the screen subject is a sure-fire laugh-provoker it should qualify as a fitting attraction during "Laugh Month." Although more stress has been made on the short length comedies, in no way was it intended to limit "Laugh Month" programs to shorts, only I believe that the big idea is to have, as my opening slogan says: "A comedy on every exhibitor's program during 'Laugh Month'."

Therefore, in many theatres the comedy portion of the bill will be a feature-length comedy like Harold Lloyd in "The Freshman," or Larry Semon in "Stop, Look and Listen." The program will, of course, be rounded out with a short dramatic subject, a screen magazine and a news reel—just as in theatres where the feature is a dramatic subject, a comedy short will play its "Laugh Month" role.

PAT CAMPBELL

The feature-length comedy with its full-measure of laughs is an ideal "Laugh Month" attraction. With its volume of rib-tickling scenes and convulsing gags it provides an hour or more of merriment which is conducive to a "darn good time."

Comedies will be in great demand during "Laugh Month," and the feature comedies will play their part.

Her Boy Was All Wet

Lloyd Hamilton's mother, visiting her famous comedian son at his home in Laurel Canyon, Cal., dropped into the studio in time to see her boy drenched to the skin in an artificial rainstorm in the making of his new Hamilton-Educational comedy.

Arthur Starts Comedy

Johnny Arthur is starting the fourth of his series of Educational-Tuxedo Comedies under the direction of William Goodrich. He will be supported by Virginia Vance in the leading feminine role.

"ROLL YOUR OWN"—refers to right-and-left-foot gyrations in Educational's Mermaid comedy, "Cheap Skates" with Lige Conley rolling up the laughs.

Eight Buster Brown Pictures Available for Laugh Month

EIGHT Buster Brown Productions will be available for booking during National Laugh Month, it was announced this week by the Stern Brothers, producers of these two-reel comedies. This includes three of the series which ordinarily would not be released until later in the winter and spring, but which are being rushed to the exchanges now so as to be on hand for January.

Not only have the Sterns sent word to all Universal exchanges to pre-release the forthcoming Buster Brown productions for Laugh Month, they also have let down the bars on all Century Comedies now in the exchanges and those which will be in the exchanges during the next few weeks. This will include comedies set for release up until the end of April, or a total of eleven two-reelers which exhibitors now have the privilege of running before their release dates.

"The best way in which we can help to make Laugh Month a success is to provide a large assortment of good comedies for showing during that month," the Sterns state. "By letting down the bars on release dates and by speeding up the making of prints on all comedies now on hand, we feel that we can give the exhibitor an unusual variety of subjects from which to choose. We have made arrangements assuring that Buster Brown Productions and Century Comedies as far ahead as the April releases will be completed in the factory and shipped to the various Universal exchanges in time for January bookings. Together with the regular January releases, this will total seventeen two-reel comedies which the exhibitor can get right out of the can."

The Buster Brown productions offered for pre-release showing are "Buster's Nose Dive," "Buster's Hunting Party" and "Buster's Sky Rocket." The regular January release, "Buster's Bust-up," has just completed a very successful week in the Capitol Theatre, New York City, a showing which firmly established the Buster Brown productions at the top of Short Product box-office quality.

Including the January releases, the following Century Comedies are included in the pre-release two-reelers for Laugh Month: "Her Lucky Leap," "Flying Wheels," "Yearning For Love" and "Painless Pane," all starring Wanda Wiley; "A Honeymoon Squabble," "The Big City," "Say It With Love," all starring Edna Marian, one of the new Wampas Baby Stars; "Helpful Al," "Accidents Can Happen," and "Al's Troubles," all starring Al Alt; "Crowning the Count," and "A Flivver Vacation" starring Eddie Gordon, and "Too Many Babies," featuring Charles King and Constance Darling.

The four Buster Brown Productions which already have been released, and which are offered as excellent Laugh Month material, are "Educating Buster," "Buster Be Good," "Oh Buster" and "Buster's Nightmare." The last recently had a successful week in Warner's Theatre, New York City.

LAUGH MONTH packed into a Glenn Tryon mirth-concoction by Hal Roach for Pathe to distribute—that's "Flaming Flappers."

Laugh Month Comedies in Work at Sennett Studios

THE production of comedies in tune for "Laugh Month" is humming at the Mack Sennett Studios in California where several series of Pathe comedies are made.

Director Eddie Cline has just completed an Alice Day two-reel comedy vehicle in which the star was supported by Danny O'Shea, Ruth Taylor, Joe Young and Eddie Quillan. Cline is starting another Alice Day two-reeler with a cast including the leads in her completed comedy, with the addition of Sunshine Hart.

Lloyd Bacon has completed direction of Ralph Graves in a star comedy of the Graves series with a supporting cast including Thelma Parr, Marvin Lobach and Sunshine Hart. Following this he began production of another Graves comedy with Thelma Parr and Marvin Lobach again supporting the star.

Director Del Lloyd, who guides the unit appearing in the series of star comedies bearing the "Mack Sennett" brand name, is in the midst of production. As usual Billy Bevan and Andy Clyde are prominently cast. In addition are such well-known players in Pathe comedies as Madeline Hurlock, Kewpie Morgan and Louise Carver.

Several comedies from the Mack Sennett studios are scheduled for Pathe release to add to the merriment of "Laugh Month." Among these is the latest Harry Langdon special comedy, "Saturday Afternoon."

Who Challenges Burns?

Neal Burns, the golfing Christie comedian, has hung up an enviable record for someone to shoot at, which will probably require considerable shooting. Burns, playing the sixth hole at the Lakeside Club, which is a one-hundred-yard, par three hole, made it in two four consecutive times playing the course. It is said that such a unique record has never been accomplished on any of the local courses. If this is open to contest, Burns will gladly meet the challenging golfer and fight it out on any tee or green. Burns is one of the stellar performers of the stellar performers of the Christie-Metropolitan team which has only been defeated once in meeting other studios this season. The team is composed of Charles Christie, Neal Burns, A. C. Cadwalader, Jack Noble, Jack Cunningham and George Melford.

ADVENTURES OF MAZIE. (F. B. O.-Series). Star, Alberta Vaughn. Chapter one. Fine and appeal, good. Clean comedy. New print. Tone, good. Sunday, yes. Special, no. Farm class, town of 150. Admission 15-30. Robert W. Hines, Hines Theatre (200 seats), Loyalton, South Dakota.

ADVENTURES OF MAZIE. (F. B. O.-Series). Star, Alberta Vaughn. Now on the sixth chapter "Pike's Pique" and in my opinion are the best two reel subjects on the market, this is new stuff and my people like them fine. Tone and appeal, good. Sunday, yes. Small town class, town of 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

ARE BLOND MEN BASHFUL. (Pathe Comedy). This Stone boy is coming to the front rapidly in our estimation. His stuff is original and he doesn't overwork it as he seems to have a surplus of new gags to spring. Small town and rural class. Kenneth W. Thompson, M. W. A. Theatre, Hancock, Wisconsin.

BAD MAN. (Bray Dinky Doodle Comedy.) Good on long programs. Best one-reeler on market. Tone, good. Sunday, yes. Appeal, ninety-five per cent. Farm class, town of 150. Admission 15-30. Robert W. Hines, Hines Theatre (200 seats), Loyalton, South Dakota.

BE CAREFUL. (Educational). Star, Jimmie Adams. A real ful comedy that will convulse most audiences. All classes, town of 3,500. Admission 15-30. Henry W. Nauman, Moose Theatre (700 seats), Elizabethtown, Pennsylvania.

BENEFACTOR. (General Electric). Here is a picture I have used on several occasions at different places. It is a three-reel picture and very entertaining. Exhibitors can get lots of pictures like this from their nearest General Electric office. No rental on these pictures and they're very good. Tone and appeal, good. Sunday, yes. Special, no. Admission 25c. Mitchell Conery, Conoat Projection Service, Menands, New York.

BOTTLE BABIES. (Pathe Comedy). A Spat Family Comedy, somewhat better than the average of that series. Seemed to get more laughs than they usually do. Small town and rural class. Kenneth W. Thompson, M. W. A. Theatre, Hancock, Wisconsin.

BOYS TO BOARD. (Pathe Comedy). "Our Gang." "Our Gang" in another comedy of kid monkey business. Pretty good stuff in this, though it does not create much laughter. The audience is probably amazed too much for that. Small town and rural class. Kenneth W. Thompson, M. W. A. Theatre, Hancock, Wisconsin.

Straight from the Shoulder, Jr.

Edited by VAN

Will nothing pull 'em in?

Do they look at the posters on the feature and stroll off down the street?

Can't you coax them any way? SURE!

Play up the strong comedy, the serial that makes 'em forget.

Play up your short subject. It quit being "filler" long ago; give it the boost to make it your puller at a season when they want laughs and thrills.

THEN SEND SHORT SUBJECT TIPS TOO!

BRAY CARTOON AND FOX NEWS. Good with "Iron Horse" type of picture. H. W. Guinan, John Sexton Amusement Co., Cotton Valley, Louisiana.

DINKY AND THE BAD MAN. (F.B.O.-Comedy). Here's one of Dinky's best. Produced by Bray. These cartoons about as good as Felix cartoons. Sunday, yes. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

HEAD OVER HEELS. (Fox-Comedy). A really funny Fox comedy of the slapstick variety, but it will keep your audience in a yowl all the time. D. W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

HONEYMOON HARDSHIPS. (Century-Comedy). Very good. About the only real good one we have had of Universal. Farmers and Business class town of 2,200. Admission 10-25. A. F. Jenkins, Community Theatre. David City, Nebraska.

HOT SHEIKS. (Paramount-Comedy) Here's a comedy I didn't care much about running, but I was all wet. It's a good one, with some snappy subtitles. Rental right. Sunday, yes. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

LOVE BUG. (Pathe-Comedy). "Our Gang." A dandy as they always are; believe these kids are the best we can buy. Farmers and business class, town of 2,200. Admission 10-25. A. F Jenkins, Community Theatre, David City, Nebraska.

PERILS OF THE WILD. (Universal-Serial). This started out fairly good and looks as though it may be fairly good serial, however, my patrons are not flocking to see it. The serial fans usually want western action and this one is lacking that. This will no doubt please if it will sustain their interest for ten weeks. Admission 10-30. L. O. Davis, Virginia Theatre, Hazard, Kentucky

PERILS OF THE WILD. (Universal-Serial). Star, Joe Bonomo. Starts off good. Patrons appreciate change from western serials. A. Entwisle, Dreamland Theatre (500 seats), Edmonton Alberta, Canada.

PLAY BALL. (Pathe-Serial). Was greatly disappointed in this serial both from standpoint of entertainment and box office receipts. Only a few kids really enjoyed it. R. L. Nowell, Idlehour Theatre, Monroe, Georgia.

POLITICAL PULL. (Pathe-Comedy). Spat family. A fair comedy, got a few laughs, very few Spat family pictures are good. Working class town of 2,800. Admission 15-25. David W. Strayer, Mt. Joy Theatre (232 seats), Mt. Joy, Pennsylvania.

RED PEPPER. (Educational). .Star, Al St. John. A wow! This one was great for us on a Saturday night. Young and old all enjoyed this one. A dandy mermaid comedy. Tone, O.K. Good appeal. Draw better class, town of about 4,500. Admisison 10-20. C. A. Anglemire, "Y" Theatre (410 seats), Nazareth, Pennsylvania.

PATHE NEWS No. 88. (Pathe). Wine, women and song, "Aesop's Fables," makes them laugh as usual. D. W. Strayer, Mt. Joy Theatre. Mt. Joy, Pennsylvania.

BLUE BLOOD. (Fox-Comedy). Lots of laughs in second half, slapstick picture. Working class town of 2,800. Admission 15-25. David Strayer, Mt. Joy Theatre (232 seats), Mt. Joy, Pennsylvania.

ONE ORDER OF LOVE—WELL DONE!—And, as you can see from these scenes, the little love god puts the amorous ones "on the fire" before he delivers the order called for in William Fox's version of the O. Henry story, "Cupid a la Carte."

"BIG BOY"

Just to look at "Big Boy" is to get a laugh. With this wonderful baby—one of the greatest baby stars ever seen on the screen—added to the popular cast including Jackie McHugh, Bonnie Barrett, "Ginger" and "Buck," you have a big entertainment feature and a big box-office bet in every one of the new

Juvenile COMEDIES

E. W. Hammons Presents

"BACHELORS' BABIES"

"Big Boy is a delight."—Exh. Trade Review.

"Decidedly entertaining and amusing, with a good touch of heart interest."—M. P. World.

Have you shown "Baby Be Good"? The Indianapolis Star says, "It is warranted to bring a smile to the face of a cigar store Indian."

For foreign rights address
Far East Film Corporation
729 Seventh Avenue
New York, N. Y.

Member, Motion Picture Producers and Distributors of America, Inc.
Will H. Hays, President

Educational Pictures
"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, Inc.
E. W. Hammons
President

Big Circuits Book Buster Brown Comedies

THE BUSTER BROWN COMEDIES entered in The "Laugh Month" classic with other comedies hit the top of the ladder last week when "Buster's Bust-Up," the current two-reeler of the series being released by Universal, was shown in the Capitol Theatre, New York. The comedy was a decided hit with the Capitol audiences and consequently is rated as a first-run subject of the highest quality.

"Buster's Bust-Up" is the second Buster Brown Production to play on Broadway in the last few weeks. "Buster's Nightmare," the previous two-reeler in the series, was shown in Warner's Theatre late in November and was a great success.

"Naturally, we are greatly pleased with the success of our little feature in the New York Capitol," said Mr. Abe Stern, Vice-President of the Century Film Corporation.

"Frankly, the 'break in' to the Capitol is just a step in the onward progress attending this delightful feature. The rest will take care of itself. We are going right on making better comedies in this series, and we shall add to our plans from time to time, as we have determined to give the theatre owners only the best that can be made.

"We have found that by merely introducing this series to the showmen, the 'Buster Brown' pictures sell themselves. I am not at all afraid of the outcome, now that the big circuits have decided to book 'Buster Brown.'"

The Universal home office report that the several succeeding comedies in the series, which have been completed and shipped East are even better than "Buster's Bust-Up" and "Buster's Nightmare."

These two-reelers are being made by the Stern Brothers, with Gus Meins as director. "Buster" is played by little Arthur Trimble, "Mary Jane" by Doreen Turner and "Tige" by Pete, the dog comedian. This series marks the initial step of the Stern Brothers into series comedies. So successful have the Buster Brown Productions shown themselves, the Sterns are planning additional series releases.

Simultaneously with the showing of the Buster pictures in the Capitol, New York, comes word that they will be shown in the Capitol Theatre, Detroit, the series having been signed up by the Kunsky interests for their circuit. Also, they are to appear on the screen of the Empire Theatre, Syracuse, and over the A. H. Blank circuit of Des Moines, with a big first run in the Rialto Theatre, Des Moines.

An indication of the popularity of the Buster Brown Comedies with exhibitors and the public is included in the following letter, written by O. L. Meister, manager of the Whitehouse Theatre, Milwaukee, Wis.:

"In my estimation, there is no two-reeler that can approach the high standard of Universal's latest achievement in the comedy field—the Buster Brown series of comedies," he says.

"With the numerous types of two-reel subjects on the market, it is, indeed, a decided hardship for the exhibitor to choose and choose wisely. However, my faith in Universal as the leader in the short subject field has always been fully justified, and hence I lost no time in contracting for the Buster Brown series and incidentally for the balance of the Universal current comedy output.

"The first of the Buster Browns, "Educating Buster" was presented amid one continuous round of applause, and I, in unison with my patrons, am looking forward with extreme pleasure to the succeeding releases. These comedies have a most pleasant reaction on the theatre going public because of their clean, wholesome entertainment qualities, and as for invigorating tonic at the box-office, they are second to none."

"Shorts" on Opening Bill

Three Pathe Featurettes on Program of New Keeney Theatre in Elmira, New York

The new Keeney Theatre in Elmira, New York, opened by Frank A. Keeney, well-known theatre owner, on December 21st, presented three Pathe short-feature subjects on the initial program.

Pathe News, Pathe Review and a Grantland Rice "Sportlight" were played on a bill that included as the feature "The Ten Commandments."

The Pathe feature, "Black Cyclone," starring the noted Hal Roach equine, Rex, will be shown at the Keeney Theatre on the second week's program—December 31, January 1 and 2.

HERE WE SEE THE CHARMING AND WINSOME Wanda Wiley doing her "Daily Dozen" in a few scenes from her latest Century Comedy, "A Winning Pair." Charles King and Tony Hayes support Miss Wiley.

"YES, YES, BABETTE"—his French is "wet," but in the end he'll win you yet!—and in the Christie-Bobby Vernon comedy, with those first three words as title, leading lady Frances Lee is "toot SWEETIE!"—and it's an Educational release, of course.

F. B. O. Sales Head Lauds "Laugh Month" Stars

LEE MARCUS, general sales manager of F. B. O., asserts that the National Laugh Month Drive to be launched during January will give exhibitors an opportunity to concentrate not only on laugh-provoking productions, but on stars who have a particular flair for comedy.

On commenting on this particular phase of Laugh Month, Mr. Marcus said:

"Producing and distributing companies are giving as much time and thought to short subjects and short subject stars as to feature length productions and stars who appear in them. They are recruiting the finest talent among players, authors and directors for their comedy subjects. Many of the companies have recruited their talent from the vaudeville stage, the first home of humor, and these players are proving tremendous box office attractions. The short subject today is in the same class with the feature length film, and in many instances, is superior to the feature production.

"Exhibitors realize the value of making their audiences laugh. They want comedies with good stories, clear subtitles, and amusing players. The producing companies who concentrate on short subjects are filling this demand as quickly and ably as they can.

"F. B. O. is concentrating particularly on stars with a comedic bent. Alberta Vaughn is now starring in 'Fighting Hearts,' a new series from the pen of Sam Hellman, well known humorist. Alberta is one of the few young actresses on the screen today with a distinct flair for comedy. It would not be amiss, at this point, to suggest that they concentrate on Alberta during Laugh Month.

"Alice Ardell, who is being featured by Joe Rock in the series of Blue Ribbon comedies which he is producing for F. B. O. distribution is another comedic 'find.'

"The three fat men, 'Fat' Karr, 'Tiny' Ross and 'Fatty' Alexander, the trio whose gross weight approximates a ton, and who are being featured by Rock in the series of Standard Fat Men comedies which are also being made for F. B. O. distribution, are taking their place as funmakers of the first rank.

"'Dinky Doodle,' the cartoon character created by Walter Lantz, has won a place in the hearts of film fans.

"Although not stars on the F. B. O. roster, Al Cooke and Kit Guard are two of the funniest players on the screen today, and their following is enormous."

"Goat's Whiskers" In Production

The "Unnatural History" subject which is scheduled for release by F. B. O. during Laugh Month will be titled "The Goat's Whiskers." This subject is a combination of both cartoon and comedy. It is the first subject of this series to be made jointly in Hollywood and in New York. The comedy action will be filmed by Joe Rock in Hollywood while the cartoon sequences of the picture will be produced at the Bray Studios in New York by Walter Lantz and Earl Hurd.

The New Year

By AL CHRISTIE

Ring out the old hokum; ring in the new. 1926 has much in store for the moving picture industry because the trend in the minds of the public and the producers is more than ever toward "entertainment only."

Gradually the industry has swung back to the first principles of pictures; that they are for entertainment first, last and all the time.

This is a business of selling entertainment to the public, not art.

Entertainment first; whether in hilarious comedy or emotion-stirring drama.

Because the industry has been convinced of this fact, less money will be lost striving for "art" and more of the public will be entertained.

Books "A Peaceful Riot"

F. L. MacNamee, manager of the F. B. O. exchange at Washington, D. C., has sold "A Peaceful Riot," a Blue Ribbon Comedy featuring Alice Ardell, to H. M. Messiter for early showing at the Garden Theatre, Baltimore, Md.

Helen Foster Has Lead

Helen Foster is supporting Lloyd Hamilton in his latest Educational-Hamilton Comedy to go into production at the Educational Studio.

THIS TIME THEY'RE "BACHELOR'S BABIES"—those Juvenile comedy folks Educational gets so much good comment about.

"Good Cheer"

(Pathe—Comedy—Two Reels)

THIS "Our Gang" comedy produced by Hal Roach and directed by Robert McGowan is slightly mystifying at the start, since it consists of a number of scenes without any suggestion of story but only imbued with the Christmas spirit. For that reason the story begins slowly, and it doesn't show real plot until the first reel is well over. It concerns children whose faith in Santa Claus is restored by two older kids, who raise enough money to buy them gifts. Then, too, there is a lucky break when bootleggers posing as Santas, with toys camouflaging their bags of bottles, are forced by policemen to themselves play Santa and hand out the toys to the East Side children. The Gang members outdo themselves in putting over the subject, and when the story begins to give them a chance to romp around they do put it over. The comedy is particularly opportune to the holiday season.—**Sumner Smith.**

"Wide Open Faces"

(Pathe—Comedy—Two Reels)

THE conclusions to be drawn from this Mack Sennett comedy featuring Ralph Graves is that dentists are unnecessary artisans out where men are men. Graves comes to town in high spirits and is genteel with occasional revolver bullets, which bore neat holes in his eastern fedora and nick the ground around his heels. The sitation becomes complicated when the worst of the bad men waxes jealous, his sweetie having vamped Ralph. The dentist overcomes him by administering laughing gas, then proceeds to fall for one of the kind of girls who make muffins that mother used to make. It is all uproarious fun of the best sort and should make a big hit. The action is greatly assisted by some fine titles by A. H. Giebler. One of the screams is where Ralph does some dental work for a donkey and another where the bad man ruins his business by attaching an electric light wire to the chair.—**Sumner Smith.**

"Between Meals"

(Pathe—Comedy—One Reel)

THIS Hal Roach single-reel subject presents Paul Parrott and a tiny colored boy in the adventure of two tramps who experience much difficulty in locating food. A kindly, dignified gentleman offers to buy them all they can eat at a fruit stand, but cops take him back to the insane asylum and the hungry ones return the food. Their adventures are a series of funny frustrations that ought to please most audiences.—**Sumner Smith.**

Here They Are!

Ali Astride—Pathe
Between Meals—Pathe
Good Cheer—Pathe
Gold Push, The—Pathe
Hodge Podge No. 40—Educational
Pathe Review No. 2—Pathe
Three Blind Mice—Pathe
Wide Open Faces—Pathe

Hodge Podge No. 40

(Educational—Magazine—One Reel)

LYMAN H. HOWE'S Hodge Podge No. 40 presents various interesting facts in its inimitable fashion. Most appealing are scenes of Mexicans making rope, the harvesting at Lake Texcoco of winged insects that are sold as food for fish and birds and of fly eggs considered a delicacy by the natives of the Viga canals and of peasant women who wash in them. The concluding bit is an imaginative drawing of a boy who imagines himself being eaten by a Sphinx.—**Sumner Smith.**

Pathe Review No. 2

(Pathe—Magazine—One Reel)

FEATURING this issue is "Plundering the Sea," another episode in the camera record of the Arcturus Oceanographic Expedition, and it is intensely interesting. Women especially will rejoice in "Innocence," a pictorial study of babyhood done in a charming way. The third is "A Date in Egypt," showing the harvesting of dates. These three subjects constitute an exceptionally entertaining issue of the Review.—**Sumner Smith.**

FABIAN'S
Branford
Newark first run plays
"Silver Art" one reel
skiing special this week.
729 7th Ave N. Y. C.
Edwin Miles Fadman, Pres.

"All Astride"

(Pathe—Sportlight—One Reel)

LOVERS of horses particularly will enjoy this Grantland Rice Sportlight. It makes the point that although the automobile has supplanted the horse to a large degree in everyday life, still Old Dobbin hasn't lost all of the affection entertained for him by humans. The scenes are of the cattle country, the race track and the polo field. As usual, Mr. Rice has produced a film pictorially satisfying as well as replete with human interest.—**Sumner Smith.**

"The Gold Push"

(Pathe—Cartoon—One Reel)

HERE is a peach of a Paul Terry-Aesop's Film Fable for "Laugh Month." Cats drive mice teams in the Klondike and a bold, bad cat miner runs away with an unsophisticated mice lady. All hands then join in saving her, apparently proving that in that bleak, heroic country cats are cats.—**Sumner Smith.**

"Three Blind Mice"

(Pathe—Cartoon—One Reel)

THIS subject plays on the general suspicion that lots of "blind" beggars aren't unable to see the cop rounding the corner. The mice have a merry time at the expense of a cat and the farmer, and Paul Terry fans should too.—**Sumner Smith.**

Zelina O'Neal Lands

It's a long jump from musical comedy to leads in screen comedy, but Zelina O'Neal, late of Harry Carroll's "Pickings," has successfully made the leap. Miss O'Neal is playing leads with Al St. John, in Educational-Mermaid Comedies, under the direction of Stephen Roberts. Although Miss O'Neal has appeared in supporting roles in a number of screen comedies, this is the first time she has faced the camera in a "straight" make-up. Like many other eccentric screen comediennes, Miss O'Neal is remarkably good looking in a straight make-up and those who saw her in "Pickings" will hardly recognize her in the new Mermaid Comedy.

New Dinky Doodle Picture

Bray Productions have completed the filming of the next F. B. O. release of the Dinky Doodle series entitled "Dinky Doodle in the Restaurant." Walter Lantz appears in this subject together with the cartoon characters.

The Comedy Angle of Fox Films

NATIONAL LAUGH MONTH is a welcome event to Fox Films. It marks the culmination of the greatest comedy season this company has ever experienced. We have made what we believe is the best comedy program in the history of the corporation, and the fact that every Fox series started this season will be continued next season is proof sufficient that they have met with the wholehearted approval of exhibitors.

And right here is where Fox has profited this year. The company has had its finger on the exhibitors' pulse, has watched every report, every expression of approval and disapproval in order to give showmen the sort of comedy pictures they want.

The Fox Van Bibber Comedies, of course, were well established before this season, but they made strides that surpassed even our own expectations. Among the Richard Harding Davis comedies already produced are "The Big Game Hunter," "The Sky Jumper," "The Wrestler," "A Parisian Knight" and "The Feud." Earle Foxe and Van Bibber has created a character that is a byword in comedy circles. Florence Gilbert as the girl has gathered a great following.

Van Bibber Blazed the Way

Van Bibber gave us the lead to other series. Their instant success showed us the way. The public, we learned, wanted pictures that, first were clean; next, were funny; and third, carried the air of richness. The public itself eliminated the custard pie comedy and Fox was quick to recognize this fact.

The result was two other comedy series taken from the best literary product in years. One was O. Henry's works and the other the Married Life of Helen and Warren, Mabel Herbert Urner's popular stories that are running currently in newspapers throughout the country.

In the O. Henry series we have attempted to select girls typical of the American heroines of that author's imagination. Marion Harlan appeared in the first, "Shoes;" Mary Aiken in the second, "Transients in Arcadia;" Kathryn McGuire in "The Failure;" Florence Gilbert in "Cupid a la Carte" and Gladys McConnell in "Elsie in New York." The supporting casts of all those were selected from dramatic people. The directors were Daniel Keefe, Robert P. Kerr and Albert Ray.

By GEORGE MARSHALL
Supervisor of Fox Comedies

The Helen and Warren Series

When the Helen and Warren pictures were started, we had the good fortune of selecting for the leads two of the most typically representative characters of the great American married multitude that could be found. They were Hallam Cooley and Kathryn Perry. How these comedies were received in every section of the country is a matter of box-office record. With the tremendous newspaper tie-up and publicity, they have forced their way to the top of the comedy list in one brief season. Albert Ray directed the first three Helen and Warren releases. They were "A Business Engagement," "All Aboard" and "The Peacemakers." Tom Buckingham made the next, "His Own Lawyer" and Ray the fifth, "Held for Investigation."

Previews of the O. Henry and Helen and Warren comedies have kept us in the right direction, and, with the assistance of exhibitors' reports, in which we invite every suggestion for improvement, we expect to keep these high class two-reelers at the top of the heap.

In Imperial Comedies we have adhered to the same policy of clean, swift humor with a natural, coherent story. We have tried to develop comedy from natural situations, rather than to create pictures by a series of gags, the old discarded method.

Comedy Directors Signed

Benny Stoloff directed three Imperials this year. They were "Sweet Marie," "Love and Lions" and "East Side—West Side," the first of a series of Irish-Jewish comedies that have taken hold at once. Lew Seiler made "On the Go" and "Strong for Love." There are twenty on the schedule for release and several of these are now in production.

A five-reel feature based upon Charles A. Hoyt's comedy-drama, "A Trip to Chinatown," was also made by the Fox Comedy department. Bo bKerr directed with a cast including Margaret Livingston, Earle Foxe, J. Farrell MacDonald, Anna May Wong and Gladys McConnell.

On the Fox comedy list for 1925-26 there are forty-four pictures. This may be increased to fifty-two next year, although final plans on the schedule have not been settled.

There is one thing that is certain, however. That is that exhibitors will get the Van Bibber's, Helen and Warren and O. Henry pictures again next season, in addition to Imperial Comedies.

It is probable, also, that the Fox comedy department will create several long features from the Charles A. Hoyt plays, the rights to which have been acquired by Fox Films.

Animation Department Installed

We have just instituted an animation department at the Fox West Coast Studios to handle some comedy novelties which are in preparation. It is our intention to offer four or five novelty Imperials during the season.

I believe we have one of the finest staffs of comedy directors and writers in the business and we are fully prepared to give exhibitors comedy of every description—regardless of what kind of house he has or where it is.

Lloyd Bacon has just been added to the directorial staff, having been brought to Fox from Sennett. Other directors on my list are Robert P. Kerr, Benjamin Stoloff, Lew Seiler and Albert Ray. Felix Adler heads the writing staff, which includes Andrew Bennison, Beatrice Van, Sid Lanfield, Mrs. Catherine Carr, Jack Rubens and Earl Emlay. Pinto Colvig is in charge of the technical and animation department.

It is the sincere purpose of Fox Films to obtain the best works of the best comedy writers and turn out the best comedy pictures that can be made.

And remember, Mr. Exhibitor, we are always open for suggestions. We will appreciate letters giving us the reactions of your audiences. We are making pictures for you. Let's cooperate.

Renews with Pathe

"Topics of the Day," Pathe laugh-reel produced by the Timely Films, Inc., and which is made up of jokes and witticisms clipped from the press of the world, was recently contracted for the seventh successive year for presentation by the Keith-Albee, Orpheum, Orpheum Junior, Interstate, and Moss and Proctor circuits.

EVERY DAY IS LAUGH DAY in the "Comedy Section" of the Fox West Coast studios, and these players take "National Laugh Month" just as a matter of fact. In this group we have, reading left to right, top row: Shirley Palmer, Sid Smith, Florence Gilbert, Harold Goodwin and Barbara Luddy. Bottom row: Marion Harlan, Georgie Harris, Earle Foxe and Kathryn Perry.

Pathe Has Sennett and Roach Comedies For the Second Week in "Laugh Month"

FOR the second week of "Laugh Month," Pathe lists a Mack Sennett and a Hal Roach two-reel comedy an "Aesop Film Fable" and "Topics of the Day" to add mirth to the entertainment of the theatregoers. The January 10th program also includes "The Mystery Ship," the sixth chapter of the Patheserial "The Green Archer," "All Astride" a Grantland Rice "Spotlight"; a Pathe Review and two issues of Pathe News.

"Wide Open Faces" is a Mack Sennett two-reeler featuring Ralph Graves and directed by Lloyd Bacon. Graves plays the role of Bob Bridger, who longs to fill some of the open faces in the West. Amid these sagebrush surroundings Ralph has anything but a peaceful time and the mirthful uproar is helped along by Thelma Parr, Eugenia Gilbert, Marvin Lobach and Leo Willis.

"Good Cheer," the "Our Gang" holiday comedy produced by Hal Roach, was directed by Robert McGowan. The story concerns the efforts of the "Gang" to brighter the Christmas season for the less fortunate kiddies. They encounter a whole army of Santa Clauses and uncover a big plot as well as providing a right Merry Christmas for many children. All the "Gang" members—Mary Kornman, Farina, Mickey Daniels, Fatty Joe Cobb, Jackie Condon, Johnny Downs and Jay Smith contribute to the fun.

"Three Blind Mice" is a "Laugh Month" animated cartoon that is sure to please the Paul Terry fans. Each issue of "Topics of the Day" during "Laugh Month" will have added fun features.

"The Mystery Ship" is the title of the sixth chapter of the Patheserial "The Green Archer," a picturization of the Edgar Wallace novel of the same name. Valerie Howett's (Allene Ray) escape from Cold Harbor Smith's boat is a thrill in this chapter and the climax takes place on the famous new Bear Mountain Bridge over the Hudson River. Spencer Bennet directed this Patheserial which features Allene Ray and Walter Miller.

"DIS HERE SHO' NUF IS PARADISE!" That's Farina's decision in the Pathe—Our Gang comedy, "One Wild Ride."

"All Astride" is a Grantland Rice "Spotlight" that will surely prove popular. The automobile has replaced the horse for everyday purposes, but there is still a very important place in the world—the sport world—for man's most faithful servant and friend. Mr. Rice shows how the horse is still supreme in the cattle country, as a means of transportation in the rough mountain roads, on the polo field and the race track.

Pathe Review No. 2 presents "Plundering the Sea," a camera record of the Arcturus Oceanographic Expedition released in cooperation with the New York Zoological Society; "Innocence," pictorial studies of babyhood, in Pathecolor living paintings; "A Date in Egypt," stealing sticky fuit from the stately palm.

Two issues of Pathe News complete the Pathe schedule for the week of January 10th.

EVERYBODY LAUGHS WITH "OUR GANG" during "Laugh Month" and all the rest of the time. Here are the Hal Roach rascals in Pathe comedies wearing smiles quite in season.

Laying the Jinx

They say actors and stage people are superstitious, but Norman Taurog apparently has laid one sure jinx sign by the heels. Norman was seen working under a raised umbrella on one of the big roofed stages at Educational Studios where he is directing Lloyd Hamilton in a Mermaid Comedy. A realistic rainstorm, called for in the action, forced Norman and his crew to don raincoats, rubber boots and to seek shelter from the water under the big umbrella usually used outside to protect cameramen and director from California's bright sunlight.

Every News Film Release Should Contain Some Element of Humor

By EMANUEL COHEN
Editor of Pathe News.

EVERY news film release should contain some element of humor—not only during "Laugh Month" but all the time.

Such humor is derived from subtle incidents caught by the news film camera. Unrestricted glimpses of popular personages have their touches of humor. Unique shots of little animals cavorting before the camera always cause ripples of laughter. Unusual sensations for the audience secured by photographing the scenes so that the onlookers experience just what the cameraman encountered when he filmed them often rock a theatre with laughter.

So important do we consider the element of humor in Pathe News that we instruct each cameraman to catch the lighter side of life wherever and whenever possible. There are dramatic incidents galore in any news film and the humor touches are a welcome and entertaining relief.

All humanity responds to the screening of a news film because it mirrors life in its actuality with its drama and its humor. It is said that a certain percentage of theatre patrons were first attracted to theatres by the news film. And this is undoubtedly very true for it combines humor with its drama and it is timely.

Numerous instances of humor gems caught by Pathe News cameraman come to mind.

When President Coolidge was photographed at the American Legion convention in Omaha, someone handed him a "six gallon" sombrero hat. The executive put the hat on and it completely covered his head. As he peeked out from under the hat, the President smiled broadly. And this scene has brought forth good-natured chuckles and laughs wherever shown.

EMANUEL COHEN

Vice-President Dawes usually adds a little subtle humor to a news film scene. One of our cameramen pictured the Vice-President knocking out "flys" with a stout baseball bat for neighborhood kiddies in Evanston, Illinois. Another time he was photographed chumming with a group of the Senate page boys. Scenes like these always register laughs.

In a scene showing Indians from the 101 Ranch atop a New York hotel prior to their sailing for Europe, the cameramen persuaded Miss Helen Ferguson to Charleston with a squaw who then "did her stuff" in her own clumsy way. This scene has proved a scream in the theatres.

Scenes of stout people doing unusual things get the laughs in a newsfilm just as they go over in a Hal Roach or a Mack Sennett comedy. I recall views of stout ladies going through a series of weight reducing exercises atop a hotel and also a similar scene shot at Brighton Beach where the fat ladies struggled through some arduous calisthenics. The exercisers laughed over their efforts, and so did audiences.

One sure-fire way to tickle the ribs of an audience is to have the cameraman take his scenes so that the audiences experience unusual sensations, as I remarked above. Examples of this stunt in recent reels are looking at the world while riding a hippo and an elephant and while tied to a wing of a giant wind mill. A cameraman rode a hippo at the Bronx Zoo to get his scenes and another rode an elephant in a circus parade in Chicago. The riding-a-windmill scenes were a Pathe News Fifteenth Anniversary feature taken at San Francisco.

Yes, indeed, every news film release should contain some element of humor and I have instructed my staff to play up the lighter side especially during "Laugh Month."

"BIG BOY," "BONNIE," "SPEED," "GINGER," "BOBBY" make things lively for the captain and his crew in Educational-Juvenile Comedy, "Sea Scamps." Of course their dog, "Pal," also adds to the fun. Oh, yes! The youngsters had a chaperon, but that did not mean a thing.

Start Young America Laughing

BY REGGE DORAN,
Director of Public Relations,
Pathe Exchange, Inc.

THE "mouthful" credited to the Queen of the Belgians by a prominent New York woman has nothing on that emitted by the fellow who declared "laugh and the world laughs with you." Like all the rest of the good advice we've had to listen to all our lives, however, we none of us have taken this wisdom seriously. More the pity! Maybe we didn't because our grandmothers told it to us, our mothers told it to us, and all our wise-cracking uncles have all too frequently attested the fact. Our grandmothers used to teach us other words of truth such as "be a good little boy or girl, because the habits formed in your youth stick to you all your lives." But that didn't prevent us from smoking corn silk behind the barn door in spite of the repeated exhortations concerning growth stunting. Now though, as we reach the years of so-called discretion, the kindly admonitions of that gray-haired, white-capped old lady creep out of the dim past, and we are even free to admit, if cornered that there WAS something after all in this habit formation and mirth explosion counsel.

The trouble with us nowadays is that we will listen to the preachings of the Walter Camps and the Dr. Frank Cranes concerning systematic living and all because these fellows can get a top head in almost any newspaper. We even give them credit as the first discoverers of the royal road to health, never dreaming that the same old grandmother knew this gospel when these men were but infants in arms. Of course the trouble with this glee sharing gospel is that nobody has taken us in hand. There has been no daily dinning about systematic laughing which will do us much more good than all the medicines that could be bottled. Of course, the noses of the intelligensia would be uplifted in scorn if one presumed to broadcast a "Haha-Hehe-Hoho" hour a day.

REGGE DORAN

Fortunately however, we can be spared the contempt of such meritorious individuals, and still lend an ear to the wisdom of the ancients. How? We have the motion picture theatre, with its motion picture program—the best laugh-getting element in the world! So the solution is simple. Get the movie habit. Go at least once a week, see a good comedy bill and into oblivion will go your compounds. Think of it! Fifteen minutes more to read your favorite book before retiring at night; nothing on your mind all day and a lot of fun in store for you once or twice a week in a comfortable loge.

This getting the habit when you are young is not so bad either. Did you ever hear a bunch of youngsters laugh at Charlie Chaplin? Did you ever hear them roar at the antics of "Our Gang"? The disease is infectious, but unlike other germs of that category, not only is it not harmful, it is even more than harmless, it is Health Making.

All throughout the country today, there is a cry for a motion picture performance a week which will be adequate for children. That is a great idea. It is a great idea in spite of all the arguments we hear against it; that "motion pictures are an adult form of entertainment," that "there are so few pictures children should see," that "children should not go to the movies anyway." Why of course they should. There are loads of pictures that children may and should see. There are enough of these pictures to give TWO performances a week if the younger generation but had the time to attend—which they haven't always, owing to the tradition in America and other civilized countries that a public school education is a necessity. But we would not think of shutting up our children in a dark room because we know that sunlight is conducive to the physical, mental and moral well being of youth? Mothers would turn assassins if we dared suggest such an idea. Yet laughter, we have been told through the ages, is also a gift of the gods. So why not let us be sane? Why not start Young America laughing its way through life? Get the young citizens into the habit of concentrated laughter. The line leads right to the good comedy movie program, given once a week. The custom will not wane. Then watch the effect on the freedom and bravery of this land and home of ours.

New Dog Star Signed to Appear In Big Levine-Bischoff Serial

PRODUCTION has begun on an absolutely new type of serial, starring a keen, intelligent police dog. Nat Levine, recently returned from a nation-wide tour, visiting every independent exchange and many exhibitors, ascertaining their future needs, immediately launched into plans for this serial. The demand for a serial that would be a deviation from the usual trend of melodrama and hokum was almost unanimous. Exhibitors, particularly, dwelt on the making of a serial that would appeal to both children and adults.

Mr. Levine and Mr. Bischoff are bending their efforts toward giving exhibitors a sure-fire money-maker and chose for their story, one written by George Morgan, the well-known author of adaptations and continuities for Universal, among which being, "Strings Of Steel," "The Winking Idol," "The Great Circus Mystery" and "The Scarlet Streak." The story has human interest and is brimful of action, written around the life of a dog, with the frozen north as its locale. Mr. Morgan has interspersed his tale with a continuous procession of thrilling episodes and anecdotes in the life of this brave, almost human, police dog.

William J. Craft, well-known as the director of all the early Hoot Gibson Westerns and the following serials, "Stanley In Africa," "Days of Daniel Boone," "The Beast Of Paradise," "The Riddle Rider" and "The Radio Detective," is the director of this ambitious, and it may be said, "revolutionary" serial.

The dog's name is to be chosen definitely via contests to be conducted in the key city newspapers.

Funny Men U. S. Firemen

The Christie Comedy baseball team has found time from the film activities of its respective members to defeat the team of the Los Angeles Firemen who were conceded to be hot stuff last season by annexing the City Championship. The score against the Firemen was 9-8. On the Christie team are Bob Thornby, George Sperry, Eddie Baker, Jimmie Adams, Gus Peterson, Slatts McBean, Austin Herrick, Bud Rike and George Hall.

Big Theatres Book "Red Seal"

Sales Manager Harry Bernstein who guides the Red Seal sales destinies for the New York territory states that his exchange has sold to a trifle more than five hundred theatres in the territory. The Famous Players' Broadway theatres, the Rivoli and Rialto; the Capitol; Strand; Loew's theatres; Fabian and other important circuits and theatres have also heavily booked the Red Seal product.

Juvenile Comedies

Charles Lamont is "resting from his task of directing the Educational-Juvenile kids for a few weeks while he directs Lige Conley and Estelle Bradley in an Educational-Mermaid Comedy. He will assemble his kid stars in a couple of weeks and finish the series of six. Juvenile Comedies will be distributed by the Educational Film Exchanges, Inc., this season.

Dooley In and Out

Billy Dooley, the Christie comedian, who has been through an operation, has been removed to his home and will be working in front of the camera within a week or ten days. His latest comedy "A Salty Sap" was just finished when he was taken sick while doing his vaudeville act at a local theatre.

A New Day A New Policy

By Hal Roach
Pathe Comedy Producer

"LAUGH MONTH" is dedicated in a special sense to the comedy, and accordingly it furnishes an ideal occasion to announce what probably amounts to the most radical change in production policy ever launched by a comedy studio.

This policy is, briefly, to introduce into our short-comedy productions such names of outstanding prominence that they will exercise for the exhibitor a definite box-office draw. This policy has been shaped entirely with a desire to meet the demands of the present day market and assist the exhibitor in increasing his attendance.

Frequently, the theatre-owner is faced with the necessity of showing a program feature in which there are no prominent box-office names that he can display. The feature itself may be an entertaining piece of work, but without the names to exploit it the exhibitor is powerless to get the people into his theatre. It is right here that our new production policy fits into the scheme of things. The exhibitor may now have the names to bill on his feature, but he will have them in our two-reel comedies.

Assuming that he has a feature with all the advertising possibilities of well-known names, our two-reel comedies with their additional box-office names will augment the drawing powers of the feature's stellar line-up. Thus our purpose is to meet the exhibitor's need for box-office names that will get the discriminating movie-going public off the street and into his seats.

The facts leading up to this change in policy will be of interest to the trade. Some few years ago we set out to improve the quality of our short comedies by the acquisition of the best material available in the way of stories, directors, acting talent, technical craftsmen, and so on. We have improved our product consistently until today we can claim without fear of contradiction that reel for reel our comedy product is superior in entertainment value and screen technique to the average run of feature productions.

What we set out to do was to make of our two reel comedies program features of definite box-office value—screen units that would possess a real, tangible "draw" that the exhibitor could gauge in terms of dollars and cents at his box-office. First, we had to build real substantial quality into our productions. Next we had to develop players and directors as proficient in their respective roles as any set of performers or directors on any featue lot. We have succeeded in these first two steps beyond our fondest expectations. In fact, as far as comparison with feature lots is concerned, I know that right now we have better director talent, better comedy-player talent, better technical-production talent than can be found on any feature lot anywhere.

HAL ROACH

We have now reached the third phase of our campaign to make the two-reel comedy of definite box-office value. For the exhibitor's advertising purposes a well-known name of established prestige is of the utmost importance. We are out to secure outstanding names of proved box-office "draw"—names that any exhibitor can put in his marquee lights, in his lobby displays, in his newspaper advertisements and posters with the certainty that such names will exercise a definite, tangible "pull" for his box-office.

Our recent acquisition of Theda Bara, of Lionel Barrymore, Mildred Harris, Eileen Percy, Elaine Hammerstein, Vivian Oakland, Gertrude Astor, to mention a few, has been in pursuance of our new policy. There are other contracts under negotiation of equal significance, which we will be able to announce in the near future. We are doing our part—in fact, considerably better than our part—at tremendous expense. We ask in all fairness that the exhibitor do his part.

This innovation has been launched only after what practically amounts to a nation-wide inquiry among leading exhibitors. Among those recognized theatre authorities that have listened to our plan and given it their unqualified approval as destined to help the exhibitor in filling his seats are J. J. Murdock, General Manager of the Keith-Albee Circuit; Fred Miller, of the Far West Theatres chain; Al Boyd of the Stanley Amusement Company of America; and Frank Newman, Manager of Paramount's Los Angeles houses. Moreover, we have behind us the experience of the vaudeville business which has been built up to its present state of prosperity largely through following the plan that we have adopted. Well-known Broadway stars have been signed between their stage engagements for variety acts. The rest of the bill has been built around them. Not only their regular "legit" following came to see them, but also many who while not content to watch them perform for a two-hour period found real enjoyment in their briefer appearance as vaudevillians. The same principle applied to recognized feature stars for presentation in short comedies will, we are sure, have the same beneficent effect on the motion picture business as its counterpart had in the vaudeville business.

It is not our intention to depend on stellar prominence to put our comedies over. We shall build around these players the best that can be had in the way of acting talent and production effects. When we hire a performer to do a butler role, we engage not an extra but exactly the same calibre of character actor that our biggest feature producers would insist upon. When a scene calls for pretty costumes, we secure the best that can be had in the way of materials, styles and fashion appeal. In this respect we wish to call attention to the fact that the head of the Hal Roach wardrobe department at the present day is Will Lambert who is a recognized authority in his profession. The same goes for technical details, such as properties, lighting, and the like. We have in charge of these departments men that are the equal of any of their contemporaries on feature lots. It may come as a surprise to many that we have "let out" of the Roach studios presons, who later through sheer force of publicity became recognized "experts" in their lines—and the reason we "let them out" was because they were not competent enough to meet our studio standards.

"Laugh Month" strikes the keynote of a situation that has been developing for some time past. More and more feature dramatic producers have been showing a decided trend toward the comedy angle as a basic source of entertainment. Every dramatic company is concerned at the present time with working "comedy relief" into its productions. Many of the industry's leading directors—not excepting D. W. Griffith—are engaged in planning greater slices of this "comedy relief" for their current dramatic work. Broadway's present outstanding cinema sensation, "The Big Parade," is generously sprinkled with comedy despite its serious theme. That's the trend—Comedy! We would like to jump a bit ahead of the trend and risk a prophecy. The more we study this marvelous business of ours the more convinced we are that the ambition to make quality the supreme goal will have the effect of putting mere footage in the shade. We sincerely believe that the day is not far distant when three reels will be the maximum footage of standard feature—even of those features boasting the greatest box-office names as stars and directors.

Quick Reference Picture Chart

Handy, Compact Information to Help You with Your Bookings, Showing: Title, Star, Type of Story, Date of Moving Picture World Review, and Footage on Current Films

ARROW

	Kind of Picture	Review.	Feet
		1925	
Primrose Path (Clara Bow)	Melodrama	Oct. 3..	6,840
Tessie (May McAvoy)	Comedy	Oct. 10..	6,800
Wandering Fires (all-star)	Drama	Oct. 17..	6,300
Children of the Whirland (all-star)	Crook melodrama	Oct. 17..	6,500
Unnamed Woman (Leah Baird)	Society drama	Oct. 24..	6,300
Substitute Wife (Novak)	Domestic drama	Oct. 31..	6,580

ASSOCIATED EXHIBITORS

		1924	
Never Say Die (MacLean)	Comedy of thrills	Sep. 13..	5,803
East of Broadway (O. Moore)	Police drama	Nov. 22..	5,785
Price of a Party (H. Ford)	Modern drama	Oct. 18..	5,315
Barriers Burned Away	Spectacle	Dec. 27..	6,236
Is Love Everything?	Sex melo.	Nov. 15..	6,000
Battling Bunyan (Barry)	Comedy-dr.	Dec. 27..	4,718
		1925	
Greatest Love of All (Beban)	Drama	Jan. 17..	6,486
Bad Company (Tearle)	Society drama	Jan. 24..	5,551
Introduce Me (Douglas MacLean)	Comedy thrills	Mar. 21..	6,710
Sky Raider (Logan)	Drama		6,638
Back to Life (Patsy Ruth Miller)	Drama	Feb. 28..	5,628
Manhattan Madness (Dempsey-Taylor)	Action melodrama	Aug. 1..	5,580
Under the Rouge (Percy-T. Moore)	Crook drama	Aug. 1..	6,055
His Buddy's Wife (Glenn Hunter)	Sentiment drama	Aug. 1..	5,226
Headlines (Alice Joyce)	Sacrifice drama	Aug. 1..	5,600
Fifty-Fifty (Hampton-L. Barrymore)	Drama	Aug. 1..	5,531
Keep Smiling (Monty Banks)	Comedy	Aug. 1..	5,460
Camille of Barbary Coast (O. Moore-Busch)	Drama	Aug 1..	5,308
Never Weaken (Harold Lloyd)	Reissued comedy	Aug. 1..	3,000

CHADWICK PICTURES CORP.

		1924	
I Am the Man (L. Barrymore)	Dom. melo.	Nov. 1..	7,600
Flattery (Bowers)	Political dr.	Nov. 8..	5,000
		1925	
Tomboy (Devore-Rawlinson)	Melodramatic com.	Jan. 3..	6,000
Midnight Girl (Lila Lee)	Drama	Mar. 28..	6,300
Wizard of Oz (Larry Semon)	Slapstick com.	Apr. 25..	6,300
Man of Iron (L. Barrymore)	Drama	July 4..	6,200
American Pluck (G. Walsh)	Action melodrama	July 11..	5,900
Unchastened Woman (Theda Bara)	Domestic drama		
Some Pun'kins (Chas. Ray)	Rural com.-dr.		
Prince of Broadway (G. Walsh)	Action romance		
The Bells (L. Barrymore)	Drama		
Perfect Clown (Larry Semon)	Typical comedy		
Blue Blood (G. Walsh)	Action romance		
Paint and Powder (E. Hammerstein)	Stage life drama	Oct. 17..	7,000

EDUCATIONAL FILM CORP.

		1925	
Don't Pinch (Bobby Vernon)	Comedy	Apr. 25..	2,000
Dome Doctor (Larry Semon)	Comedy	Apr. 25..	2,000
Village School	Hodge-Podge	May 2..	1,000
Wide Awake (Lige Conley)	Mermaid comedy	May 2..	2,000
King Cotton	Hamilton comedy	May 9..	2,000
Dragon Alley	Juvenile comedy	May 9..	2,000
Rock Bottom (Bowes)	Cameo comedy	May 9..	1,000
Tender Feet (Hiers)	Hiers comedy	May 16..	2,000

A Dollar for Your Time

In an effort to make this Quick Reference Picture Chart just as accurate as human carefulness can make it, we offer to the reader who finds MAJOR ERRORS, such as a wide discrepancy between printed footage on a feature or features and that which is a fact, One Dollar for your trouble in writing us a letter stating the correct facts.

Please do not consider errors that do not actually work a hardship on the user of this Chart—such as a misplaced parenthesis, or a minor typographical error.

What we want you to point out is the often unavoidable discrepancy between the footage that comes to us at time of reviewing a picture and the time you play it, caused by cutting down of a picture and failure of producer to give us correct facts regarding the changed footage.

We cannot secure exact footage on all Short Subjects and so the general term "1,000" or "2,000" feet is applied, broadly, one or two-reel subjects. We've tried to get exact Short Subject footage, and as soon as we can get it will print it exactly. Till then, consider the broader designation as the best we can do.

When you write us about a major error, realize, please, that it will take a little time to check up, and be patient—we will not delay sending you the dollar for your trouble any longer than is absolutely compulsory.

	Kind of Picture	Review.	Feet
Fares Please (St. John)	Mermaid com.	May 16..	2,000
Only a Country Lass	Novelty	May 16..	1,000
Wild Waves	Cameo comedy	May 23..	1,000
Balto's Race to Nome	Special	May 23..	2,000
Curses (St. John)	Comedy	May 30..	2,000
Hello Goodbye (Conley)	Mermaid comedy	May 30..	2,000
Two Poor Fish	Hurd cartoon	May 30..	1,000
Earth's Other Half	Hodge-Podge	June 6..	2,000
Fun's Fun (Bowes)	Cameo comedy	June 6..	1,000
Clodhopper (Larry Semon)	Comedy	June 6..	2,000
Air Tight (Vernon)	Christie comedy	June 13..	2,000
Going Great	Mermaid comedy	June 13..	2,000
Wake Up (Bowes)	Cameo comedy	June 13..	1,000
Baby Blues	Juvenile comedy	June 20..	2,000
Prop's Dash for Cash	Hurd cartoon	June 20..	1,000
Call a Cop	Christie comedy	June 20..	2,000
Oh, Bridget (Walter Hiers)	Hiers comedy	June 27..	2,000
Mexican Melody	Hodge-Podge	June 27..	1,000
Never Fear (Bowes-Vance)	Comedy	July 4..	1,000
Lewis-Mann Bout	Magazine	July 4..	2,000
Bobby Bumps & Co.	Hurd cartoon	July 4..	1,000
Below Zero (Lige Conley)	Mermand comedy	July 11..	2,000
Permit Me (Bowes)	Comedy	July 11..	1,000
Waiting (Hamilton)	Hamilton comedy	July 11..	2,000
Hot and Heavy (Eddie Nelson)	Mermaid comedy	July 18..	2,000
Travel Treasures	Hodge Podge	July 18..	1,000
Beware	Comedy	Aug. 1..	2,000
Look Out	Comedy	Aug. 1..	1,000
Tourist	Tuxedo comedy	Aug. 15..	2,000
Pictorial Proverbs	Hodge Podge	Aug. 15..	1,000
Be Careful (Adams)	Christie comedy	Aug. 22..	2,000
Pleasure Bound (Conley)	J. White prod.	Aug. 22..	2,000
Watch Out (Vernon)	Christie comedy	Aug. 29..	2,000
Felix the Cat Trifles With Time	Sullivan cartoon	Sep. 5..	1,000
Soup to Nuts (Neal Burns)	Comedy	Sep. 5..	2,000
Props and The Spirits	Pen and Ink Vaud.	Sep. 5..	1,000
Off His Beat (Hiers)	Comedy	Sep. 12..	2,000
Wild Beasts of Borneo	Animal special	Sep. 12..	2,000
Busts into Business	Sullivan cartoon	Sep 19..	1,000
Fair Warning (St. John)	Camedy	Sep 19..	2,000
The Movies (Lloyd Hamilton)	Comedy	Sep. 26..	2,000
Felix the Cat Trips Thru Toyland	Cartoon	Oct. 3..	1,000
In Deep (Bowes)	Comedy	Oct. 3..	1,000
A Misfit Sailor (Billy Dooley)	Comedy	Oct. 3..	2,000
Dog Daze (Cliff Bowes)	Cameo comedy	Oct. 10..	1,000
Felix Cat on the Farm	Sullivan cartoon	Oct. 10..	1,000
Who Which?	Cameo comedy	Oct. 10..	1,000
The Story Teller	Hodge-Podge	Oct. 10..	1,000
Maid in Morocco (Lupino Lane)	Comedy	Oct. 17..	2,000
Scrambled Eggs	Cameo comedy	Oct. 17..	1,000
Spot Light (Lige Conley)	J. White comedy	Oct. 17..	2,000
Baby Be Good	Juvenile comedy	Oct. 24..	2,000
A Goofy Gob (Dooley)	Comedy	Oct. 31..	2,000
Slippery Feet (Vernon)	Comedy	Oct. 31..	2,000
Felix the Cat on the Job	Sullivan cartoon	Oct. 31..	1,000
Knicknacks of Knowledge	Hodge-Podge	Oct. 31..	1,000
Sweet and Pretty (Cliff Bowes)	Cameo comedy	Nov. 7..	1,000
Fire Away (St. John)	Mermaid comedy	Nov. 7..	2,000
Felix, the Cat in the Cold Rush	Sullivan cartoon	Nov. 7..	1,000
Cleaning Up (Johnny Arthur)	Comedy	Nov. 14..	2,000
Hot Feet (Bowes)	Comedy	Nov. 14..	1,000
Hot Doggie (Hiers)	Comedy	Nov. 14..	2,000
On Edge (Conley)	J. White prod.	Nov. 21..	2,000
Eats Are West (Felix-cat)	Sullivan cartoon	Nov. 21..	1,000
Slow Down (Bowes)	Comedy	Nov. 28..	1,000
Framed (Hamilton)	Comedy	Nov. 28..	2,000
Magical Movies	Hodge-Podge	Nov. 28..	1,000
Fighting Dude (Lane)	Acrobatic comedy	Dec. 5..	2,000
Marionettes	Color fantasy	Dec. 5..	1,200
Felix-the-cat Tries the Trades	Sullivan cartoon	Dec. 5..	1,000
Cheap Skates (Conley)	Jack White prod.	Dec. 12..	2,000
Bachelor's Babies	Juvenile comedy	Dec. 12..	2,000
What's Up (Bowes)	Cameo comedy	Dec. 12..	1,000
Weak But Willing	Walter Hires comedy	Dec. 19..	2,000
Yes, Yes Babbette (Vernon)	Christie comedy	Dec. 19..	2,000

FILM BOOKING OFFICES OF AMERICA

	Kind of Picture	Review.	Feet
		1925	
No-Gun Man (Lefty Flynn)	Outdoor melo.	Jan. 17..	4,522
Flashing Spurs (Bob Custer)	Outdoor melo.	Jan. 24..	5,068
Youth and Adventure (R. Talmadge)	Outdoor melo.	Jan. 24..	5,525
Sleeping Cutie	Go-Getters	Jan. 31..	2,000
Midnight Molly (Evelyn Brent)	Crook drama	Feb. 7..	6,000
Range Terror (Bob Custer)	Western	Feb. 14..	4,738
Cloud Rider (Al Wilson)	Airplane-thrill	Feb. 21..	5,070
Jimmie's Millions (R. Talmadge)	Athletic-stunts	Feb. 28..	5,167
Parisian Nights (Hammerstein-Tellegen)	Drama	Mar. 7..	6,277
Welcome Granger (Vaughn)	Pacemakers	Mar. 7..	2,000
Helping Hand (Aubrey)	Comedy	Mar. 7..	2,000
Breed of the Border (Lefty Flynn)	Western	Mar. 14..	4,930
Love's Bargain (Marjorie Daw)	Drama	Mar. 21..	6,000
Captain Kidd	Bray cartoon	Mar. 21..	1,000
Scar Hanan (Yakima Canutt)	Western	Mar. 28..	6,020
Galloping Vengeance (Bob Custer)	Texas Ranger dr.	Mar. 28..	5,005
He Who Gets Rapped (Vaughn)	Pacemakers	Mar. 28..	2,000
Forbidden Cargo (Evelyn Brent)	Melodrama	Apr. 4..	4,850
O. U. West (Lefty Flynn)	Western	April 11..	5,000
That Devil Quemado (Thomson)	Thrill western	Apr 18..	4,720
Merton of the Goofies	Pacemakers	Apr. 18..	2,000
Lilies of the Streets (V. L. Corbin)	Hum. Int. melo.	Apr. 25..	7,216
White Fang (Strongheart-dog)	Drama	May 2..	5,800
Tearing Through (R. Talmadge)	Stunt melodr.	May 9..	4,714

Continued from Preceding Page

	Kind of Picture	Review.		Feet
Great Decide	Pacemakers	May	9..	2,000
Fast Male	Pacemakers	May	9..	2,000
Texas Bearcat (Bob Custer)	Western drama	May	16..	4,770
Speed Wild (Flynn)	Melodrama	May	23..	4,700
Alias Mary Flynn (Brent)	Regeneration melo.	May	30..	5,550
Drusilla With a Million (Mary Carr)	Human Interest dr.	June	6..	7,391
Fighting Demon (R. Talmadge)	Thrill drama	June	6..	5,470
Three Bases East	Pacemakers	June	6..	2,000
White Thunder (Yakima Canutt)	Western	June	13..	4,550
If Marriage Fails—? (Logan-Brook)	Domestic drama	June	13..	6,000
Navy Blue Days (Stan Laurel)	Comedy	June	13..	2,000
Bandit's Baby (Fred Thomson)	Western comedy drama	June	20..	5,291
Smooth as Satin (Brent)	Crook drama	July	4.	6,043
Human Tornado (Canutt)	Action western	July	4..	4,472
The Bloodhound (Bob Custer)	Mounted police	July	11..	4,800
That Man Jack (Bob Custer)	Action western	July	25..	5,632
The Sleuth (Stan Laurel)	Comedy	July	25..	2,000
What Price Gloria?	Pacemakers	July	25..	2,000
Wild Bull's Lair (Fred Thomson)	Typical western	Aug.	8..	5,280
Don Coo Coo ((Vaughn-O'Hara)	Pacemakers	Aug.	8..	2,000
Dr. Pyckle and Mr. Pride (Laurel)	Comedy	Aug.	8..	2,000
Lady Robinhood (Evelyn Brent)	Bandit melodr.	Aug.	15..	5,580
Isle of Hope (R. Talmadge)	Sea-adventure-thrill	Sep.	5..	5,800
Let's Go, Gallagher (Tom Tyler)	Action western	Oct.	10..	5,182
Keeper of the Bees (all star)	Drama	Oct.	17..	6,712
Three Wise Crooks (E. Brent)	Crook drama	Oct.	17..	6,074
How the Elephant Got It's Trunk	Bray cartoon	Oct.	17..	1,000
Ridin' the Wind (Thomson)	Western action dr.	Oct.	24..	7,518
Adventures of Mazie (Vaughn)	Comedy series	Oct.	24..	2,000
Last Edition (Ralph Lewis)	Stromberg action	Oct.	31..	6,400
Wall Street Whiz (R. Talmadge)	Stunt comedy-drama	Nov.	7..	6,000
Mazies Won't Tell	Mazie series	Nov.	14..	2,000
Constant Simp	Mazie series	Nov.	14..	2,000
Or What Have You?	Mazie series	Nov.	14..	2,000
No Man's Law (Custer)	Action western	Nov.	21..	4,042
So's Your Old Man	Mazie series	Nov.	21..	2,000
All Around Frying Pan (Thomson)	Action western	Nov.	28..	5,519
How the Camel Got His Hump	Bray cartoon	Nov.	28..	1,000
Wyoming Wildcat (Tom Tyler)	Action western	Dec.	5..	5,150
On the Links (fat men)	Golf-Slapstick	Dec.	5..	1,000
Broadway Lady (Evelyn Brent)	Star a chorus girl	Dec.	19..	5,500

FIRST NATIONAL

			1924		
Classmates (R. Barthelmess)	Drama	Nov.	29..	6,965
Christine of the Hungry Heart (Vidor)	Drama	Nov.	1..	7,500
Silent Watcher (Glenn Hunter)	Drama	Oct.	18..	7,530
Love's Wilderness (Griffith)	Drama	Dec.	20..	6,900
Idle Tongues (Marmont)	Comedy-drama	Dec.	27..	5,300
Sundown (all-star)	Western epic	Oct.	25..	8,641
The Only Woman (N. Tadmadge)	Domestic dr.	Nov.	8..	6,770
Inez from Hollywood (Nilsson-Stone-Astor)	Heart interest	Dec.	13..	6,919
			1925		
Frivolous Sal (O'Brien-Busch-Alexander)	Western melo.	Jan.	17..	7,307
So Big (C. Moore)	Drama	Jan.	17..	8,501
If I Marry Again (Doris Kenyon)	Drama	Jan.	24..	7,401
A Thief in Paradise (Doris Kenyon)	Melodrama	Jan.	24..	7,231
As Man Desires (Sills-Dana)	Melodrama	Jan.	31..	7,790
Enticement (Mary Astor)	Drama	Feb.	7..	6,224
The Lady (Norma Talmadge)	Emotional dr.	Feb.	14..	7,387
Her Husband's Secret (Moreno-Miller)	Sentiment-dr.	Feb.	21..	6,150
Quo Vadis (Emil Jennings)	Special	Feb.	28..	9,000
Lost World (Conan Doyle story)	Special	Feb.	28..	9,700
New Toys (Barthelmess)	Comedy-drama	Feb.	28..	7,363
Playing With Souls (Jacqueline Logan)	Drama	Mar.	7..	5,831
One Year to Live (Pringle)	Drama	Mar.	7..	6,064
Learning to Love (C. Talmadge)	Comedy-dr.	Mar.	7..	6,099
Heart of a Siren (La Marr)	Drama	Mar.	21..	6,708
Sally (C. Moore-Leon Errol)	Stage success	Mar.	28..	8,636
Declasse (Corinne Griffith)	Society dr.	Apr.	4..	7,869
One Way Street (Lyon-Nilsson)	Society dr.	Apr.	4..	5,600
My Son (Naximova)	Emotional dr.	Apr.	18..	6,552
I Want My Man (Sills-Kenyon)	Drama	Apr.	18..	6,173
His Supreme Moment (B. Sweet)	Romantic dr.	Apr.	25..	6,565
Chickie (Mackaill)	Drama	May	9..	7,767
Soul Fire (Barthelmess)	Emotional dr.	May	16..	8,262
The Talker (Nilsson-Stone)	Human Interest dr.	May	23..	7,861
Necessary Evil (Lyon-Dana)	Drama	May	23..	6,307
Just a Woman (Windsor-Tearle)	Drama	June	6..	6,363
Desert Flower (C. Moore)	Comedy drama	June	13..	6,837
White Monkey (LaMarr)	Society drama	June	13..	6,121
Making of O'Malley (Gilla)	Police romance	July	4..	7,571
Lady Who Lied (Stone-Valli-Naldi)	Algerian drama	July	18..	7,111
Marriage Whirl (Corinne Griffith)	Drama	July	25..	7,672
Hal-Way Girl (Doris Kenyon)	Melodrama	Aug.	8..	7,570
Fine Clothes (Stone-Marmont-Griffith)	Comedy drama	Aug.	15..	6,971
Winds of Chance (A. Q. Nilsson)	Klondike drama	Aug.	29..	9,554
Her Sister From Paris (C. Talmadge)	Sprightly comedy	Sep.	5..	7,255
Live Wire (Johnny Hines)	Comedy feature	Sep.	12..	7,000
Dark Angel (Vilma Banky)	Drama	Sep.	19..	7,311
Graustark (Norma Talmadge)	Romance	Sep.	26..	9,900
Shore Leave (Barthelmess)	Sailor drama	Oct.	3..	6,856
What Fools Men (Lewis Stone)	Domestic drama	Oct.	10..	7,349
Knockout (Milton Sills)	Prizefight drama	Oct.	10..	7,450
Pace That Thrills (Lyon-Astor)	Drama	Oct.	24..	6,911
Why Women Love (Blanche Sweet)	Sea melodrama	Oct.	31..	6,570
New Commandment (Sweet-Lyon)	Romantic drama	Nov.	7..	6,980
Beautiful City (Barthelmess)	Melodrama	Nov.	14..	6,468
Classified (C. Griffith)	Newspaper comedy-dr.	Nov.	14..	6,977
Scarlet Saint (Astor-Hughes)	Drama	Nov.	21..	6,898
Unguarded Hour (Sills-Kenyon)	Emotional romance	Dec.	5..	6,613
We Moderns (Colleen Moore)	Typical of star	Dec.	12..	6,609
Clothes Make the Pirate (Errol)	Pirate travesty	Dec.	12..	8,000
Splendid Road (A. Q. Nilsson)	Gold rush drama	Dec.	19..	7,646

FOX FILM CORP.

			1924		
The Bull Fight	Educational	Nov.	15..	1,000
My Husband's Wives (Mason-Washburn)	Comedy-dr.	Nov.	22..	4,500
Paul Jones, Jr.	Van Bibber com.	Nov.	22..	2,000
Finger Lakes	Instructive	Nov.	22..	1,000
Brass Bowl (Edmund Lowe)	Adventure dr.	Nov.	29..	5,861
Stolen Sweeties (Monkeys)	Comedy	Nov.	29..	2,000
Salt of the Earth	Educational	Nov.	29..	1,000
Gerald Cranston's Lady (James Kirkwood)	Domestic dr.	Dec.	6..	6,074
Masked Maryel (Parrott)	Comedy	Dec.	6..	2,000
The Roughneck (George O'Brien)	Melodrama	Dec.	13..	7,619
The Burglar	Van Bibber	Dec.	13..	2,000
Man Who Played Square (Jones)	Western drama	Dec.	20..	6,700
			1925		
Deadwood Coach (Mix)	Western drama	Jan.	10..	6,346
Dick Turpin (Mix)	English drama	Feb.	7..	6,716
Arizona Romeo (Jones)	Western drama	Jan.	31..	4,694
Curlytop (Mason)	Melodrama	Jan.	10..	5,828
Gold Heels	Race track dr.	Feb.	7..	6,020
The Dancers	Drama	Jan.	24..	6,656
The Folly of Vanity	Dramatic fantasy	Feb.	14..	5,250
In Love With Love	Comedy drama	Jan.	3..	5,677
Stardust Trail (Mason)	Melodrama	Mar.	7..	4,686
Scuttlers (W.Farnum)	Western drama			4,686
Roaring Lions at Home	Sunshine com.	Jan.	3..	2,000
Uncommon Clay	Educational	Jan.	3..	1,000
Up On the Farm (Lee Moran)	Comedy	Jan.	3..	2,000
The Violin Speaks	Educational	Jan.	10..	1,000
Dangerous Curves	Comedy	Jan.	10..	2,000
Milk Bottle Bandits	Comedy	Jan.	10..	2,000
Ports of Call (E. Lowe)	Regeneration dr.	Jan.	24..	5,500
Sleep Walker (Sid Smith)	Comedy	Jan.	24..	2,000
Hell-Roaring Range	Educational	Jan.	24..	1,000
Corsica the Beautiful	Educational	Jan.	31..	1,000
Nobody Works But Father	Slapstick	Feb.	7..	2,000
Trail Rider (Jones)	Western	Feb.	21..	4,752
Man Without a Country (all-star)	Special	Feb.	28..	10,000
Scarlet Honeymoon (Shirley Mason)	Romantic com.-dr.	Mar.	14..	5,000
Mysterious Stranger	Comedy	Mar.	14..	2,000
Riders of the Purple Sage (Mix)	Western	Mar.	21..	5,578
House of Flickers	Imperial com.	Mar.	21..	2,000
Gold and the Girl (Jones)	Western	Mar.	28..	4,512
Amateur Detective	Van Bibber	Mar.	28..	2,000
Hunted Woman (Seena Owen-Earl Schenck)	Curwood dr.	Apr.	4..	4,954
Butterfly Man (Sid Smith)	Comedy	Apr.	4..	2,000
From Mars to Munich	"arieties"	Apr.	4..	1,000
Marriage in Transit (E. Lowe)	Secret service dr.	April	11..	4,800
Where the Waters Divide	"Varieties"	Apr.	25..	1,000
Rainbow Trail (Mix)	Zane Gray westn.	May	2..	5,251
She Wolves (Rubens-Mulhall)	Drama	May	9..	5,783
Neptune's Stepdaughter	Comedy	May	9..	2,000
Wings of Youth (Bellamy-Clayton)	Modern life dr.	May	9..	5,340
Concerning Cheese	Varieties	May	9..	1,000
Kiss Barrier (Lowe)	Romantic drama	May	23..	5,000
White Paper	Varieties	May	23..	1,000
Papa's Darling	Sunshine comedy	May	23..	2,000
Scandal Proof (Shirley Mason)	Drama	June	6..	4,400
Scientific Husband	Sunshine comedy	June	6..	2,000
Everyman's Wife (Hammerstein-Rawlinson)	Domestic drama	June	13..	4,365
Honeymoon Limited (Lee Moran)	Comedy	June	13..	2,000
Lightnin' (all star)	Famous stage drama	Aug.	1..	8,050
Lucky Horseshoe (Tom Mix)	Romantic western	Aug.	29..	5,000
Kentucky Pride (star cast)	Race horse drama	Aug.	29..	6,597
A Business Engagement	Helen and Warren	Aug.	29..	2,000
Shoes	O. Henry series	Aug.	29..	2,000
Sweet Marie	Imperial comedy	Aug.	29..	2,000
The Wrestler	Van Bibber	Aug.	29..	2,000
Sky Jumper	Van Bibber	Aug.	29..	2,000
My Own Carolina	Varieties	Aug.	29..	1,000
The West Wind	Varieties	Aug.	29..	1,000
The Wheel (H. Ford-Claire Adams)	Human Int. melo.	Sep.	5..	7,264
Big Game Hunter	Van Bibber	Sep.	5..	2,000
Havoc (George O'Brien)	War drama	Sep.	12..	9,283
On the Go (Sid Smith)	Comedy	Sep.	12..	2,000
Timber Wolf (Buck Jones)	Western com.-dr.	Sep	19..	4,800
With Pencil, Brush and Chisel	Varieties	Sep	19..	1,000
Fighting Heart (George O'Brien)	Prizefight drama	Sep.	26..	6,978
Cuba Steps Out	Varieties	Sep.	26..	1,000
Love and Lions	Imperial comedy	Sep.	26..	2,000
Thank You (George O'Brien)	Comedy-drama	Oct.	3..	6,900
On the Go (Sid Smith)	Imperial comedy	Oct.	3..	2,000
Thunder Mountain (Bellamy)	Mountain drama	Oct.	10..	7,500
Cloudy Romance	Comedy	Oct.	10..	2,000
The Sky Tribe	Magazine	Oct.	10..	1,000
Toiling For Rest	Varieties	Oct.	10..	796
Winding Stair (Rubens-Lowe)	Romantic melo.	Oct.	17..	7,500
Heart Breaker (Sid Smith)	Imperial comedy	Oct.	17..	2,000
Durand of the Bad Lands (Jones)	Action western	Oct.	24..	5,844
Everlasting Whisper (Mix)	Action-outdoor	Oct.	31..	5,611
Lazybones (Buck Jones)	Human interest drama	Oct.	31..	7,234
Transients in Arcadia	O. Henry story	Oct.	31..	2,000
All Abroad	Helen & Warren	Oct.	31..	2,000
East Lynne (Rubens-Lowe)	Famous play	Nov.	7..	8,975
Peacemakers	Helen & Warren	Nov.	7..	2,000
When the Door Opened (star cast)	Curwood Canadian	Nov.	28..	6,515
Control Yourself (Sid Smith)	Imperial comedy	Nov.	28..	2,000
River Nile	Varieties	Nov.	28..	1,000
Wages for Wives (Jacqueline Logan)	Golden stage hit	Dec.	5..	6,600
Best Bad Man (Tom Mix)	Action western	Dec.	12..	4,893
Desert's Price (Buck Jones)	Action western	Dec.	19..	5,709

METRO-GOLDWYN-MAYER

			1924		
Revelation (Dana)	Drama	July	5..	8,752
Recoil (Blythe-Hamilton)	Drama	July	12..	7,089
Wine of Youth (all star)	Drama	July	26..	6,805
Along Came Ruth (Dana)	Comedy-dr.	Aug.	2..	5,161
Red Lily (Bennett-Novarro)	Drama	Aug.	16..	6,975
Sinners in Silk (Menjou-Boardman)	Drama	Aug.	30..	5,750
Circe, The Enchantress (Murray)	Drama	Sep.	13..	6,882
His Hour (Pringle)	Drama	Sep.	20..	6,300
One Night in Rome (L. Taylor)	Comedy-dr.	Sep.	27..	5,883
Navigator (Keaton)	Comedy	Sep.	13..	5,559
Bandolero (all star)	Drama	Oct.	11..	6,904
The Snob (all star)	Drama	Nov.	8..	6,513
He Who Gets Slapped (Chaney)	Drama	Nov.	15..	6,613
Silent Accuser (Peter, the Great)	Dog drama	Nov.	22..	5,883
Married Flirts (all-star)	Drama	Oct.	25..	6,765
Romola (Lillian Gish)	Famous novel	Dec.	13..	10,875
Greed (Von Stroheim prod.)	Special	Dec.	20..	10,067
			1925		
So This Is Marriage (all star)	Comedy-dr.	Jan.	3..	6,300
Chu-Chin-Chow (B. Blythe)	Spectacle	Feb.	21..	6,408
Wife of the Centaur	Drama	Jan.	17..	6,586
Dixie Handicap (Windsor-Keenan)	Drama	Jan.	10..	6,905
Cheaper to Marry (All Star)	Drama	Feb.	14..	3,921
Excuse Me (Shearer-Nagel)	Farce-comedy	Feb.	7..	5,084

(Continued from preceding page)

	Kind of Picture	Review.	Feet
Monster (Chaney-Olmsted)	Weird com.-dr.	Mar. 7	6,435
Daddy's Gone a Hunting (Marmont)	Pathos drama	Mar. 7	5,851
Lady of the Night (Norma Shearer)	Underworld dr.	Mar. 14	5,441
Denial (Claire Windsor)	Drama	Mar. 21	4,791
Seven Chances (Keaton)	Comedy	Mar. 28	5,113
Confessions of a Queen (Terry-Stone)	Mythical romance	Apr. 4	5,809
Way of a Girl (Boardman)	Thrill-comedy	April 11	5,000
Man and Maid (Lew Cody)	Elinor Glyn prod.	Apr. 18	5,307
Proud Flesh (Eleanor Boardman)	Romantic com.	Apr. 25	5,770
Prairie Wife (Rawlinson-Devore)	Domestic dr.	May 16	6,487
Zander the Great (Marion Davies)	Human Interest	May 16	6,844
Sporting Venus (Sweet)	Romantic drama	May 23	5,958
White Desert (Windsor-O'Malley)	Snow-R.R. drama	July 18	6,464
Pretty Ladies (Pitts-Moore-Pennington)	Human int. dr.	July 25	5,828
Slave of Fashion (Norma Shearer)	Drama	Aug. 1	5,906
Never the Twain Shall Meet (Stewart)	South Sea com.	Aug. 8	8,143
Unholy Three (Lon Chaney)	Drama	Aug. 15	6,948
Sun-Up (Starke-Nagel)	Mountain tragedy	Aug. 29	5,819
Merry Widow (Mae Murray)	Romantic drama	Sep. 12	10,027
Mystic (Pringle-Tearle)	Fake spiritualism	Sep. 12	5,147
The Circle (E. Boardman)	Drawing room comedy	Oct. 3	5,511
Great Divide (all star)	Drama	Feb. 21	7,811
Rag Man (Coogan)	Comedy-dr.	Mar. 14	5,908
Beauty Prize (Dana)	Comedy-dr	Oct 11	5,750
Tower of Lies (Chaney-Shearer)	Drama of pathos	Oct. 10	6,849
Exchange of Wives (Boardman)	Married life com.	Oct. 17	5,300
Midshipman (Ramon Novarro)	Naval com.-drama	Oct. 31	7,498
Go West (Buster Keaton)	Burlesque western	Nov. 7	6,256
Lights of Old Broadway (Davies)	Old N. Y. drama	Nov. 14	6,437
Old Clothes (Coogan)	Typical feature	Nov. 21	5,915
Bright Lights (Chas. Ray)	Type com-drama	Nov. 28	6,288
Big Parade (Gilbert-Adoree)	Spectacular-war drama	Dec. 5	12,550
Only Thing (Boardman-Nagel)	Glyn love drama	Dec. 5	5,824
Masked Bride (Mae Murray)	Paris underworld	Dec. 12	5,690
Sally, Irene and Mary (Star cast)	Musical comedy hit	Dec. 19	5,564

PARAMOUNT

			1925	
Tomorrow's Love (Ayres)	Divorce com-dr.	Jan.	24	5,903
East of Suez (Negri)	Drama	Jan.	17	6,821
Miss Bluebeard (Daniels)	The stage success	Feb.	14	6,453
Golden Bed (LaRocque)	Drama of classes	Jan.	31	8,584
Man Must Live (Dix)	Newspaper romance	Feb.	7	6,116
Coming Through (Meighan)	New type Meighan story	Feb.	21	6,522
The Devil's Cargo (Starke)	Drama of Old California	Feb.	21	7,980
Top of the World (Nilsson-Kirkwood)	Africa and England	Feb.	28	7,167
The Swan (Menjou-Howard)	Stage success	Mar.	14	5,889
Contraband (Wilson-Noah Beery)	Bootleg drama	Apr.	4	6,773
Madame Sans Gene (Swanson)	World Famous drama	May	2	9,994
Thundering Herd (Holt-Wilson)	Buffalo stampede	Mar.	7	7,187
Forty Winks (Dana-Roberts-Griffith)	Comedy	Feb.	14	6,293
Goose Hangs High (Cruze production)	Typical	Mar.	21	6,186
New Lives for Old (Compson)	Drama	Mar.	7	6,796
Salome of the Tenements (Jetta Goudal)	Drama	Mar.	7	7,017
Too Many Kisses (Richard Dix)	Comedy	Mar.	14	5,750
Dressmaker From Paris (Leatrice Joy)	Drama	Mar.	28	7,080
Air Mail (feature cast)	Melodrama	Mar.	28	6,587
Grass	Drama	April	11	6,000
Sackcloth and Scarlet (Alice Terry)	Drama	April	11	6,732
Men and Women (Dix)	Feature	April	11	6,223
Kiss in the Dark (Menjou)	Romantic com.	Apr.	18	5,767
Charmer (Pola Negri)	Romantic dr.	Apr.	18	6,076
Code of the West (Moore-Bennett)	Westn Rom. com.	Apr.	25	6,777
Adventure (Moore-Starke-Beery)	Jack London dr.	May	2	6,602
Crowded Hour (Bebe Daniels)	Drama	May	9	6,558
Night Club (Raymond Griffith)	Farce-comedy	May	16	5,721
Shock Punch (Richard Dix)	Comedy-drama	May	23	6,151
Welcome Home (Cruze Prod.)	Domestic com-dr.	May	30	5,909
Old Home Week (Meighan)	Comedy	June	6	6,780
Any Woman (Star cast)	Comedy drama	June	13	5,963
Little French Girl (Mary Brian)	Drama	June	13	5,628
Are Parents People? (Betty Bronson)	Domestic problems	June	20	6,586
Eve's Secret (Betty Compson)	Romantic drama	June	20	6,205
Beggar on Horseback (all star)	Imaginative	June	20	6,874
Manicure Girl (Daniels)	Drama	June	27	5,959
Lost—A Wife (Menjou)	Sophisticated com.	July	4	6,420
Light of Western Stars (Holt)	Vivid west dr.	July	4	6,850
Paths to Paradise (R. Griffith)	Whirlwind comedy	July	11	6,741
Grounds for Divorce (Vidor)	Drama	July	11	5,692
Lucky Devil (Richard Dix)	Auto race comedy	July	18	5,935
Night Life of New York (All-star)	Comedy-drama	July	25	6,908
Marry Me (Vidor)	Small town idyl	July	25	5,526
Street of Forgotten Men (all star)	Bowery drama	Aug.	1	6,366
Not So Long Ago (Betty Bronson)	Drama	Aug.	8	6,943
Rugged Water (Lois Wilson)	Drama	Aug.	8	6,015
Trouble With Wives (Vidor)	Farce comedy	Aug.	15	6,489
Wild, Wild Susan (Bebe Daniels)	Farce comedy	Aug.	22	5,774
Wild Horse Mesa (Jack Holt)	Zane Grey dr.	Aug.	22	7,164
The Wanderer (all star)	Prodigal son epic	Sep.	5	8,173
Man Who Found Himself (Meighan)	Crook drama	Sep.	5	7,298
Coast of Folly (Swanson)	Society drama	Sep.	12	7,001
In the Name of Love (Cortez-Nissen)	Comedy drama	Sep.	12	5,904
Golden Princess (Betty Bronson)	Bret Harte western	Sep	19	8,584
Pony Express (Cruze production)	Epic of west	Sep.	26	9,929
A Son of His Father (Bessie Love)	Western drama	Oct.	10	6,925
A Regular Fellow (R. Griffith)	Typical comedy	Oct.	17	5,027
Vanishing American (Dix-Wilson)	Indian spectacular	Oct.	24	10,063
Flower of the Night (Negri)	Drama	Oct.	31	6,374
Lovers in Quarantine (Daniels)	Farce-comedy	Oct.	31	6,570
Best People (Star cast)	Society comedy	Nov.	7	5,700
King on Main Street (Menjou)	Comedy	Nov.	7	5,234
Seven Keys to Baldpate (McLean)	G. M. Cohan play	Nov.	14	6,048
New Brooms (Bessie Love)	W. DeMille prod.	Nov.	14	5,443
Average Highway (Holt-Dove)	Lumber camp dr.	Nov.	21	7,308
Lord Jim (Marmont)	Malay locale dr.	Nov.	28	6,760
Stage Struck (Swanson)	Comedy feature	Nov.	28	6,691
Irish Luck (Meighan)	Melodrama	Dec.	5	7,008
Cobra (Valentino)	Drama	Dec.	19	6,895

PATHE

	Kind of Picture	Review.	1925	Feet
Plain and Fancy Girls (Chas. Chase)	Comedy	Feb.	28	1,000
Clean-Up Week	Terry cartoon	Feb.	28	1,000
Haunted Honeymoon (Glenn Tryon)	Comedy	Feb.	28	2,000
Raspberry Romance (Ben Turpin)	Comedy	Feb.	28	2,000
Neptune's Nieces	Sportlight	Mar.	7	1,000
Bashful Jim (Graves)	Mack Sennett com.	Mar.	7	2,000
In Dutch	Terry cartoon	Mar.	7	1,000
Dog Days	Our Gang	Mar.	7	2,000
Percy (Charles Ray)	Typical dr.	Mar.	14	6,000
Should Husbands Be Watched	Comedy	Mar.	14	1,000
Hard Boiled (Chase)	Comedy	Mar.	14	2,000
Jungle Bike Riders	Terry cartoon	Mar.	14	1,000
Excuse My Glove	Spat Family	Mar.	21	2,000
Giddap (Billy Bevan)	Comedy	Mar.	21	2,000
Traps and Troubles	Sportlight	Mar.	21	1,000
Pie Man	Terry cartoon	Mar.	21	1,000
Zowie!	Stereoskopik	Mar.	21	1,000
At the Zoo	Terry cartoon	Mar.	28	1,000
Is Marriage the Bunk? (Chase)	Comedy	Mar.	28	1,000
Plain Clothes (Langdon)	Comedy	Mar.	28	2,000
Sailor Papa (Tryon)	Comedy	Mar.	28	2,000
Breaking the Ice (Graves)	Comedy	Apr.	4	2,000
Love Bug	Our Gang	Apr.	4	2,000
Housing Shortage	Terry cartoon	Apr.	4	1,000
Marriage Circus (Turpin)	Sennett com.	April	11	2,000
Bad Boy (Chase)	Comedy	April	11	2,000
Are Husbands Human? (Findlayson)	Comedy	April	11	1,000
Sunken Silver (Ray-Miller)	Serial	Apr.	18	10ep
Lion's Whiskers	Sennett com.	Apr.	18	2,000
Hold My Baby (Glenn Tryon)	Comedy	Apr.	25	2,000
S-O-S	Terry cartoon	Apr.	25	1,000
Adventures of Adenoid	Terry cartoon	Apr.	25	1,000
Deep Stuff	Terry cartoon	Apr.	25	1,000
Beauty Spots	Sportlight	Apr.	25	1,000
Remember When (Langdon)	Comedy	Apr.	25	2,000
Shootin' Injuns	Our Gang com.	May	2	2,000
Big Red Riding Hood (Chase)	Comedy	May	2	1,000
Sporting Judgment	Sportlight	May	2	1,000
He Who Gets Smacked	Sennett comedy	May	2	2,000
Permanent Waves	Terry cartoon	May	2	1,000
Looking For Sally (Chase)	Comedy	May	9	2,000
Grief in Bagdad	Comedy	May	9	1,000
Darkest Africa	Terry cartoon	May	9	1,000
Wild Papa	Spat Family	May	16	2,000
Skinners in Silk	Sennett com.	May	16	2,000
Fast Worker	Terry cartoon	May	16	1,000
Luna-cy	Stereoskopik	May	16	1,000
Tell it to a Policeman (Tryon)	Comedy	May	23	2,000
Sure Mike (Martha Sleeper)	Comedy	May	23	1,000
Echoes From the Alps	Terry cartoon	May	23	1,000
Good Morning Nurse	Sennett comedy	May	30	2,000
"Dude Ranch" Days	Sportlight	May	30	1,000
Ask Grandma	Our Gang comedy	May	30	2,000
What Price Goofy? (Chas. Chase)	Comedy	June	6	2,000
Horace Greeley, Jr. (Langdon)	Burlesque	June	6	2,000
The Runt	Terry cartoon	June	6	1,000
Royal Four-flush	Spat Family	June	13	2,000
Super-Hooper-Dyne Lizzies	Sennett comedy	June	13	2,000
Riders of the Kitchen Range	Comedy	June	13	1,000
End of the World	Terry cartoon	June	13	1,000
Thundering Landlords (Tryon)	Comedy	June	20	2,000
Twinkle-Twinkle	Sportlight	June	20	1,000
Runaway Balloon	Terry cartoon	June	20	1,000
Play Ball (Allene Ray-Miller)	Serial	June	27	10 ep.
Official Officers	Our Gang com.	June	27	2,000
In the Grease (Jim Findlayson)	Comedy	June	27	1,000
Animal Celebrities	Sportlight	June	27	1,000
Isn't Life Terrible? (Chase)	Comedy	July	4	2,000
Wine, Women and Song	Terry cartoon	July	4	1,000
Chasing the Chaser (Findlayson)	Comedy	July	4	1,000
Sherlock Sleuth (Stone)	Star comedy	July	11	2,000
The White Wing's Bride (Langdon)	Comedy	July	11	2,000
Ough!	Stereoskopik	July	11	1,000
Learning How	Sportlight	July	11	1,000
Daddy Goes a-Grunting (Tryon)	Comedy	July	18	2,000
Sneezing Beezers	Sennett comedy	July	18	2,000
For Love of a Gal	Terry cartoon	July	18	1,000
When Men Were Men	Terry cartoon	July	18	1,000
The Freshman (Harold Lloyd)	College comedy	July	25	6,883
Boys Will be Boys	Our Gang comedy	July	25	2,000
Cupid's Boots (Graves)	Comedy	July	25	2,000
Why Kids Leave Home	Sportlight	July	25	1,000
Bugville Field Day	Terry cartoon	July	25	1,000
A Yarn About Yarn	Terry cartoon	Aug	1	1,000
Tee for Two (Alice Day)	Sennett comedy	Aug.	1	2,000
Innocent Husbands (Chase)	Comedy	Aug.	1	2,000
Kivalina of the Ice Lands	Eskimo life	July	11	5,700
Bubbles	Terry cartoon	Aug.	8	1,000
Iron Nag	Sennett comedy	Aug.	8	2,000
Sons of Swat	Sportlight	Aug.	8	1,000
Tame Men and Wild Women (A. Stone)	Comedy	Aug.	15	2,000
Lucky Stars (H. Langdon)	Comedy	Aug.	22	2,000
Mary, Queen of Tots	Our Gang	Aug.	22	1,000
Seven Ages of Sport	Sportlight	Aug.	15	1,000
Butter Fingers (Bevan)	Comedy	Aug.	29	2,000
Cold Turkey (Alice Day)	Comedy	Aug.	29	2,000
The Window Washers	Terry cartoon	Aug.	29	1,000
Over the Plate	Terry cartoon	Aug.	29	1,000
A Runaway Taxi	Stereoskopiks	Sep.	5	1,000
Barrier Busters	Sportlight	Sep.	5	1,000
Barnyard Follies	Terry cartoon	Sep	5	1,000
Wild West (J. Mulhall-H. Ferguson)	Circus serial	Sep.	12	10 ep.
No Father to Guide Him (Chase)	Comedy	Sep.	12	2,000
Madame Sans Jane (Findlayson)	Comedy	Sep.	13	2,000
Ugly Duckling	Terry cartoon	Sep	19	1,000
Somewhere in Somewhere	Comedy of war zone	Sep	19	2,000
Big Kick (Engle-Mohan)	Fight comedy	Sep.	26	1,000
Your Own Back Yard	Our Gang	Sep.	26	2,000
Hungry Hounds	Terry cartoon	Sep.	26	1,000
Nuts and Squirrels	Terry cartoon	Sep.	26	1,000
Moonlight and Noses (Clyde Cook)	Comedy	Oct.	3	2,000
Outings for All	Sportlight	Oct.	3	1,000
Lion and the Monkey	Terry cartoon	Oct.	3	1,000
Caretaker's Daughter (Chase)	Comedy	Oct	10	2,000
Hero Wins	Terry cartoon	Oct.	10	1,000

	Kind of Picture	Review.	Feet
Love and Kisses (Alice Day)	Sennett comedy	Oct. 10..	2,000
Solid Ivory (Mohan-Engle)	Comedy	Oct. 10..	1,000
Clever Feet	Sportlight	Oct. 17..	1,000
Cuckoo Love (Tryon)	Comedy	Oct. 17..	2,000
Good Morning, Madam (Graves)	Comedy	Oct. 17..	2,000
Air Cooled	Terry cartoon	Oct. 17..	1,000
All Wool (Earl Mohan)	Roach comedy	Oct. 24..	1,000
Closer than a Brother	Terry cartoon	Oct. 24..	1,000
A Punch in the Nose	Roach comedy	Oct. 24..	2,000
A Sweet Pickle	Sennett comedy	Oct. 24..	2,000
Dangerous Curves Behind	Sennett comedy	Oct. 31..	2,000
Better Movies	Our Gang	Oct. 31..	2,000
Wild Cats of Paris	Terry cartoon	Oct. 31..	1,000
Honor System	Terry comedy	Nov. 7..	1,000
Should Sailors Marry (Cook)	Comedy	Nov. 7..	2,000
Amundsen Polar Flight	Specialette	Nov. 14..	2,683
Papa, Be Good (Tryon)	Comedy	Nov. 21..	2,000
Soapsuds Lady (Alice Day)	Comedy	Nov. 21..	2,000
Great Open Spaces	Terry cartoon	Nov. 21..	1,000
Uneasy Three (Chase)	Roach prod.	Nov. 28..	1,000
Take Your Time (Graves)	Terry cartoon	Nov. 21..	2,000
More Mice Than Brains	Terry cartoon	Nov. 21..	2,000
Laughing Ladies (star cast)	Comedy	Nov. 21..	1,000
A Day's Outing	Terry cartoon	Nov. 28..	2,000
Garden of Gethsemane	Pilgrimage of Palestine	Nov. 28..	1,000
Walloping Wonders	Sportlight	Nov. 28..	1,000
Green Archer (A. Ray-W. Miller)	Mystery-action serial	Dec. 5..	10ep.
Bonehead Age	Terry cartoon	Dec. 5..	1,000
One Wild Ride	Our Gang Comedy	Dec. 5..	2,000
Hold Everything	Comedy	Dec. ..	1,000
Starvation Blues (Cook)	Hal Roach comedy	Dec. 12..	2,000
Window Dummy (Graves)	Sennett comedy	Dec. 12..	2,000
From Rags to Britches	Sennett travesty	Dec. 12..	2,000
Haunted House	Terry cartoon	Dec. ..	1,000
His Wooden Wedding (Chase)	Comedy	Dec. 19..	2,000
English Channel Swim	Terry cartoon	Dec. 19..	1,000

PRINCIPAL PICTURES

			1924 1925		
Re-Creation of Brian Kent	Drama	Mar.	14..	6,878

PRODUCERS DISTRIBUTING CORP.

			1924	
What Shall I Do? (Mackaill)	Drama	Jun.	28..	6,000
Legend of Hollywood (Marmont)	Drama	Jan.	10..	5,414
Welcome Stranger (Vidor)	Comedy-dr.	Oct.	25..	6,618
Barbara Frietchie (Vidor)	Civ. War dr.	Oct.	11..	7,179
Roaring Rails (Carey)	Railway dr.	Oct.	25..	5,753
Another Scandal (Lois Wilson)	Sex theme	Nov.	1..	7,000
Another Man's Wife (Lee-Kirkwood)	Drama			5,015
Trouping With Ellen (H. Chadwick)	Comedy-dr.			6,452
Reckless Romance (Star cast)	Comedy feature	Nov.	22..	5,530
Siren of Seville (Dean)	Drama	Nov.	29..	6,724
			1925	
Chorus Lady (Livingston)	Comedy-dr.	Feb.	21..	6,020
Cafe in Cairo (Dean)	Drama	Mar.	28..	5,656
Flaming Forties (Carey)	Western			5,770
The Mirage (Vidor)	Drama			5,770
Let Women Alone (O'Malley-Hawley)	Drama			5,620
Soft Shoes (Carey)	Western			
Charley's Aunt (Syd Chaplin)	Farce-comedy	Feb.	21..	7,243
Her Market Value (Ayres)	Drama			5,931
Girl of Gold (Vidor)	Drama			4,969
On the Threshold (all-star)	Drama			
Beyond the Border (Carey)	Western			4,469
Beauty and the Bad Man (Star)	Western			
Friendly Enemies (Weber & Fields)	Comedy dr.	May	16..	6,288
Crimson Runner (Priscilla Dean)	Stromberg melo.	June	13..	4,775
Silent Sanderson (Carey)	Cattle—gold fields	June	20..	4,841
Stop Flirting (all star)	Light comedy	June	27..	5,161
Beauty and the Bad Man (Mabel Ballin)	Drama	July	4..	5,794
Awful Truth (Agnes Ayres)	Light comedy	July	11..	5,917
Texas Trail (Carey)	Typical western	July	18..	4,720
Private Affairs (Hulette)	Character drama	Aug.	1..	6,132
Hell's Highroad (Leatrice Joy)	Love drama	Sep.	12..	6,084
Seven Days (Lillian Rich)	Comedy feature	Sep.	12..	6,974
Coming of Amos (Rod LaRoque)	Comedy-drama	Sep	19..	5,077
Without Mercy (Vera Reynolds)	Drama			
Prairie Pirate (Harry Carey)	Western			
People vs. Nancy Preston	Underworld drama			
Simon, the Jester (O'Brien-Rich)	Comedy-drama			
Road to Yesterday (Schildkraut)	Spectacular drama			
Man from Red Gulch (Carey)	Western			
Wedding Song (Leatrice Joy)	South sea drama			
Madame Lucy (Julian Eltinge)	Farce-comedy			
Off the Highway (W.V. Mong)	Drama	Oct.	3..	7,641
Simon the Jester (O'Brien-Rich)	Locke story	Nov.	28..	6,168
Road to Yesterday (J. Schildkraut)	Tense drama	Dec.	12..	9,980

B. P. SCHULBERG PROD.

			1924 1925		
Capital Punishment (Clara Bow)	Prison dr.	Jan.	24..	5,950
Boomerang (Clara Bow)	Comedy-dr.	Mar.	21..	6,714
Parasite (Bellamy-Moore-Washburn)	Drama	Jan.	31..	5,140
Mansion of Aching Hearts (all-star)	Melodrama	Mar.	14..	6,147
Go Straight (Star cast)	Drama	May	9..	6,107
Faint Perfume (Seena Owen)	Romantic drama	June	27..	6,228
My Lady's Lips (Clara Bow)	Crook drama	July	25..	6,009
Parisian Love (Clara Bow)	Apache drama	Aug.	15..	6,324
Girl Who Wouldn't Work (De La Motte)	Modern drama	Aug.	22..	5,979
Plastic Age (Bow-Kieth)	College story	Oct.	10..	6,488
The Other Woman's Story (Calhoun)	Mystery drama	Oct.	31..	6,080

TIFFANY PRODUCTIONS, INC.

			1925	
Souls for Sables	Society drama	Sep	5..	6,500
The Sporting Chance	Racing drama			6,500
Lightning	Drama			6,500
Morals for Men	Society drama			6,500
The Lodge in the Wilderness	Drama			6,500
Morganson's Finish	Drama			6,500
Tale of a Vanishing People	Drama			6,500
The Travis Cup	Drama			6,500
The Wrong Coat	Drama			6,500
The Dumb Head	Drama			6,500
The Life of a Woman	Drama			6,500

	Kind of Picture	Review	Feet

TRUART FILM CORPORATION

Passionate Youth	Society drama		5,800
Marrying Money	Society drama		5,800
Dollar Down	Society drama		5,800
Age of Indiscretion	Drama		5,800
"Where the Worst Begins"	Comedy drama		5,800
The Hurricane	Drama		5,800
Salvage	Drama		5,800
Romance Road	Drama		5,800
The Fighting Cub	Newspaper drama		5,800

NOVELTY SERIES

Three in Exile			5,800
The Wild Girl			5,800
Pals			5,800
The Silent Witness			5,800

UNITED ARTISTS

			1925	
Salvation Hunters (Von Sternberg prod.)	Symbolical dr.	Feb.	14..	5,930
Thief of Bagdad (D. Fairbanks)	Fantasy	Mar.	29..	12,000
America (Griffith prod.)	Historical drama	Mar.	8..	11,442
Waking Up the Town (J. Pickford-Shearer)	Comedy-dr	April	11..	4,893
Don Q, Son of Zorro (D. Fairbanks)	Typical Fairbanks	June	27..	11,000
Sally of the Sawdust (Dempster)	D. W. Griffith prod.	Aug.	15..	9,500
Gold Rush (Chaplin)	A Dramatic comedy	Aug.	29..	8,535
Wild Justice (Peter the Great)	Dog melodrama	Aug.	29..	5,886
Little Annie Rooney (Pickford)	Typical "Mary"	Oct.	31..	8,500
Eagle (Rudolph Valentino)	Romantic drama	Nov.	28..	10,137
Stella Dallas (star cast)	Mother-love drama	Nov.	21..	6,756

UNIVERSAL

			1925	
Showdown (Art Acord)	Mustang western	June	6..	2,000
Price of Pleasure (Valli-Kerry)	Romantic drama	June	13..	6,618
Speak Freely (Edna Marian)	Century comedy	June	13..	2,000
Nearly Rich (Chas. Puffy)	Fat man comedy	June	13..	1,000
Kicked About (Eddie Gordon)	Century comedy	June	13..	2,000
Siege (Valli-O'Brien)	Drama	June	20..	6,426
Gridiron Gertie (Wiley)	Century comedy	June	20..	2,000
Queen of the Roundup (Ed Cobb)	Mustang western	June	20..	2,000
Outlaw (Perrin-Lorraine)	Mustang western	June	20..	2,000
Dog Biscuits	Sweet 16 comedy	June	20..	1,000
Ice Cold	Sweet 16 comedy	June	20..	1,000
Heart Trouble	Sweet 16 com.	July	25..	1,000
Dry Up (Jack Singleton)	Century com.	July	25..	2,000
White Outlaw (Hoxie)	Western	June	27..	4,850
Nicely Rewarded (Chas. Puffy)	Comedy	June	27..	1,000
Rough Party (Alt-Karr)	Century comedy	June	27..	2,000
Pronto Kid (Ed Cobb)	Mustang western	June	27..	2,000
Unwelcome (Chas. Puffy)	Comedy	June	27..	1,000
Plenty of Nerve (Edna Marian)	Century comedy	July	4..	2,000
Beauty and the Bandit (Larkin)	Mustang western	July	4..	2,000
Married Neighbors (Engle-Darlington)	Century comedy	July	4..	2,000
A Lucky Accident (Puffy)	Fat man comedy	July	11..	1,000
Just in Time (Wanda Wiley)	Century comedy	July	11..	2,000
Ropin' Venus (Josie Sedgwick)	Mustang western	July	11..	2,000
Knockout Man (Perrin-Lorraine)	Reissue western	July	11..	2,000
Little Giant (Hunter-Murphy	Comedy	July	18..	6,856
Discord in "A" Flat	Sweet 16 comedy	July	18..	1,000
Polo Kid (Eddie Gordon)	Comedy	July	18..	2,000
Battle of Wits (Josie Sedgwick)	Western	July	18..	2,000
Goose Woman (Louise Dresser)	Drama	Aug.	1..	7,500
Milky Way (Puffy)	Comedy	Aug.	1..	1,000
Short Pants	Sweet 16 comedy	Aug.	1..	1,000
Paging A Wife (Al Alt)	Century comedy	Aug.	1..	2,000
Fighting Schoolmarm (Sedgwick)	Short western	Aug.	1..	2,000
Home Maker (Alice Joyce-Clove Brook)	Domestic drama	Aug.	8..	7,735
Lorraine of the Lions (Miller-Kerry)	Jungle melodr.	Aug.	8..	6,700
Raiders of the North (Larkin)	Northwest dr.	Aug.	8..	2,000
After a Reputation (Edna Marian	Century comedy	Aug.	8..	2,000
Greenhorn (Chas. Puffy)	Comedy	Aug.	8..	1,000
A Woman's Faith (Rubens-Marmont)	Drama	Aug.	15..	6,600
Crying For Love (Gordon)	Century comedy	Aug.	15..	2,000
His New Suit (Arthur Lake)	Comedy	Aug.	15..	1,000
Best Man (Josie Sedgwick)	Western	Aug.	15..	2,000
Circus Cyclone (Art Acord)	Western	Aug.	22..	4,397
Won By Law (Wanda Wiley)	Century comedy	Aug.	22..	2,000
Speak Easy (Chas. Puffy)	Comedy	Aug.	22..	1,000
Stand Up and Fight (Jack Perrin)	Western	Aug.	22..	2,000
Where Was I? (Reginald Denny)	Farce-com-romance	Aug.	29..	6,638
Buster Brown Series	Outcault's "kid" ser.	Aug.	29..	2,000
Educating Buster Brown	Buster Brown	Aug.	29..	2,000
Buster, Be Good	Buster Brown	Aug.	29..	2,000
Perils of the Wilds (Bonomo)	Serial	Sep.	5..	10 ep
California Straight Ahead (Denny)	Thrill comedy	Sep.	5..	7,238
Peacock Feathers (J. Logan)	Domestic drama	Sep.	5..	6,747
Stranded (Edna Marian)	Century comedy	Sep.	5..	2,000
The Party	Sweet 16 comedy	Sep.	5..	1,000
Dynamite's Daughter (Sedgwick)	Mustang western	Sep.	5..	2,000
Pleasure Bent (Puffy)	Fat man comedy	Sep.	5..	1,000
Call of Courage (Art Acord)	Blue Streak western	Sep.	12..	4,061
Tricked (Cobb)	Mustang western	Sep.	12..	2,000
Fight Within (Larkin)	Mustang western	Sep.	12..	2,000
Phantom of the Opera (Chaney)	Suspense-mystery	Sep	19..	8,40
Storm Breaker (House Peters)	Sea town melo.	Sep	19..	6,06
Westward Ho (Puffy)	BlueBird comedy	Sep	19..	1,000
Too Much Mother-in-Law	Century comedy	Sep	19..	2,000
Uncle Tom's Gal	Century comedy	Sep	19..	2,000
Life's Greatest Thrills	Special	Sep	19..	2,000
Sporting Life (Bert Lytell)	Melodrama	Sep.	26..	6,709
One Wild Night (Edwards)	Comedy	Sep.	26..	1,000
Officer No. 13 (Eddie Gordon)	Comedy	Sep.	26..	2,000
Bustin' Through (Hoxie)	Blue streak western	Oct.	3..	4,500
Cupid's Victory (Wanda Wiley)	Comedy	Oct.	3..	2,000
By the Sea (Puffy)	Comedy	Oct.	3..	1,000
Calgary Stampede (Hoot Gibson)	Thrill western	Oct.	10..	5,924
Just Cowboys	Short western	Oct.	10..	2,000
Taking Chances	Short western	Oct.	10..	2,000
The Raid	Short western	Oct.	10..	2,000
Green Eyed Monster (Arthur Lake)	Comedy	Oct.	10..	1,000
Absent Minded (Neely Edwards)	Bulls-eye com.	Oct.	17..	1,000
Road from Latigo (E. Cobb)	Short western	Oct.	17..	2,000
Ace of Spades (Desmond)	Western chapterplay	Oct.	24	
Nursery Troubles (Edna Marian)	Century comedy	Oct.	24..	2,000
Shootin' Wild	Mustang western	Oct.	24..	2,000
Hidden Loot (Hoxie)	Action western	Oct.	31..	4,738
Boundary Line (Fred Humes)	Short western	Oct.	31..	2,000
A Taxi War (Eddie Gordon)	Comedy	Oct.	31..	2,000
Triple Action (Pete Morrison)	Action western	Nov.	7..	4,800
Rustlers From Boulder Canyon	Short western	Nov.	7..	2,000

	Kind of Picture	Review	Feet
Kick Me Again (Puffy)	Comedy	Nov. 7	1,000
Oh, Buster	Buster Brown	Nov. 7	2,000
Proud Heart (R. Schildkraut)	Father-love dr.	Nov. 14	6,943
Two Many Ducks	Mustang westn-com.	Nov. 14	2,000
Beware of Your Relatives	Bluebird comedy	Nov. 14	1,000
A Speedy Marriage	Century comedy	Nov. 14	2,000
Arizona Sweepstakes (Hoot Gibson)	Arizona-Chinatown	Nov. 21	5,418
Scarlet Streak (Daugherty-Todd)	Adventure serial	Nov. 21	ep
Range Law	Mustang western	Nov. 28	2,000
Scandal Hunters (Alt)	Century comedy	Nov. 28	2,000
Faint Heart (Puffy)	Fat man comedy	Nov. 28	1,000
Scrappin' Kid (Art Acord)	Heart-int. western	Dec. 5	4,064
Eighteen Carat (Edna Marian)	Century comedy	Dec. 5	2,000
Happy-Go-Lucky (N. Edwards)	Comedy	Dec. 12	1,060
One Man Ranch (Morrison)	Action western	Dec. 12	4,400
Breaking Loose (Holmes-Corbett)	Mustang comedy	Dec. 12	2,000
Wht Happened to Jones (Denny)	Farce-comedy	Dec. 19	6,700
Top Hand	Short western	Dec. 19	2,000

VITAGRAPH

		1925		
Two Shall Be Born (Novak-Harlan)	Drama			
Pampered Youth (Landis-Calhoun)	Drama	Feb.	21	6,640
Redeeming Sin (Nazimova-Tellegen)	Apache dr.	Jan.	31	6,227
Fearbound (Daw-Welch)	Melodrama	Feb.	14	5,700
Tides of Passion	Drama	May	2	6,279
School for Wives (Tearle-Holmquist)	Drama	April	11	6,182
Baree, Son of Kazan (Stewart)	Northern drama	May	30	6,893
Wildfire (Aileen Pringle)	Racing melo.	June	20	6,550
Steele of the Royal Mounted	N. W. Drama	June	27	5,700
Happy Warrior	Drama	July	18	7,865
Ranger of the Big Pines (K. Harlan)	Forest Ranger dr.	Aug.	8	7,032
Love Hour (H. Gordon-Fazenda)	Melodrama	Sep.	12	7,036

WARNER BROS.

		1925		
Narrow Street (D. Devore-Matt Moore)	Light comedy	Jan.	17	6,700
Lighthouse by the Sea (Rin-Tin-Tin)	Melodrama	Jan.	10	6,700
Lost Lady (Irene Rich)	Social drama	Feb.	7	6,700
Recompense (Prevost-Blue)	Society drama	May	2	7,480
On Thin Ice (T. Moore-Edith Roberts)	Drama	Mar.	21	7,046
Bridge of Sighs (Dorothy MacKaill)	Pathos dr.	Apr.	4	6,694
My Wife and I (Rich)	Emotional drama	May	30	
Man Without A Conscience (Louis-Rich)	Drama	June	27	7,182
How Baxter Butted In (M. Moore-Devore)	Comedy	July	4	6,592
Woman Hater (Chadwick-Brook)	Love drama	July	25	6,591
Tracked in Snow Country (Rin-Tin-Tin)	North drama	Aug.	1	7,139
Eve's lover (Rich-Lytell-Louis-Bow)	Drama	Aug.	8	7,237
Kiss Me Again (Lubitsch prod.)	Light comedy	Aug.	15	6,722
Limited Mail (Monte Blue)	Railroad melo.	Sep.	12	7,144
Wife Who Wasn't Wanted (Rich)	Romantic drama	Sep	19	6,858
His Majesty, Bunker Bean (M. Moore)	Farce comedy	Sep.	26	7,291
Below the Line (Rin-Tin-Tin)	Dog melodrama	Oct.	3	6,053
Man on the Box (Syd Chaplin)	Farce-comedy	Oct.	10	7,481
Compromise (I. Rich, C. & Brook)	Domestic drama	Nov.	7	6,789
Red Hot Tires (Monte Blue)	Farce comedy	Nov.	7	5,452
Bobbed Hair (Prevost-Harlan)	Comedy-melodrama	Nov.	14	7,817
Rose of the World (P. R. Miller)	Human Interest dr.	Nov.	21	7,506
Clash of the Wolves (Rin-Tin-Tin)	Curwood dog dr.	Nov.	28	5,519
Hogan's Alley (Blue-Miller)	Farce-comedy	Dec.	5	6,310
Lady Windermere's Fan (I. Rich)	Stage classic	Dec.	12	7,816
Seven Sinners (Prevost-Brook)	Crook-action drama	Dec.	19	6,927

MISCELLANEOUS

ARTCLASS PICTURES CORP.

		1924		
Biff Bang Buddy (B. Roosevelt)	Thrill dr.	Sep.	20	4,500
Fast and Fearless (Buffalo Bill, Jr.)	Thrill dr.	Sep.	27	4,500
Walloping Wallace (B. Roosevelt)	Thrill western	Oct.	11	4,700
Hard Hittin' Hamilton (Buf. Bill, Jr.)	Thrill western	Oct.	18	5,000
		1925		
Gold and Grit (B. Roosevelt)	Thrill dr.	April	11	4,650
Bringing Home the Bacon (Buffalo Bill)	Thrill dr.			4,650
After Six Days	Biblical spec.			10,000
Deerslayer (J. W. Kerrigan)				5,000
On the Go (Buffalo Bill, Jr.)	Western	Apr.	4	4,825
Reckless Courage (Buddy Roosevelt)	Thrill western	May	2	4,851
Quicker 'N Lightning (Buffalo Bill, Jr.)	Thrill drama	June	6	5,000
Tearin' Loose (Wally Wales)	Stunt western	June	13	5,000

ASTOR DISTRIBUTING CORPORATION

A Lover's Oath (Novarro)	Melodrama	5,845
Business of Love (Horton)	Comedy-drama	6,038
The Shining Adventure (Marmont)	Drama	5,126
The Wrongdoers (Barrymore)	Melodrama	6,424

BANNER PRODUCTIONS

		1924		
The Truth About Wives	Sherman-Hampton	Aug.	2	5,600
The Man Without a Heart	Novak-Harlan	Aug.	2	6,000
Those Who Judge	All star	Aug.	2	5,700
		1925		
Daughters Who Pay	All star cast	May	30	5,800
Wreckage (May Alison)	Drama	Sep.	5	5,992

COLUMBIA

		1924		
Midnight Express (Hammerstein)	Railroad melo.	Dec.	6	5,967
		1925		
After Business Hours (Hammerstein)	Domestic melo.	July	4	5,600
Danger Signal	R.R. melodrama			5,584
Unwritten Law	Drama			5,535
Waldorf				
Steppin' Out	Comedy			
Ladies of Leisure	Drama			
S. O. S. (Perils of the Sea)				
Lure of the North				
Enemy of Men	Drama			5,508
Price of Success	Society drama			5,500
Sealed Lips				
Fate of a Flirt				
Thrill Hunter				
Penalty of Jazz				

	Kind of Picture	Review	Feet
Perfection			
Speed Mad			4,442
New Champion			4,470
Great Sensation			
Fight to the Finish			
Handsome Brute			

C. C. BURR

		1924		
Average Woman (Pauline Garon)	Drama	Feb.	9	6,400
Lend Me Your Husband (Kenyon)	Drama			6,700
Youth for Sale (S. Holmquist)	Drama	Oct.	18	6,500
The Early Bird (Hines)	Comedy	Dec.	27	7,000
		1925		
Crackerjack (Hines)	Typical comedy	May	23	6,700

CRANFIELD & CLARK

Let's Go Fishing	Holland—scenic	Nov.	7	1,000

GINSBERG DISTRIBUTING CORP.

		1925		
Love Gamble (Lillian Rich)	Melodrama	July	11	5,767
Before Midnight (Wm. Russell)	Crook melodrama	July	11	4,89.
Big Pal (Wm. Russell)	Prize fight dr.	Oct.	24	5,800

GOTHAM PRODUCTIONS

One of the Bravest (R. Lewis)	Fire-fighter dr.	Nov.	28	5,679

INDEPENDENT PICTURES CORP.

		1925		
Drug-Store Cowboy (F. Farnum)	Western com.-dr.	Feb.	7	4,356
Riders of Mystery (Bill Cody)	Western	May	2	5,000
Gambling Fool (F. Farnum)	Western	May	9	5,000
Fighting Sheriff (Bill Cody)	Western	May	23	5,000
Border Intrigue (F. Farnum)	Western	May	30	5,000

LEE-BRADFORD CORP.

Pearl of Love (Leslie)	6,000
Lights of London (Wanda Hawley)	6,000
Passion's Pathway (Estelle Taylor)	6,000
Unrestrained Youth (Brandon Tynan)	6,000
Passionate Adventure (Joyce-Brook)	8,000
Way Down Upon the Swanee River	6,000
Wolfblood (M. Clayton)	6,000

MADOC SALES CORPORATION

After Marriage (M. Livingston)	Marriage drama	Nov.	21	4,900

POST SCENICS

Holland	Scenic	Nov.	7	1,000

RAYART

Butterfly Comedies (Gloria Joy)				
		1925		
Super Speed (Reed Howes)	Automobile com.-dr.	Feb.	7	5,227
Geared to Go (Howes)	Drama			5,117
Right Man (Larkin)	Drama			4,571
Winning a Woman (Perrin-Hill)	Drama			4,868
Getting 'Em Right (Larkin)	Drama			4,669
Quick Change (Larkin)	Drama			
Youths Gamble (Howes)	Drama			
Double Fister (Perrin)	Drama			
Fear Fighter				
Crack O' Dawn				
Goat Getter				
Snob Buster (Reed Howes)	Action melodr.	Aug.	22	4,970
Cyclone Cavalier (Reed Howes)	Action-romance	Sep.	26	4,928

RED SEAL

		1925		
Ko-Ko Nuts (Out-of-Inkwell)	Fleischer cartoon	Sep.	5	1,000
Marvels of Motion (Issue D)	Fleischer-Novograph	Sep.	12	1,000
My Bonnie	Ko-Ko Song Cartune	Sep.	12	1,000
Silvery Art (special)	Skiing in Alps	Sep	19	2,000
Lands End	Gem of the Green	Sep.	26	1,000
Through Three Reigns	Historical	Sep.	26	2,000
Ko-Ko on the Run	Out of Inkwell	Sep.	26	1,000
Flirting With Death	Alps skiing	Sep.	26	2,000
Ko-Ko Packs 'Em	Fleischer cartoon	Oct.	17	1,000
Film Facts (Issue H)	Magazine	Oct.	17	1,000
Ko-Ko in Toyland	Fleischer cartoon	Dec.	19	1,000

WM. STEINER PROD.

		1924		
On Probation (Edith Thornton)	Drama	Dec.	13	5,000
Hidden Menace	Stunt dr.			5,000
Branded a Thief	Western			5,060
Verdict of the Desert	Western			4,745
Valley of Vanishing Men	Western			4,652
		1925		
Trouble Buster (Leo Maloney)	Western	Feb.	21	5,000

SHORT FILMS SYNDICATE

		1925		
Thirty Years Ago	Novelty	Aug.	15	1,000
I Remember	Pastoral	Aug.	15	1,000
Mixing in Mexico	Bud Fisher cartoon	Oct.	17	1,000
Invisible Revenge	Mutt & Jeff	Oct.	31	1,000

UFA FILMS, INC.

		1925		
Siegfried (star cast)	Romantic drama	Sep.	12	7,000

WINKLER

Jail Bird	Alice cartoon	Oct.	31	1,000

TENNEK FILM CORP.

Hank Mann Comedies	Twelve subjects
Chester Conklin Comedies	Twelve subjects
Two Star Comedies (Layman-Dorety)	Twelve subjects
All Star Comedies (star casts)	Twelve subjects
International Detective Stories	Twelve subjects
Laugh Stories (Selig Animals)	Twelve subjects
Chuckles	Twelve novelties 1,000
Travelogues	1,000
Fantasies	1000

The Theatre of To-Day

Presentations ~ Prologues ~ Music

Edited by Colby Harriman

In Defense of the Prologue

IN a recent issue of the Moving Picture World, we published a communication from Major Edward Bowes, Managing Director and Producer of the Capitol Theatre, New York, in which he predicted the passing of the prologue as it had practically outlived its usefulness. From all sections of the country we are receiving letters commending and decrying his arguments. W eare publishing herewith two letters which reflect the patron reaction to prologues from the extreme sections of the United States, the two coastal areas.

Edward L. Hyman, managing director of the Brooklyn Mark Strand Theatre, has come to the defense of the atmospheric prologue. Since Major Edward Bowes of the Capitol Theatre recently voiced his opinion that prologues are passing, Edward L. Hyman bases his opinion of the prologue on his six and a half years' experience at the Brooklyn Mark Strand Theatre. During this time, he declares, the prologue has grown in favor until now it occupies one of the most important places on the program.

"Everybody is entitled to his or her own opinion as to the value of the prologue. It is entirely logical that Major Bowes has found the prologue unsuited to his theatre. However, such may not be the facts in other cities and in other theatres. I can only speak from my experience here in Brooklyn for the past six and a half years. In this time we have developed the prologue until it stands forth as one of the most important incidents of the program.

"Whenever I hear a discussion on any point I immediately think of that old truism, 'It is not what you do, but the way you do it.' This can be applied to theatres as well as to any other endeavor. Naturally, the prologue which attempts to lift a scene or sequence from the story would defeat its own purpose because it would destroy the continuity. On the other hand, an atmospheric prologue which is built upon the basic principles of entertainment and art, without endeavoring to give information concerning the feature film, is very likely to win 100 per cent. approval from the audience. That has been our experience here.

"I believe that as far as the setting of the prologue is concerned, it is permissible to copy a scene from the picture. Into this setting you may put your artists, but have them do nothing which would take parts out of the picture itself. It is possible to build original incidents through means of vocal solos, dance interpretations, instrumental numbers and pantomime. With an act so constructed we have found that this is just what the people want. They are given entertainment for the eye and for the ear, while at the same time they are being put in the mood associated with the feature itself. It is very important that the public be in the proper mood when the picture begins.

"Take, for example, the recent Harold Lloyd picture, 'The Freshman.' This turned out to be one of the most successful prologues we have ever used and one which drew thousands of people into the theatre during the week. To this prologue, coupled with the feature itself, we owe the sale of block tickets to St. John's College and Brooklyn Technical High School, amounting to more than two thousand tickets. This prologue had as a setting a college jazz band on a terrace raised from the stage by four marble steps.

"The jazz band was costumed in the Harold Lloyd caps, sweaters and trousers. There were six dancers in white sport suits and tams, and there was a male dancer who wore the football suit similar to Harold Lloyd's in the picture. With these people an act was built which included instrumental numbers, dances by the girls and two eccentric dances by the man. There was also incorporated in the prologue a college yell by the ensemble. This incident was practically a riot all week, winning so much applause that it was nearly impossible to continue with the show. The result was that thousands who saw it circulated the news outside of the theatre and the people came flocking in.

"In view of that fact and the big success of all our prologues, it would be illogical for me to join in the opinion that the prologue is passing. In fact, it is only arriving, but the showman must know how to put it on for his individual theatre, or else lose the effect entirely.

"Space does not permit me to go into details concerning other prologues which we have used and which have brought home 'the bacon.' Suffice it to say that the prologue which is built upon the principles of entertainment should find favor with nearly any audience. However, the individual showman must judge for himself just what his theatre needs and he must also judge for himself how he is to put on his numbers to get the most out of them. It is impossible, in my opinion, for one set rule to be used by all theatres. Theatres are different in character just the same as are human beings, and what is good for one is sometimes poison to another."

RUSSELL F. BROWN, Director of Publicity, Eugene Greater Theatres Company, Eugene, Oregon, also comments in defense of the prologue.

An infinite interest in presentations and prologue presentation prompts me to express a regret in the condemnation of the latter by Major Edward Bowes, reproduced in your department this week.

Each, of course, is entitled to his own views on any subject, and while Major Bowes is not only privileged to his opinion, and may be right, personally I believe there is another angle to the prologue.

I believe it is generally admitted that the first consideration in either screen or stage material is to entertain. My idea of a prologue is that of a presentation set in the atmosphere of the feature picture to follow. It may be only "in keeping" with the style of picture, such as "Gems from Faust," sung in costume, before "The Phantom of the Opera," etc., the presentation going over on its musical entertainment, staging and lighting alone, and still belonging in style to the particular picture it precedes. We have, successfully, introduced prologues that led directly into the opening action of the picture, but we were very careful NOT to give any indication in those prologues of what the plot of the picture would unfold AFTER the opening. The idea of credit titles between prologue and opening scenes of the picture is purely one of managerial privilege; to cut all except title and cast, if the latter is necessary, is within the power of better judgment. Repeating, few prologues can be arranged to anticipate the opening scenes of a picture, but when that possibility arrives and the prologue is designed to entertain on its vocal, instrumental, dancing or stage effects; for who can deny the beautiful lighting harmonies possible in stage presentations no picture can attempt; why ignore that possibility?

I do not believe the purpose of the prologue has been outlived, but rather, in some cases, the purpose has been misunderstood, and quite naturally, misused.

The term "prologue" may, in itself, have been more than anything responsible, for, in an effort to create the atmosphere for pictures not readily "prologued," some managers have "lifted" big scenes, even climaxes from the film in question, perhaps. I agree, an attempt to compete with the camera in stupendous settings would result in a decided flop for the prologue which looks to me more like just real poor judgment on the part of the one responsible.

Personally, I favor soft, color blending settings, in which the setting is but a suggestion and more time is given to the routine and rehearsal of the entertainment the presentation is to provide. Here originality is given unlimited scope, and scores or nose-dives purely on its merits. But still, there should be no reason, no excuse to "steal" the theme of a presentation from its co-unit, the picture.

"The Merry Widow" and "The Big Parade" are two examples of sure-fire presentation possibilities. "The Merry Widow" music; the patriotic spirit of "The Big Parade."

If the box office says the great American public want "something on the stage" WITH the picture program, and reports seem

(Continued on following Page)

Presentations at First Run Theatres

CAPITOL THEATRE
New York City

Featured Picture: "Time, The Comedian"
(Metro Goldwyn Mayer)

Music—Overture: "Leonore No. 3," Beethoven.

The Capitol Grand Orchestra conducted by David Mendoza, truly felt the spirit of Beethoven, while rendering this most beautiful of the overtures from the opera "Fidelio." In commemoration of Beethoven's 150th birthday, the bust of the composer was mounted on a pedestal with a wreath hung on it, this was placed center stage in first and the close in drapes were drawn part way.

Lighting—Orchestra flooded from top with blue—hangings toned canary and green with purple projected foliage across top—bust of Beethoven, spotted canary—the tone on the hangings changed to all green and the drawn drapes headlighted magenta from foots and cross baby spots, this changes to green foots with change to magenta flood on orchestra and all purple on hanging drapes with projected cathedral windows in canary on side drapes changes to green. For finale, all toned lights dimmed off.

Unit No. 3—Marjorie Harcum and William Robyn, "Lullaby Lane," Wood-De Costa.

Setting—A drop hung in second—Painted to represent an end of a living room—fire place center, over which was painted a tapestry, a transparency, on either side of this, a long French window—on stage at right of fire place a lounging chair and a standing lamp—Mr. Robyn seated in a chair sings and joined in song by Miss Harcum, who is seen in a spot behind transparency.

Lighting—Stand lamp with foots—with spot on singer behind transparency.

Unit No. 4—Plantation Revels. (a) "Swanee River." A motion picture with several very beautiful mirrored water shots and a lot of titles—this fades away as we hear Southern melodies, with mixed voices, the lights on stage are brought up disclosing—(b)—Dixie Jubilee Singers in a cycle of Southern Melodies and Negro Spirituals; (a) "Swanee River," (b) "Stand Steady," (c) "Down South," (d) "Steal Away."

Setting—Against a drop painted to represent cotton plantation, hung in fourth were a group of Darkies at rest (a couple of them dancing). Old trees form the second and third wings with top borders, of the long hanging moss forming a very pretty arch across stage. A set fence across stage in third with opening at R. C. A few baskets of cotton and a rustic bench completed the set.

Lighting—Magenta top and side floods in third—green top and border first and second, white X-ray across top in first, Magenta changes to blue as act finishes, giving a pretty afternoon to night effect.

Unit No. 6—Doris Niles, Jack Triesalt and Capitol Ballet. "The Skaters," Waldteufel (arranged in modern rhythm by Herman Hand).

Setting—Beautifully arranged pine tree setting, heavily covered with snow—leg pieces right and left permit entrance on and off fourth only—the general effect, is the uneven edges of a lake, with the snow covered land, rising from the ice covered water—ground cloth of white and blue tone, which gave splendid ice effect. Leg pieces were cut outs.

Costumes—Fancy fur trimmed, all white skating togs.

Lighting—Green on dimmers to side drapes, with projected foliage—green foots, blue on dimmers, tops and cross side banks in second, soft green flood over all—color wheel on, split ballet from each side, with white spot on principals, for finale.

MARK STRAND THEATRE
New York City

De Pace, the mandolin virtuoso; Pauline Miller, prima donna of musical comedy; the Mark Strand male quartette and an augmented mixed chorus of sixteen, are featured in the musical program at the Mark Strand Theatre this week in Joseph Plunkett's "Mark Strand Frolics of 1926."

Carl Edouarde conducts the symphony orchestra, with Alois Reiser associate, and John Hammond and Frederick Smith at the organ. Special music for the Frolics has been written by Jacques Gruenberg, associate conductor of the symphony orchestra, and arranged by Cecil Copping, in charge of orchestrations.

MANGAN LEAVES CAPITOL THEATRE

Surprise and regrets were expressed in motion picture circles in Chicago this week when the announcement was made that Francis A. Mangan had resigned as Manager of Productions at the Capitol Theatre.

Presentations had played such an important part in building up the fame and prominence of Chicago's Capitol that Mangan was supposed to be a permanent fixture there, not only had the stage presentations put the Capitol over with a tremendous public approval, but they were also much in demand by other large motion picture theatres throughout the middle west, and were railroaded to the Grand-Riviera, Detroit, Alhambra, Milwaukee, and Fond du Lac, Wisconsin as well as the new Ambassador on Chicago's West Side.

The preesnt week's bill is more on the order of the general vaudeville line-up and it remains to be seen if the Capitol can hold the place it has gained with the movie public without the aid of the big flash Mangan presentations.

No announcement is made of Mangan's future plans but it is generally understood that he is going in the production field on an independent basis.

STAGE SETTINGS
Built, painted and installed. Drapery settings and drapery curtains. Special sets and drops for feature pictures.
SCHELL SCENIC STUDIO
COLUMBUS OHIO

In Defence of The Prologue

(Continued from Preceding Page)

to indicate such a condition, why not give it to them "in keeping" with the feature picture. Surely the progressive manager tries to program his short subjects, music and feature picture as one complete show. Music IS the logical medium of interpreting the mood and character of the picture story, but during the actual showing of the film, the music should ACCOMPANY the picture, and in the mind of the audience, the music should not consciously be heard, but the picture is SEEN through different eyes because of the spell the music creates IN the picture. Good music does so, poor music, at best, distracts and makes the picture likewise poor.

The possibility of the presentation, then, is to present musical features, enjoyable on their own merits, that the audience may LISTEN wtih individual attention. If they like it, they remember it as part of the complete show, relieving the picture of some responsibility, which justifies the box office statement.

The capacity or admission must take care of the cost of the presentation, not the booking of a cheap picture to offset the stage bill. Few will go ONLY for the stage specialities, and if the "word of mouth" has it that the theatre has a knockout presentation, "but the picture is terrible," count that day lost, and as many more as your bookings know.

Numerous pictures have broken house records, even in key cities, without presentations of any kind, without even a short subject or organ solo on the bill. Some use those examples to show that presentation costs are the height of folly, vanity, or what have you? —but I believe good presentations, novel organ solos, short-subject novelties and other program bits, if not in excess of the gross, quite naturally, are permanent patronage builders. They serve to give the theatre in which they are presented, and with which the public is educated to associate them, the best of the deal in the long run. The circus gets by with murder, and turns 'em away everytime it comes back, but we shouldn't forget, the circus only comes ONCE a year, which if we look forward to toasting the shins nightly, day in and day out 'til the big curtain rings down, we really ought not to [illegible] the cashier wear a mask and carry a gun.

[illegible] year, our finicky friends, the public, may demand their pictures shown on the ceiling, that they may recline while being entertained, and if such condition arises, it will be rather difficult to favor stage presentations. As the present vogue in theatricals not only makes presentations possible (that's how many times?) but even encourages them to the point of being profitable, I don't think it is so much a matter of personal opinion, but of "giving it to 'em!" You may have a personal crush on tragedies, and book one, and your box office may tell you your taste is entirely your own.

Synchronizing Stage and Screen Subject

A Moving Picture World Presentation, by Colby Harriman

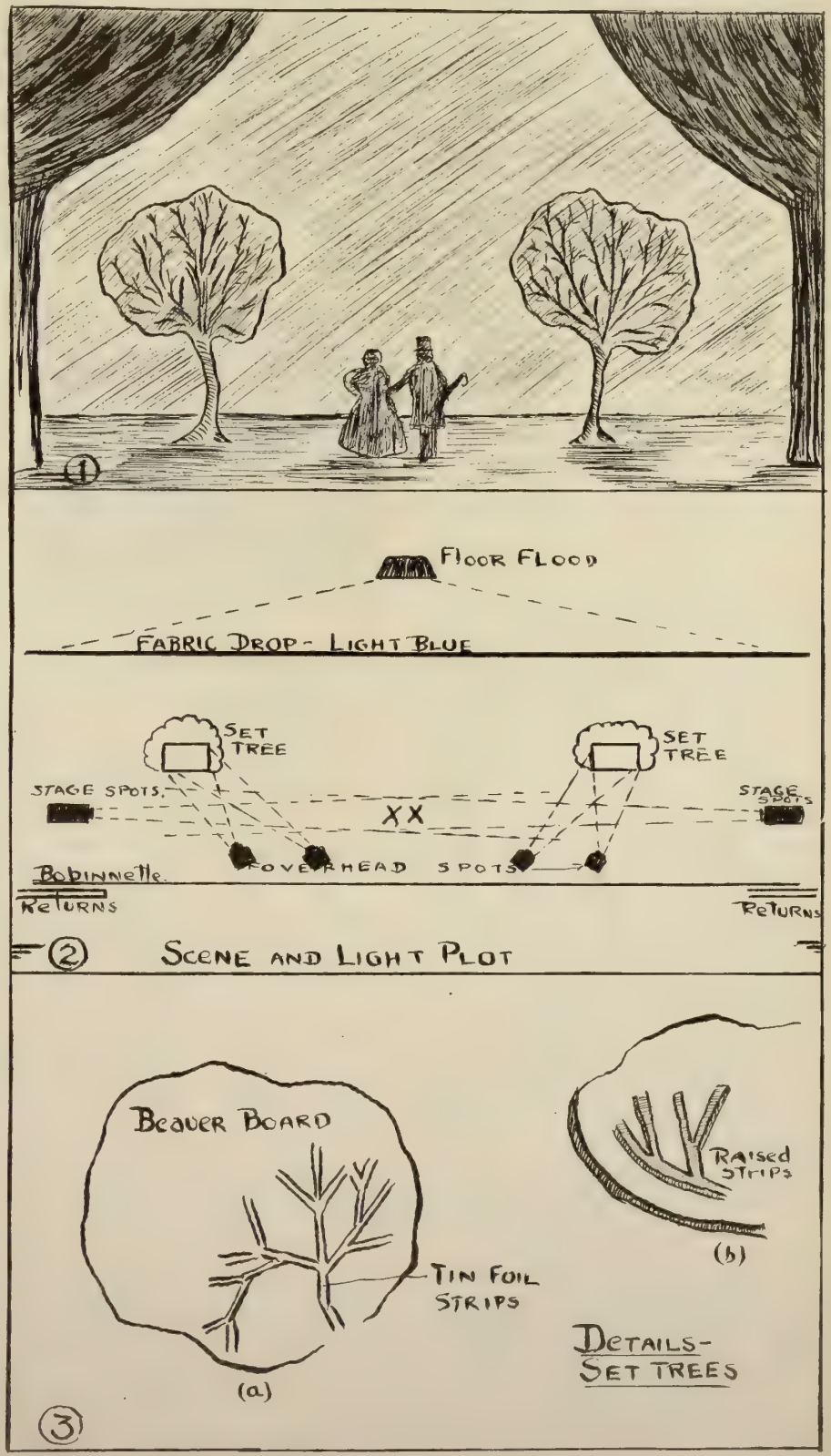
A SYNCHRONIZATION of a stage feature with a screen subject may be catalogued as a surefire number on practically any program. These stage and screen novelties carry with them a certain artisticness which add finesse to the production. We have been very successful during the last few months with the actual production of such numbers, and are submitting this presentation suggestion which we feel will meet with the approval of practically any audience.

The routine may be described briefly. Two characters, a man and woman dressed in 1860 costumes, sing a song of springtime. At the end of the song lights dim as the first scenes of the picture, a scenic, are flashed on the bobinette or scrim. The scenic which should have its titles eliminated should be a succession of pretty shots depicting Nature in its moods of Spring, through Summer and Autumn up to Winter. As the Winter scenes are flashed the lights on the scene are brought up as the two singers finish with a spirited song of Winter.

The Scene: Two constructed trees are set right and left center. A plain background and heavy drapes framing in the bobinette in the foreground constitute the set.

Scene and Light Plot: A bobinette or a well-sewn scrim should be hung at the curtain line. Plush drapes should be hung in sweeping folds to frame in the scene. The two trees which we will detail later are placed midway of the set. A fabric drop of light blue material is hung back. A floor flood should be placed back of the fabric drop and in the first number when the singers appear the scene should suggest Spring, and a variegated medium of rose and canary should be placed in the flood so that it cones the back drop. In the last scene this medium should be a deep blue to contrast with the lights on the trees. Stage spots should be placed right and left masked down to eliminate any spill light on the bobinette or the back drop, and focused on the characters at center, indicated with a XX. Orange amber should be used in the stage spots. Four overhead spots should be hung on a battan, two focused on each tree. Two of the spots should carry a green medium and two should be blanks, or frost may be used. The green spots focused on the set trees in the first movement and the white spots on the trees in the last movement. No lights in front of the bobinette.

Set Trees: The crown or top of the tree may be constructed out of a large piece of beaver board mounted on a standard. The limbs and branches of the tree should be indicated with strips and tinfoil pasted on the beaver board. Prior to placing the tinfoil on the surface the tree should be painted a neutral color such as a light green grey to make the limbs and branches more apparent. Strips of beaver board may be cut out and placed in the formation over the surface and the tinfoil placed on top of these strips. This will raise the tinfoil and permit a better lighting such as indicated in "B." When the green spot is focused on the tree in the first movement, the branches will glisten against the body of green, and when the white is thrown on this surface for the last or Winter scene the lighting will prove most effective.



The Picture: It is suggested that a scenic be secured which is very colorful. There are so many subjects available through the various exchanges which may be used, and in many cases the exchange will cooperate in combining a group of their best scenic shots for such a number.

The Characters: The scene at the opening should depict the characters as youthful and in the last scene as an old couple. A costume change may be effectively used.

Your Equipment

Service for You—Theatre Owner—Builder—Studio—Laboratory—Exchange Executive—From Your Angle

Edited by A. Van Buren Powell

ASK YOUR EQUIPMENT anything you want to know about the planning of a theatre, the securing of plans for same, the best types of equipment for any given condition.

Ask YOUR EQUIPMENT where to get anything that has to do with Theatre, Laboratory, Studio equipment.

Ask YOUR EQUIPMENT to print any sort of equipment information articles that you think will benefit you and others in your line of activity.

No matter what point puzzles you about equipment—

ASK YOUR EQUIPMENT department!

Let's Hand Out Some Bouquets

DAVID W. STRAYER is one of them boys which knows the difference between a Geneva movement and them which shakes the floor when you do the Charleston.

Dave is sure a good pal to the poor, hard workin' Print—that bein' me.

Don't seem like I got none too many pals, neither. So, when this pal which has been referred to as above, writes in and sends a letter about me, I feel as puffed up as a puff-adder which has got the mumps.

Dave does the projectin' at the Mount Joy Theatre in the town of ditto name and State of Pennsylvania—the only time he does any "operatin'" is when he gets one of my kind which is full of bum splices due to carelessness in some exchange.

Well, Dave sends a letter which he has sat down and wrote, as I say, and in this letter he springs somethin' that sure is the fish's adenoids for class.

Instead of beefin' and kiyowdlin' about let's kick the pants of each and every exchange because they sends such rotten prints, Dave spills this:

LET'S TELL ABOUT THE GOOD ONES!

That means the exchanges and the exhibitors which helps to protect the poor, hard workin' print.

So this is how let's do:

Down under here is put in a blank, which means a place with lines for you to write on.

Take this blank and if you are in an exchange, set down and write on the blank the name of the exhibitor in your territory who sends back prints in THE BEST CONDITION!

If you are a projectionist or an exhibitor, set down and write in on the blank the name of the EXCHANGE which sends you the prints IN THE BEST CONDITION.

DO IT—AND DO IT NOW!

I have asked Van to collect all these letters and blanks from you and he will find out who is the one that gets praised, from readin' these blanks—then he will have an honor roll in YOUR EQUIPMENT and he will print and publish in this Honor Roll the names of these exhibitors and these exchanges.

That will tell the world who protects the Print.

So, now, set right down and write to Van and say who is the exchange or who is the exhibitor which returns prints to YOU in the best condition.

Here is the blank with all the things showed which protects the Print.

Use it to tell WHO protects the print for you!

And Still They Come—

RIGHT on the heels of Mr. Louis B. Mayer's very interesting chat about studio equipment, which is completed this week, we are proud to have still another peach of a chat, exxlusive and mighty well worth your attention—from E. H. Allen, general manager of Educational Studios, where they produce comedies and other short subjects expeditiously and with high grade equipment.

Watch for this chat next week. If you are a studio executive it will interest you immensely—and if you are in laboratory or theatre you will find it equally entertaining because it shows just how far the modern studio executive is prepared to go in making quality a positive quantity.

Shooting Straight

JOE HORNSTEIN gets out a little magazine in the interest of the finer types of equipment and distributes it to the folks who buy that sort of equipment from Howells Cline Equipment Corporation.

The special reason for mentioning this little publication, called CINE-SHOTS, is the following item reprinted because it shoots straight to the mark in the campaign for more understanding of projector value and quality.

Read—and remember—

The Projectionist is held responsible BUT is it always his fault? You cannot expect worn out apparatus to function perfectly. His mechanical ability may pull you out of a hole, but this does not make a permanent repair.

Give the projectionist good equipment. See that he takes care of it. Then you can hold him responsible. Make your inspections of apparatus at stipulated intervals with the projectionist thus permitting timely repairs to be made.

WHO PROTECTS THE PRINT FOR YOU?

Van,
Moving Picture World,
516 Fifth Avenue, New York.

I operate a theatre and in the interest of your
an exchange
Protect-the-Print campaign, wish to say that the exhibitor which returns prints to me in the best exchange
condition in my territory is.....,
.....Put his name on your Honor Roll.

Signed.....

Metro-Goldwyn-Mayer Studios Make Equipment Help Quality

Mr. Louis B. Mayer concludes informal chat of which the first portion was given you last week.

ONE of the important departments is the electrical department, headed by Louis Kolb. You see, we don't use sunlight much any more; artificial light is much more direct and certain that it makes perfect photography three times as sure. About 90 per cent. of our pictures are taken under artificial light.

"This requires two transforming plants, where alternating current is changed to direct in units of three 300 kilowatt motor generators, capable of an overload of 100 per cent.; a total capacity of 3,600 kilowatts. To reduce this to non-technical language, consider that an average electric light bulb consumes one kilowatt an hour, and the average home has nine such lamps. In other words our plant could light 7,200 average homes.

"One moment ten sets may be consuming power—the next perhaps none. The wide fluctuation of strain on the plants mean that special apparatus and equipment must be used.

"The sources of light are various types of arcs, from the huge ten foot sunlight arcs, giant searchilghts, to the little General Electric Company twin arcs. These are placed in position by squads of electricians. Each spotlight requires a constant attendant—besides a moving crew.

Making Old Tapestries.

"The Metro-Goldwyn-Mayer studios have a device unique in its efficiency in the handling of the overhead Cooper Hewitt banks—which furnish light by mercury arcs, and which, I notice, have lately been developed as factory work lights.

"We have overhead tracks by which they can be moved to any part of the ceiling of each stage, and motor cranes that raise or lower them. In other studios these lights have to be shifted by hand—a vast waste of time and labor that our system overcomes.

"But better than the saving of time—it enables us to surely and efficiently concentrate our light on a given point—and obtain such effects in photography as are noticeable in 'The Merry Widow,' 'The Masked Bride' and 'La Boheme.'

Old Masters Made to Order at M.-G.-M. Studios.

"Another great factor is the property shop—a four-story building crammed with every imaginable article, so arranged that it can be produced at a moment's notice.

"But this great collection of articles isn't enough to satisfy every sudden call—so there is a shop where properties can be made to order—a toy factory, a furniture alteration shop, an upholstery shop—and a shop where special tools can be made. We make all our own tools, as most have to be specially designed for a special use.

"In other words—in two days' notice we can produce nearly any article—no matter how difficult it is to make.

"As I said before—picture making is essentially a creative art—the author evolves a tale of a foreign land—or perhaps of modern New York—and then the technicians have to make his dream a reality. The dream takes form through the work of hundreds of men, using every possible form of ingenuity to make a vision a reality—against time.

"It means men—trained men—and tools—the best tools. It means huge electric generators, giant searchilghts; delicate tools of jewelers; sculptors working in tons of plaster. And—they are all striving to get out perfect work in the time, almost, that it takes to think about it.

"Equipment is the only answer: We have the best—and all we can get of it—always.

"An army moves on its belly—the motion picture industry moves on its machinery."

New Chairs

Jimmie Adams has purchased 400 new steel chairs, two new Powers projectors and other new equipment for his Gem Theatre at Norphlet, Ark.

PROTECT THE PRINT

A Patron Puller Is Winnipeg'sNewClassic

GEORGE A. GRAHAM had that "smile that won't come off" when he saw them piling into his new Classic Theatre, Winnipeg's newest, and as neat a patron-getting theatre as Canada can boast.

The new theatre, seating six hundred on the orchestra floor and with provision for four hundred more patrons in the balcony, is up to date in every respect. They know how to build them up in Canada, and they realize—at least Mr. Graham does—that merely throwing doors open on a new theatre isn't all there is to it: he made his plans for patronage pulling away before that, by installing every up-to-the-minute equipment feature possible.

The lighting as well as heat and ventilation are all under the single control of the projectionist, in his well appointed room, heart of the theatre.

Frank Bonnetti, the projectionist in question, had a lot to say in the planning and arrangement of this system of control for bettering projection, lighting and other audience comforts; so he knows all about the installation and can take an intelligent interest in the work for which he was allowed to plan.

Carl Louis Gregory Is Added to Faculty

THE New York Institute of Photography is steadily forging ahead in its policy of progressiveness. One of the most important steps taken by the Institute was that which added Carl Louis Gregory, F. R. P. S., to their faculty. Mr. Gregory is widely known as an authority upon motion pictures and the author of one of the most widely read text-books ever published dealing with that work. In pursuance of the same policy, the New York Institute announces that they have added to their faculty Herbert C. McKay, M. R. P. S., who is also widely known as an authority upon motion pictures and the author of the first text-book ever published dealing exclusive with the amateur aspects of the art. Mr. Gregory and Mr. McKay collaborated in designing the new motion picture camera recently introduced by the New York Institute and it is rumored that they will collaborate further in the preparation of a series of up-to-the-minute text-books dealing with the latest advances in the world of the motion picture.

FOR SALE

Fireproof, brick and reinforced concrete building on lot 50x200, running from street to street, containing two stores, three offices, large loft, banquet room, lobbies, check and dressing rooms, dance hall 110 feet long, and fully equipped 676-seat picture house, with stage, curtains, scenery, etc., picture machines, screen, twin eight-foot Typhoon fans. Everything except the film. Only picture house in town of 7,000. Nearest house to 10,000 people. Best dance hall within fifteen miles. Price, $150,000.00 (not 149). 85% can remain on mortgage at 6%. The cash payment required does not even cover cost of equipment.

E. H. ROLSTON,
Seymour, Conn.

ROLL—Machine—Coupon

TICKETS

QUALITY—Second to none!
SERVICE Unexcelled—our
LOWEST PRICES will be mailed to you on request.
State your requirements by mail—Today!

TRIMOUNT PRESS

LARGEST AMUSEMENT TICKET PRINTERS IN NEW ENGLAND FOR 17 YEARS
119 ALBANY ST., BOSTON, MASS.

Realize Importance of the Best Equipment

THEATRE owners around New York territory are not backward about admitting that the best is not only the cheapest but is also the only kind of equipment to hold patronage these days.

Proving it is the report of these exhibitors who let it be known that they get what they want—with co-operation, from Independent Movie Supply Company, Inc.

Faulkner's Strand Theatre, East Orange, N. J., put in two Powerlite low intensity lamps and Westinghouse motor generator sets.

The Olympic Theatre, Newark, purchased an automatic enclosed motor driven rewinder.

Bolognino's 58th St. Theatre on 58th street and 8th avenue, New York City, is to open December 25th with equipment consisting of two Powers projectors with Powers low intensity, spotlight and Imsco special low intensity screen.

William Salkin's Monroe Theatre at First avenue and 76th street, to open January 15th has equipment consisting of 2 Powers projectors with General Electric high intensity, one dissolving stereopticon, one heavy duty spotlights, Hoffman & Sons rheostats, one Imsco high intensity screen and other equipment.

Liberty Theatre, Plainfield, N. J. Mr. Saccardi to open December 25th, with equipment consisting of two Powers projectors with Powerlite low intensity, two Westinghouse motor generator sets, a 13x18 inch Imsco special low intensity screen and other equipment.

Ruckle Bros. Palace Theatre, Bergenfield, N. J., installed a new Westinghouse motor generator and two Powerlite low intensity lamps and one 12x16 foot screen.

Ruckle Bros. Dumont Theatre, in Dumont, N. J., to open January 15th. Equipment consisting of two Powers projectors with Powerlite low intensity, one Westinghouse generator, spotlight and Imsco special low intensity screen and all other equipment.

Golding's new Roslyn Theatre, Roselle, N. J., to open January 1st, took two Powers projectors with Powerlite low intensity, one Westinghouse motor generator, Imsco low intensity screen, spotlight and stereopticon dissolver.

Faulkner's Madison Theatre, Madison, to open January 15th, has two Powers projectors with Powerlite low intensity, one Westinghouse motor generator, spotlight and stereopticon dissolver and Imsco low intensity screen.

"Not so big, but the picture seems to be clearer than a lot of places I've been in"—overheard at B. S. Moss' Cameo Theatre in New York.

Patrons pay for perfect prints—are they getting them—from YOU?

Berry Completes Circle Improvements

EXTENSIVE improvements in the decorations and equipment of the Circle Theatre at Indianapolis, designed for the comfort of the patrons and the more effective presentation of the theatre's programs, have recently been completed, Ace Berry, general manager announces.

The alterations were made over a period of several months during the hours when the theatre was not open to the public, thereby not interfering with the regular schedule of performances.

The most important change was the reseating of the entire main floor of the theatre with leather-covered spring cushion seats. Crystal chandeliers placed in the theatre foyer and lounge were obtained in Europe especially for use in the theatre.

The entire system of lighting controls for the auditorium and the stage has been replaced with an equipment which will permit a large range of dimming and blending of colored lights in the auditorum and off stage effects.

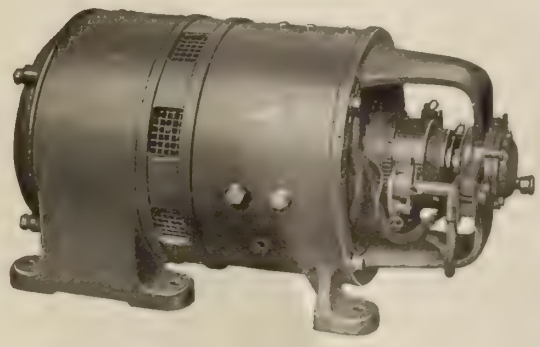
Stern Is Busy

JOSEPH STERN, of Joseph Stern Theatrical Enterprises, has purchased ground in Bound Brook, N. J., for the erection of a building containing a theatre seating 1500, and stores and offices. The plot has a frontage of 300 feet on Hamilton Street and a depth of 150 feet.

Cut the power cost for reflector type arcs

THAT'S just what you can do with the Roth Actodector; bring power costs down and at the same time get steadier light on the screen, simple operation, and a compact, trouble-free installation. The Actodector meets every requirement of operation, with quiet, smooth-running efficiency; its compact design saves space, its high efficiency saves power and simplifies the operator's work, for the Actodector takes care of all operating conditions without attention or adjustment.

The Roth Actodector is a compact, efficient unit with ample power for all operating requirements.



Send for the Actodector bulletin, which has a complete description of the superior features of this modern power supply for motion picture arcs.

ROTH BROTHERS & CO.
1412 W. Adams Street Chicago, Ill.

The Roth Brothers ACTODECTOR

Precision Distributes Models of Perfected Liberty Syncrovertor

PRECISION MACHINE COMPANY has taken over the distribution of new, perfected models of the Liberty Syncroverter. An explanation of the uses, types and installation methods are described by M. R. White, Vice-president of Liberty Electric Corporation, Stamford, Connecticut, as follows:

It being an accepted fact that a direct current arc is the only type that gives the proper luminosity so necessary for the perfect projection of motion pictures, the theatre owner and projectionist will be interested in the Liberty Syncrovertor now ready.

For years the motor generator set has been the commonly used method of conversion. As in all fields of endeavor an improved type of apparatus for the conversion of alternating current was inevitable. The Liberty Syncrovertor, a truly synchronous commutating rectifier is the revolutionary improvement in this field.

The Syncrovertor development started with the knowledge that no standard synchronous type motor was satisfactory for the perfect commutation necessary for the rectification of current. Therefore, it was necessary to work out an entire mechanism around the motor as rectification through commutation in principle had been proved.

In describing this unit it should be borne in mind that ordinary so-called synchronous motors are all comparatively high-speed motors, and it is absolutely essential for proper commutation and life of brushes and commutator to have a motor that is truly synchronous and non-hunting at a low speed. The speed of the Syncrovertor at sixty cycles is nine hundred revolutions per minute, which permits the use of a commutator six inches in diameter against a diameter of from three to four inches used in previous attempts to solve the problem.

As early as 1919 The Electrical Testing Laboratories in New York, conducted a very exhaustive test run. The oscillagraph records, which are a part of the report of this test, show no inverse current, which means complete and sparkless rectification.

The present perfected model of the Syncrovertor is of a horizontal type and consists of an eight segment commutator rotated about a horizontal axis by means of the Syncrovertor motor.

The motor consists of a polarized Rotor having no windings whatsoever, revolving in a distributed stator winding, the latter being divided into two sections: one a running winding and the other the starter or inactive winding. The motor is brought to speed as any ordinary induction motor. At the moment of passing through synchronism the field is automatically excited from the rectifying commutator.

The motor is now no longer an induction motor, but a single phase synchronous motor absolutely non-shunting and with positively no phase displacement under any voltage or frequency variation within limits greatly in excess of the usual line voltage and frequency changes. The commutator, which is six inches in diameter and of varying widths, depending upon the rating of the Syncrovertor is made of alternate segments which are mechanically and electrically united and the two structures so formed are connected to the alternating current supply through sliding contacts made between stationary copper rings and rotating carbon discs, both rings and discs being concentric with the axis of rotation. Rectified current is collected from the commutator by carbon brushes joined electrically into two groups. The brush holder studs are mounted on a yoke which can be rotated through a small angle about the commutator, thereby shifting the commutator point for best rectification.

The alternating current voltage impressed upon the commutator is reduced by means of a transformer from normal line voltage to a suitable slip ring voltage.

In adapting the Syncroverter to the moving picture field, that is for rectifying the alternate current for moving picture arcs, a practically self-contained unit has been developed. The type 25 Syncrovertor was developed especially for the reflecting type arc lamp now so universally used.

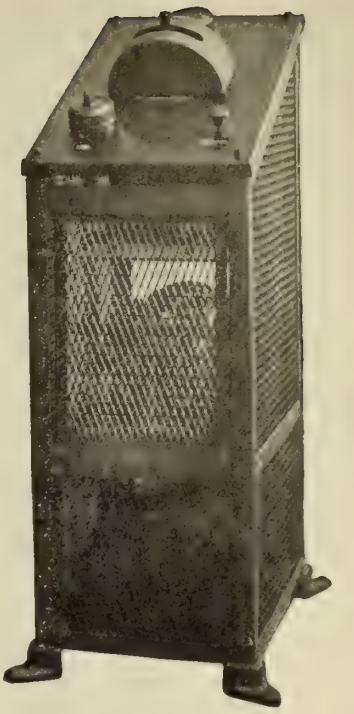
In the type 25 Syncrovertor, the entire unit has been put in a structural steel framework entirely enclosed in steel mesh, and with a panel board mounted on the top at an angle. The transformer of proper size for the particular current specifications where the installation is to go, is mounted in the lower compartment of this case. The Syncrovertor proper that is, the motor and commutator is mounted in a compartment directly above the transformer.

The switch board of the type 25 Syncrovertor carries a double scale O-center voltmeter, directly below is a double pole double throw switch, horizontally mounted and entirely covered. The purpose of this switch is to insure the proper polarity at the arc. The projectionist upon starting the machine throws this switch to right or left as indicated by the needle of the voltmeter.

The switch board also carries the main line or power switch which is of snap switch type and a small starting push button which is pushed down and held, possibly for five seconds to properly start the motor. Ammeter and amperage control for each arc are also mounted on the board.

When it is desirable to install the Syncrovertor in a room outside of the projection room and yet to have variable control elements at the hand of the projectionist, a separate control panel is provided which carries an ammeter and an individual current control for each arc. This panel board is small and compact and may be installed anywhere in the projection room convenient to the projectionist.

From the foregoing description of the Syncrovertor it will be seen that the rectification is done entirely in or through the commutator and all of the power that is required by the motor is to overcome brush friction, and the normal friction of the motor itself, which is very slight due to the fact that it is mounted on large ball bearings. Therefore, the power consumed at no-load on a comparative basis is practically negligible.



Liberty Syncroverter.

The Syncrovertor is a single phase unit thus operating either on the power or light line; has unity power factor, which by the way is a very important factor today when determining power rates. While the Syncrovertor operates on single phase it will also operate from a three-phase supply by simply using two legs of the circuit.

The Syncrovertor is so built that it automatically supplies additional current required when the second arc is struck so that the first arc is not robbed.

WHY PAY MORE?
Roll Tickets
Your Own Special Wording
100,000 for $15.50
10,000 for $4.50, 20,000 for $7.50
50,000 for $10.00
Standard Rolls of 2,000
KEYSTONE TICKET CO.
Dept. W., SHAMOKIN, PA.
The Union Label if you want it
Have been printing Roll Tickets for 10 years and no better can be had at any price.

TYPHOON COOLING SYSTEM
TYPHOON FAN CO. 345 W. 39TH ST. NEW YORK

Better Projection

This Department Was founded in 1910 by its Present Editor~

J. H. Richardson

Better Projection Pays

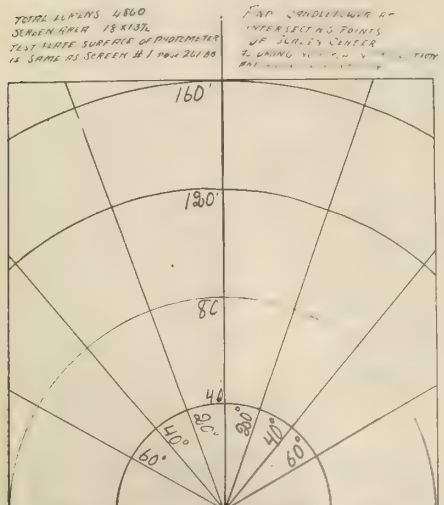
Bluebook School

Question No. 439—Gosh! Here is John Griffith again. That Connecticut Son-of-a-Gun must have accumulated the idea that all I have to do is nothing except figger out his puzzles.

Well, just for luck I'll fool 'im once and permit a few of those holding down positions which justify us in assuming that they have such matters at their finger's end. Here is Griffith's last mental explosion:

"I believe too much emphasis has been placed on the fade-away of screens having high reflection powers, as compared with the natural falling off in illumination due to distance. In order to direct attention to this latter I beg to admit the following practical question.

"Given a screen 18x13.50 feet in dimensions,



and a total of 4,860 lumens—a brilliancy of illumination approximating that supplied by a 120 ampere H I arc—and assuming the distribution of light on the screen to be even; also that locating points on accompanying diagram are on a horizontal plane at right angles to the center of the screen, find the candle power at the intersecting points in the diagram as reflected from the center of the screen, first for screen surface No. 14, page 263 of the Bluebook, and second, for surface No. 27, same page. In this we assume the photometer to have a reflection surface corresponding to screen No. 1 page 261 of the Bluebook."

Now let us see what kind of a stagger YOU could make at telling YOUR manager candle power of the reflected light would be at any given point in YOUR auditorium, characteristics of screen surfaces being known—and right here let it be known that very soon this department will publish the official tests of all screen surfaces now prominently before the theatre world. The Eastman Company is now making the tests, or rather has just made them, for I think they must by now be finished. They should be available in a week or two.

But, I hold that men holding high official position in Projection should, and if they be competent men in their position, MUST be thoroughly familiar with such matters as this.

I therefore issue a direct and most cordial invitation to Jack Griffith—an able man, by the way—Supervisor of Projection for the Famous Players circuit of theatres, "Mike" Campbell, Supervisor of Projection for the Loew theatre circuit, Charles Johnson, Supervisor of Projection for the Fox theatre circuit, and Charles Dentlebeck, Supervisor of Projection for the Paramount circuit of theatres in Canada, to send in a solution of this questions which they have THEMSELVES prepared.

Doubtless these various gentlemen, each of whom holds high positions in the projection field, will consider this a very simple matter, since they of course, have all such necessary knowledge at their finger's end, and can, therefore, all work the illumination value of the various points out in a few moments. However, there will, I think, be quite some considerable interest among projectionists and others all over the country in seeing if they all make no errors, sending in the perfect results they would of necessity have to produce, did their employers, or any of the managers of the theatres under them, ask the same thing regarding any or all of the various theatres in the chain, and the various screen surfaces available.

The "locating points" are, of course, the points at which the straight lines cross the curved lines. Looks as though it would be a rather big job to figure out all those points, but it really is not—IF YOU KNOW HOW.

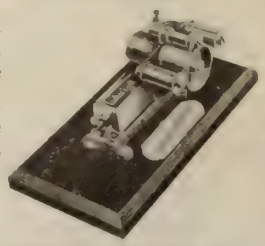
Inasmuch as I shall wish to publish the answers of these various men eminent in projection affairs, I will ask no other question this week.

Of course answers are NOT limited to them, however. All Supervisors of Projection and all projectionists are invited to make reply. I have only named these four men because they hold highly important positions, hence must, to be competent, understand these matters thoroughly. Their replies should therefore be very informative, and I am sure they will all be delighted to have the opportunity thus presented.

Timing Is Important

This measuring machine gives you the exact footage of your feature, which enables you to time your show accurately.

Price, F. O. B. Factory, $30



DUPLEX MOTION PICTURE INDUSTRIES, INC.
Dept. W Long Island City, N. Y.

Wants Number of Picture Theatres

L. R. HOWARD, Des Moines, Iowa, writes:

Dear Mr. Richardson: I have had an argument. The question is: How many moving picture theatres are there in this country and Canada? Will you be good enough to settle the matter for us. We have made a bet of a dinner and show for our families—wives and two daughters each, so be careful to get it right. If I lose we go to a "one-arm." If the other fellow loses—no one-arm for mine.

If those daughters are not to exceed ten years old I'd like to bring the answer in person, sit in on the dinner, with the kiddies as my guests, and they'd eat in no one-arm I betcha!

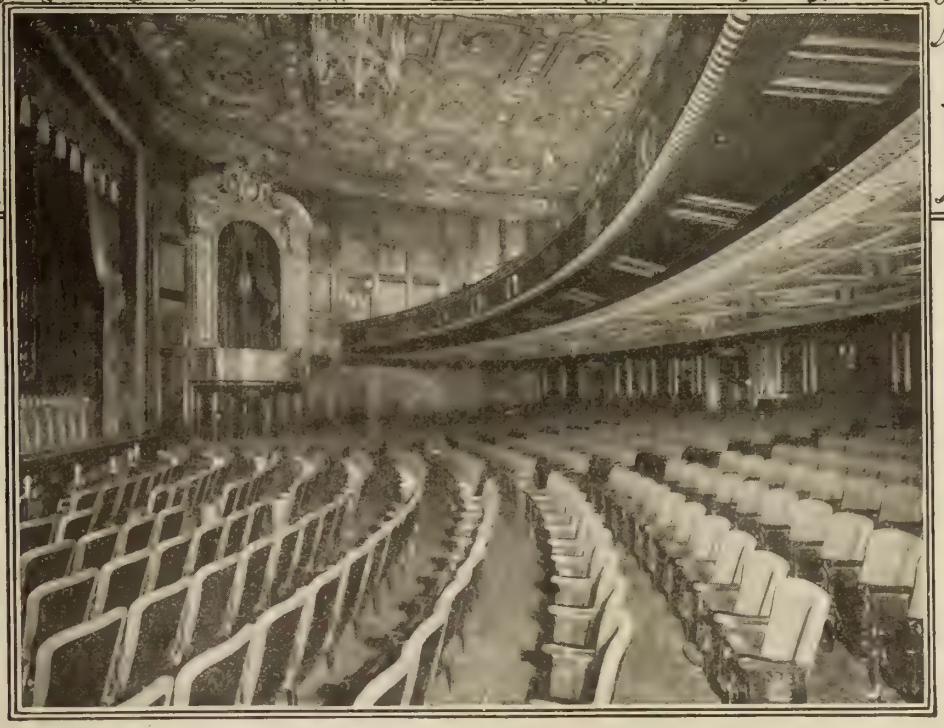
The last reliable statistics I have were gathered in 1924. They are for the United States of America only. I don't know whether they include all vaudeville-picture theatres or not, but presume they do. I have no reliable data on the number of theatres in Canada. Can Chas. Dentlebeck, Toronto, Ontario, give me any statistics on that?

The number of theatres in the U. S. of A. in 1924 was 17,834, divided as follows: Seating 100 to 247, 5,124. Seating 250 to 499, 6,666. Seating 500 to 799, 3,151. Seating 800 and more, 2,893.

Incidentally you will observe that this department plays to quite a "house" every week. At the rate of one projectionist or machine attendant to the theatre, there are almost 18,000 of them in this country alone, at least two-thirds of whom, I venture the positive assertion, read the department. But surely we may presume that at least one-third of them have more than one man in the projection room, which would add 6,000, making a total of 24,000 in this country alone, and two-thirds of 24,000 is 16,000.

Then, too, I know that most Canadian projectionists read the department quite regularly, and it is pretty well followed in far-off Australia and New Zealand, and, to a very much smaller extent, in some other countries.

Well, friend Howard, when you sit down to that dinner in the Capitol City of my home state, kiss the wife for—yourself (Got fooled did'n ya!) and the kiddies—if they are kiddies—for me. Then eat, drink and be merry, for tomorrow ye will probably have t' work.



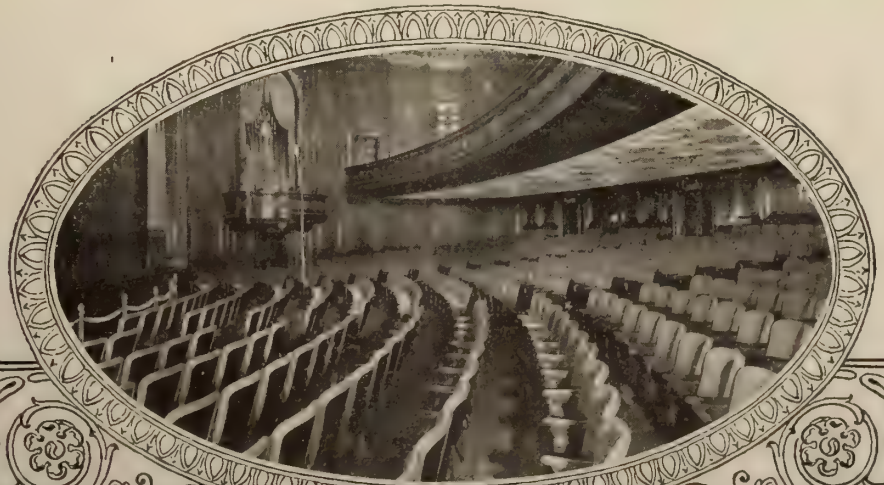
CHICAGO'S TWIN THEATRES, (*above*) THE HARRIS, (*In oval*) THE SELWYN
Seated by American Seating Company

Leadership

Attaining leadership in any line of endeavor is largely a matter of building—constantly, surely, patiently building. Many years of building confidence in our product, our service and our policies have won for this company a recognition that must be maintained and protected. That fact is best assurance to you of faithful service.

American Seating Company

NEW YORK	CHICAGO	BOSTON	PHILADELPHIA
640-119 W. 40th St.	4 E. Jackson Blvd.	77-A. Canal St.	1211-L Chestnut St.



Asks Aid on Film Splices

FROM a small town in southern Texas comes this letter. Now don't some of you wise ones giggle too foolishly, because there was a time, and perhaps not so fearfuly long ago either, when YOU were asking the wide world the same question, or if you were not at least you were wanting to. Here is the letter:

Will you please tell me how to overcome the making of film splices so that you won't have to frame so often while the picture is running Why is not the film put back into proper shape? Probably we don't all make the same patches.

Will you please explain just what is the right way to make a film splice? I have the Bluebook, but cannot understand the method described on page 279. Do you patch the film after it has run in the machine with the emulsion side up, rewinding it from left to right and cut the left hand side one quarter of an inch longer than the frame line, wet the stub ¼ inch and don't scrape the right hand side and then put the in the—and the writing is so poor that I can't make the rest out for certain.

Here is the process, described along the lines I think this man has in mind. As you rewind from left to right and find a break in the film, or some other reason why a splice should be made, you stop the rewinder and cut the film in two—if it is not already entirely parted. You then cut the left hand end (which should be emulsion side up), as shown at A, figure 79, page 279 of the Bluebook, not "one quarter of an inch longer than the frame line" as you say, but exactly half way between the first sprocket hole beyond the frame line and the end one. You then moisten the stub end (A, figure 79), and, using a steel straight-edge, held with its edge exactly on the frame line, and a sharp scraper (safety razor blades are excellent scrapers) scrape ALL the emulsion off the stub end. being very careful to (A) get all the emulsion off without removing too much of the underlying celluloid stock, which latter should be thoroughly roughened, however, and (B) to get all the emulsion off around the sprocket holes without injury to the said sprocket holes.

Next cut the other, or right hand end of the film off squarely at the last frame line —line between the last perfect picture and the torn or cut one. Turn the end over and scrape about an eighth of an inch of the length of the non-emulsion side, to roughen the celluloid and remove any dirt or oil which may be adhering to its surface.

You are now ready to make your splice, but should have a splice similar to the one shown on page 277 of the Bluebook. If you have not, then you should make a set of guide pins for yourself, as follows: On a piece of hard, close-grained wood, such as seasoned hickory, having a perfectly flat surface, paste a strip of white paper and let it dry thoroughly. Lay a piece of film on it and clamp it tight in some manner, so it cannot move. You might draw the ends around the ends of the block to the underside and tack them to the wood lightly.

Now, using a hard leadpencil sharpened to a very fine point, carefully outline two holes in each side of the film, near the center of the block, then skip two and outline two more on each side of the film. Then remove the film and make a centerpunch mark exactly in the center of each of the holes you have outlined. Next, selecting a drill which will make a hole an eight penny nail will drive into tightly, but without splitting the block of wood, drill each one of the holes you have centered clear through the block, and drive eight penny nails into each hole FROM THE UNDER SIDE, clear up to their heads.

Now cut off the nails, using a file or a good cutting plyer, about the height of a sprocket tooth above the wood, and then CAREFULLY file each nail to as nearly as you can the size and shape of a sprocket tooth.

If you have done this carefully, you should have a set of teeth which will be at least fairly accurate for making splices. At least they will be 999 per cent better than the finger matching method.

To make your splice, you know, USING GOOD FILM CEMENT (I would recommend Eastman's), which you should be able to get from your film exchange, and a small camel hair brush, apply cement to surface A, figure 79 of Bluebook, WITH ONE STROKE OF THE BRUSH ONLY, if you can do it without using too much cement, and at the same time get the entire surface well covered. DON'T RUB THE BRUSH BACKWARD AND FORWARD ACROSS THE FILM IN MAKING A SPLICE. For reasons it would require too much space to enumerate here, it weakens the splice to do this.

By the way, I forgot to say, before applying cement lay the stub end, with emulsion side up, on the left hand locating pins of the block I have described, if you have made one, and the right hand end of the film on the right hand pins, so that the ends lap properly between the two sets of pins. To apply cement you then raise up the upper end and bend it back. Having applied the cement drop the bend-up end down and, with a rubbing motion of your fingers, press it down TIGHTLY on the stub end, and with your thumb, or a pad made for the purpose, press it down as hard as you can for a few seconds, whereupon your splice is finished and done, and should be a good one.

There, brother, that is as plain as I am able to describe the process. As to why exchanges do not remove mis-frames—well, it is up to your manager to demand that they do it. As long as he accepts film with mis-frames, etc., so long will the average exchange continue to try to make YOU do their repair work gratis.

One thing more: I want to help you, and other small town men, BUT you have written me several times in the past, and at least on two occasions I just had to waste-paper basket the letter because, after a hard trial, I could not read it. Either be careful to write plainly, or have your letters typewritten.

CLASSIFIED ADVERTISEMENTS
Help and Situations Wanted Only

3c per word per insertion
Minimum charge 60c
Terms, Strictly Cash with Order

Copy must reach us by Tuesday noon to insure publication in that week's issue.

SITUATIONS WANTED

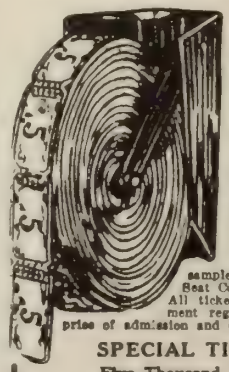
PROJECTIONIST desires permanent connection reputable house. Ten years' active work large theatres. Have managed. Mechanic and electrician. Go anywhere immediately. References. Married. Box 380, Moving Picture World, New York City.

PROJECTIONIST, at liberty on short notice—6 years' experience — Power's, Simplex, Motiograph. Repair own machines. Steady, reliable. Salary reasonable. State equipment, salary, etc. Robert K. Malone, Excelsior Springs, Mo.

TWO BROTHERS in theatre business whose lease expires shortly will be at liberty about Dec. 1st. An opening for two young fellows will be worth while investigating. Box 381, Moving Picture World, New York City.

MUSICAL DIRECTOR, composer, arranger, open for engagement. 15 years' experience cueing pictures—concert, prologues. Extensive and up-to-date library. Address: M. V., Apartment 5-A, 2684 Broadway, N. Y. City.

MANAGER WANTED—Opening new house. Population 8000, capacity 850. Also operator capable managing house town 6000. State qualifications, when and where employed, salary. Only those who have and can make good need apply. Good opportunity for right parties. K. M. C., Moving Picture World, New York City.



SPECIAL ROLL TICKETS

Your own special Ticket, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize drawings; 5,000 for $7.00. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. All tickets must conform to Government regulation and bear established price of admission and tax paid.

SPECIAL TICKET PRICES

Five Thousand $3.50
Ten Thousand 6.00
Fifteen Thousand 7.00
Twenty-five Thousand 9.00
Fifty Thousand 12.50
One Hundred Thousand 18.00

National Ticket Co. Shamokin, Pa.

The Probable Trouble

A PROJECTIONIST in a small town through which I ran an engine in days long gone by, who apparently wants his asking the question kept secret, asks:

"We have a problem which comes up once in a while, and would appreciate it if you will help us out on it. Practically all our pictures go on the screen as though they were painted there, but once in a while we get a feature which has an in-and-out-of-focus effect on the screen.

Could you advise me as to the cause of this? The tension springs and aperture plates on my projectors are in good condition. Is it due to poor photography, or what."

Inasmuch as you say the tension shoes and aperture plates of your projectors are in good shape, and inasmuch as most films run through without the least trouble, it is evident the fault lies in the films themselves. It is no new thing, and is probably due to wrong procedure in drying the films after development. The films are stretched slightly out of shape. If you will examine them very carefully, it is likely you will be able to detect the fault with your eyes. The film probably will not lay perfectly flat at points where the trouble occurs. When it passes over the aperture it buckles, thus throwing the center of the picture out of focus. There is nothing you can do about it except kick to the exchange.

Bluebook School Answers 417 to 420

Brother Fell, who has been absent from school, has brought a perfectly satisfactory "excuse." Illness in family and extra work. He will be back soon regularly.

Might remark that up to now I have but just one answer to Griffith's question No. 422 from the West Coast. Certainly thought more of the many high grade projectionists out there would have nerve enough to tackle it, but then there is still a week to hear from them.

Up to now only one member of the American Projection Society has made a try, though that distinguished body has three branches, and I am told the Washington branch is doing some really very good work. Oh well, I'll admit the question is one which is apt to make a lot of even the best men bat their eyes; but just wait until next week or week after, and you'll get another jolt from the Ansonia gink, darn 'im! But at that I think that out of this John is going to contribute something which will be entirely new, and which will have large value to the profession and to the industry at large.

Question No. 417—If 110 volt incandescent lamps using a total of 40 amperes be connected to one side of an Edison 3-wire circuit, and a motor using 15 amperes and an arc lamp using 22 amperes be connected to the other side, explain in detail what the action of the current would be.

This question was primarily designed to see if you understood the fact that current would act in series to operate incandescent lamps, motors, arc lamps and other equipment. That was my idea in asking the question. It is a bit surprising how some men who are very good in general knowledge will get balled up on a simple matter of this sort.

C. H. Hanover, Burlington, Iowa, some one who writes in pale ink but fails to sign any of the sheets of his answer; W. C. Budge, Springfield Gardens, Long Island; Thomas J. McQuade, Pawtucket, Rhode Island; G. L. Doe, Chicago, Iillinois; G. E. Steele, Salt Lake City, Utah; Allan Gengenbeck, New Orleans, Louisiana, and Chas. C. Colby, Santa Fe, New Mexico, all replied fair to excellent.

Colby says:

Regardless of what the nature of power consuming appliances may be, apparatus connected to the two sides of a 3-wire system will operate in series up to the capacity of the apparatus on the side having the least total load.

This is true of any single circuit, and I believe, (though on this point I am not positive) it also is true of any 3-wire system as a whole, except that if the mains carry high voltage which must be transformed down, or low voltage which is transformed up, then it would only hold good for the circuit or circuits supplied by any individual transformer. In other words, the balancing effect probably would not extend from one transformer-fed circuit to another transformer-fed circuit. (I never have had the question raised before. What is the idea of the rest of you about that point? To make it more clear: Suppose one transformer circuit were unbalanced so that there was fifty amperes excess load on the neutral and true positive side, while another transformer circuit was unbalanced with fifty amperes on the neutral and true negative side, these being the only two circuits working on the entire system, would any current return over the neutral, or would the thing balance? Editor).

In the question as quoted this, however, does not seem to apply, and the action would be that the apparatus on either side would work in series up to 37 amperes, the load on the motor-arc lamp side, and the other side would have an excess of 40—37 equals 3 amperes, which would return to the generator on that side on the neutral, if this load be on the true positive and neutral side. If the heavier load be on the other side, then the excess three amperes would come out on the neutral.

Very good, Brother Colby. I wish you a Merry Christmas—this is written two days before Turkey Day, so I can do that li'l thing.

Question No. 418—If all wires of an Edison 3-wire system be fused at 60 amperes, and on one side apparatus using 30 amperes be connected, while to the other side apparatus using 25 amperes be connected, would it be possible to, in addition to the above load, connect a 30 ampere projection arc without changing any of the fuses?

Everybody says yes to this one, and every one agrees it is yes because thirty amperes additional would only make a total of sixty amperes on the "heavy" side. But some one blundered. The question I intended to ask was: could a 40 ampere arc be added, the answer being that it would be possible, since only one fuse would be overloaded, and that by only five amperes, and fuses are presumed to stand a ten per cent. overload. Such a connection would not be one to be installed permanently of course, but it could be used as a temporary make-shift, making sure that the fuses made perfect electrical contact, so that no element of mechanical heat would be added.

Question No. 419—How would you proceed to select wire sizes for a given load, using a 3-wire circuit?

Doe says:

The apparatus on a 3-wire circuit works in series, except for any load which does not balance, hence it follows that no more current will flow in any one of the three wires than would flow in a 2-wire circuit carrying an equal amperage load.

I, therefore, would proceed exactly the same as though selecting wire sizes for a 2-wire circuit, insofar as has to do with the outside wires. Then I would install a neutral wire the same size as the outside ones.

To ascertain the correct size wires for a 2-wire circuit, one first ascertains the maximum number of amperes which will be used by the apparatus attached thereto. Then one selects the correct size wires for that amperage by means of a wire capacity table in any standard electrical book, or by means of table No. 1, page 70 of the Bluebook.

And that's that, for it's Christmas week and this is the very day in the evening of which Mr. Claus sets forth from Snowland, the North Pole, and performs the incredible feat of clambering down about fifty millions of sooty chimneys in one night. So I'm cutting it darned short. I've a grandson who is just now vociferously demanding attention. Incidentally, though, I want to most sincerely thank all of you who have sent Christmas cards and remembrances. The mailman here at home is talking about getting out an injunction against me, but I'm very happy—not because of the cards and presents, but because of your friendship, and it's his turn to worry.

Question No. 420—Should all wires have terminal lugs, and how should terminal lugs be attached to the wire?

Hanover says:

No, it would be impractical to put a terminal lug on lamp socket and other similar connections. It is, however, better to use terminal lugs wherever it is practical to do so, even with large wires, since a properly designed lug not only provides a stronger mechanical connection, but also usually makes an electrically better one, too.

Lugs which are to be used at connections, where there is no heat other than that set up by the passage of the current itself, should be soldered to the wire. Lugs to be used where there is mechanical heat, such as at rheostat terminals or inside a projector lamphouse, must be clamped to the wire, or made by compressing the wire between parts of the clamp.

Excellent, Brother Hanover. Excellent. Hope you enjoy your turk E, and that Burlington is no more hilly than it was when I lived there forty-eight years ago.

Remarkable and Instructive Demonstration

EDISON LAMP WORKS of the General Electric Company stages a lighting demonstration which all should see.

A couple of weeks ago the Editor of this department and his friend daughter visited the Harrison Lamp Works of the General Electric Company, over at Harrison, in that "Home of the Trusts," New Jersey, on business, and while there, through the courtesy of J. H. Kurlander and J. C. Kroesen, were shown many interesting things.

For one thing there is a demonstration of the possibilities of lighting, as applied to business, to street lighting, to the theatre and to the home, which is little short of amazing in its thorough completeness. It is a thing which every person in the country ought to see, and may see if they will visit the plant at Harrison, as it is staged at any time, willingly and without cost to the visitor.

Certainly any theatre manager or business man within a hundred miles of Harrison who does not witness it is overlooking a BIG bet. We were both little less than astounded at the difference intensity in lighting makes in the effect in a room or store, and in the appearance of goods displayed. True we see it in stores and on the streets, but do not realize what the effect is until we see the changes made in light intensity right before our eyes, and watch the effect. It often is fairly startling.

In theatre work we witnessed one of the most charming light effects we have ever looked at, made on a plain neutral gray colored curtain. There were at least a dozen effects shown, and the method of applying the color was absurdly simple. It was all done by means of colored lamps immediately above the curtain, but, oh boy! how charming some of the results were. The color blending was little short of marvelous.

This particular thing is intended to synchronize with appropriate music, but may be used without any music at all, if desired.

I feel that it cannot possibly be too strongly recommended that exhibitors visit Harrison and view the demonstration. If it does nothing else it will open your eyes to the tremendous value of proper, intelligent lighting. And mark you well, all this is no mere gush of words—no bouquet for the folks over there, or for the General Electric. I have just told you my impression of what I myself saw, and its reactions upon my mind. Projectionists will also do well to look the demonstration over, and thus gain added respect for the thing they handle—light—and the possibilities in its intelligent use.

Unrivaled for service and quality

Eastman Positive Film, constantly subjected to drastic tests that must prove it right, is unrivaled for the service it renders and the photographic quality it gives.

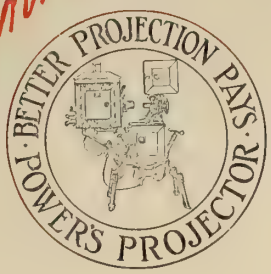
It carries quality from studio to screen.

To make sure pictures are printed on the genuine look in the margin for the black-lettered identification, "Eastman" "Kodak".

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

News from Florida

Just as our Distributor sent it in



Sixteen Power's Projectors---

Sold This Week In Florida Alone

(This list only includes sales made from Monday to Thursday noon—the deadline for advertising copy for this paper)

2 Power's 6B Projectors of the latest type to

Hawkins & Hudson Victory Theatre Brooksville, Fla.	Hawkins & Hudson New Theatre New Port Richey, Fla.	T. N. Leach Marlea Theatre Haines City, Fla.	S. J. Reynolds Circle Theatre Sebring, Fla.
T. M. George DeSoto City, Fla.	Bert Johnson Magnolia Theatre Titusville, Fla.	American Theatre Orlando, Fla.	Edwards Theatre Sarasota, Fla.

They are live-wires—those Florida Exhibitors,

that's why they appreciate the quality, economic value and service of Power's Projectors. It's a wise man who recognizes and follows a good example.

WHAT ABOUT YOU?

Southern Theater Equipment Co.

"STICK TO STECO—IT PAYS"

100 Walton Street **Atlanta, Georgia**

POWER'S DIVISION

INTERNATIONAL PROJECTOR CORPORATION

90 GOLD STREET **NEW YORK, N. Y.**

Hal Roach presents "Our Gang" in "Good Cheer" Two Reels

A snow picture, the Gang's first, with the inimitable Gang at the bottom of all the fun and all the drifts.

Over ten thousand exhibitors have found that when they play a Gang comedy and tell their people they've got it, *it will outdraw the feature.*

This remarkable crew of kids is advertised on more marquees and in more newspaper advertising than probably any short comedies ever made.

Every month is Laugh Month if you play "Our Gang."

rected by
OBERT McGOWAN
pervising Director
. RICHARD JONES

Pathécomedy
TRADE MARK

RELEASED
JANUARY 10TH

anuary Laugh Month 1926

Censorship Seems Doomed in New York

Moving Picture WORLD

CALIFORNIA STATE LIBRARY

VOL. 78, No. 3 JANUARY 16, 1926 PRICE 25 CENTS

Published by CHALMERS PUBLISHING COMPANY 516 FIFTH AVE. NEW YORK CITY

Entered as second class matter June 17, 1906, at the Post Office at New York, N. Y., under the act of March 3, 1879. Printed weekly. $8 a year.

MIKE

It's a riot!

This picture will make history — and we mean it.

MARSHALL NEILAN'S

great comedy based on his own story with

SALLY O'NEIL
CHARLES MURRAY
WILLIAM HAINES
FORD STERLING

Metro-Goldwyn-Mayer

BIG 1926 Paramount Pictures

READY NOW!

BIG pictures, high-peak revenues, all through 1926, spring, summer and fall, IF YOU PLAY PARAMOUNT. AND THINK—every one of these pictures, AND MORE, TOO, is ready to be played between now and the end of February!

TITLE	BOX OFFICE HIGH SPOTS
"THE AMERICAN VENUS"	Big beauty and exploitation special
"MANNEQUIN"	James Cruze-Fannie Hurst $50,000 Liberty Magazine prize story
"A KISS FOR CINDERELLA"	Barrie-Brenon-Bronson successor to "Peter Pan"
"HANDS UP!"	Another Raymond Griffith comedy success
"THE ENCHANTED HILL"	Peter B. Kyne's best seller superbly screened
"THE WANDERER"	A $2 road show now available at pop. prices
"THE VANISHING AMERICAN"	Zane Grey's epic of the Indian—another $2 show
"THE GRAND DUCHESS AND THE WAITER"	Parisian love comedy with Menjou-Vidor
"THE SONG AND DANCE MAN"	Brenon prod. of George M. Cohan's stage success
"BEHIND THE FRONT"	Comedy special about the sunny side of the war
"THE SPLENDID CRIME"	Bebe Daniels in William de Mille crook comedy
"DANCING MOTHERS"	The B'way stage sensation produced by Brenon

SPECIAL ATTRACTION—

A PARAMOUNT RELEASE ~ ~ PRODUCED BY HAROLD LLOYD CORP.

HAROLD LLOYD IN "For Heaven's Sake!"

DIRECTED BY SAM TAYLOR (TENTATIVE TITLE)

AND FOLLOWED BY 23 BIG SPECIAL Paramount Pictures TO TURN SPRING INTO FALL!

Member Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President.

THE INDUSTRY WELC
ANOTHER M-G-M YEAR

for example:—

Good-bye "Unholy Three" records

Watch for the big new production starring

LON CHANEY

OOD-BYE 1925!

You were a good year.
You brought the Quality Fifty-Two with you.
From Metro-Goldwyn-Mayer.
"The Merry Widow", "The Unholy Three", "Never The Twain Shall Meet."
You brought them and a lot more M-G-M hits.
Good-bye 1925!
Welcome 1926!
There's a great year ahead.
For Metro-Goldwyn-Mayer exhibitors.
Soon you'll read the big news.
Of what M-G-M has in store for coming months.
Great box-office attractions.
The kind that make us The Talk of the Industry.
So long 1925.
Wrap up your house records and take 'em away.
We've got things that will make those records look sick.
Watch us, gentlemen, we're making history!

The Quality 52

B

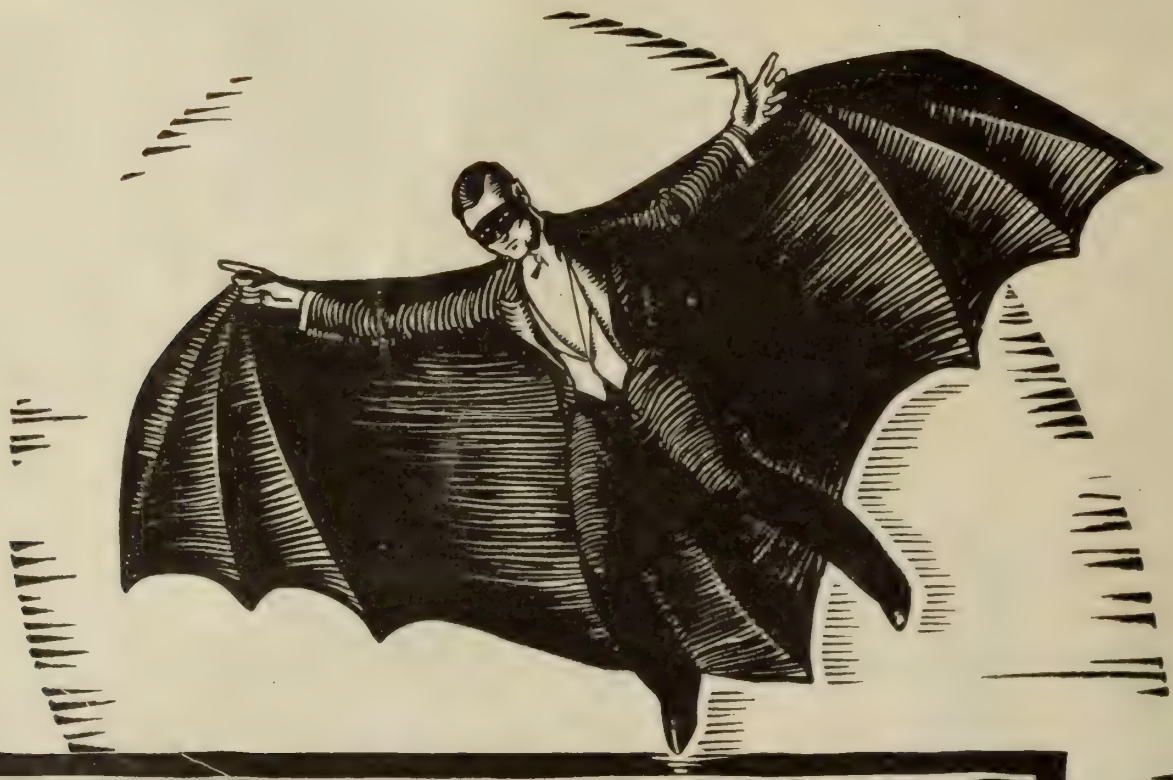
OMES
!

in
the
romantic
thriller—

The Black Bird

TOD
BROWNING'S
production of
his own story
with
Owen Moore
Renee Adoree
adapted by
Waldemar Young

A Metro-Goldwyn-
Mayer Production



"THE BAT"

A ROLAND WEST Production

A Mystery Melodrama

By

Mary Roberts Rinehart

and Avery Hopwood

From the stage play produced by Wagenhals and Kemper

Mystery! Melodrama! Millions!

"The Bat," the greatest mystery melodrama ever staged becomes the greatest mystery film melodrama ever made, and March 15th "The Bat's" $10,000,000 legitimate theatre drawing power is available at box offices of picture houses. A lavish production. A superb cast. A picture that will draw big money to the box-office.

NOW BOOKING

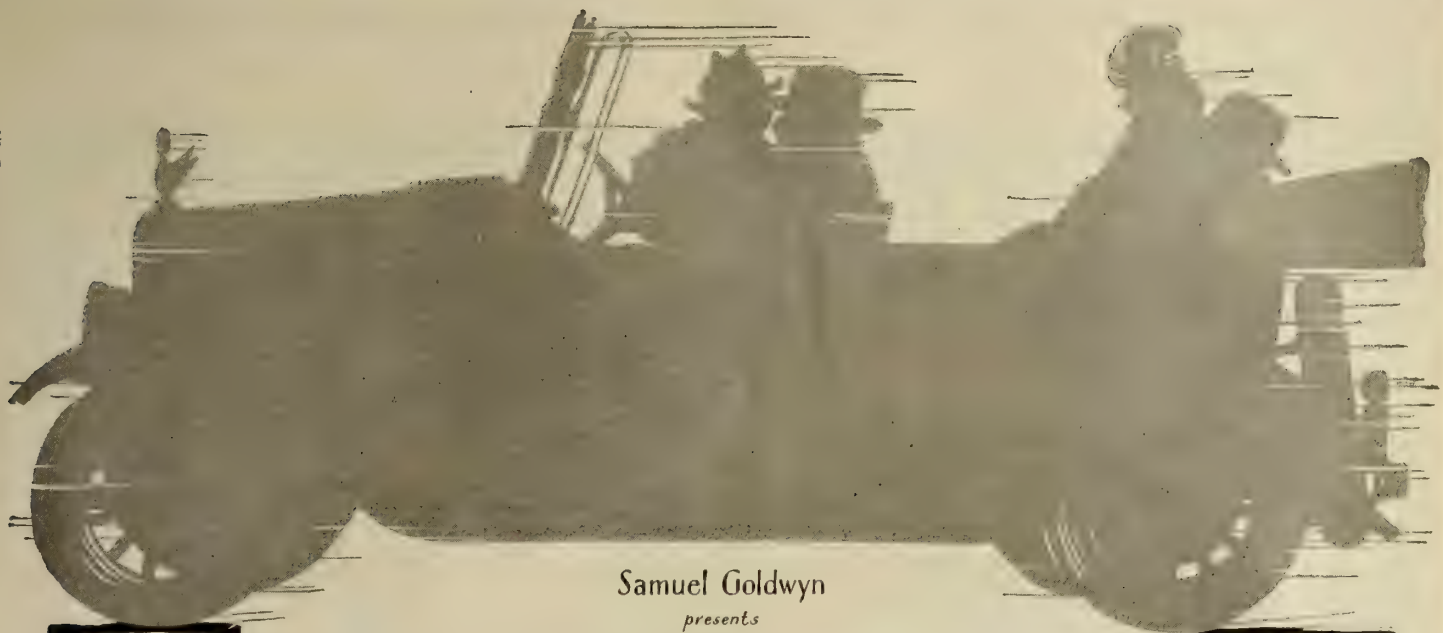
UNITED ARTISTS CORPORATION

Mary Pickford — *Charles Chaplin*

Douglas Fairbanks — *D. W. Griffith*

Joseph M Schenck, Chairman Board of Directors — *Hiram Abrams, President*

March 15th Release



Samuel Goldwyn

presents

The Henry King Production

"PARTNERS AGAIN
WITH POTASH & PERLMUTTER"

with George Sidney and Alexander Carr

Adapted by Frances Marion

From the Broadway Stage Success by
Montague Glass *and* Jules Eckert Goodman

The Laugh and Thrill Sensation of The Nation

Potash & Perlmutter played nine years on Broadway. Ran nine years in the Saturday Evening Post. In newspapers. In magazines. In book form. On records. Over the air by radio. Here the "50-50" partners are in the automobile business. By far the biggest Potash & Perlmutter picture.

Packed with laughs! Tingling with thrills!

February 15th Release.

NOW BOOKING

UNITED ARTISTS CORPORATION

Mary Pickford — *Charles Chaplin*

Douglas Fairbanks — *D. W. Griffith*

Joseph M. Schenck, Chairman Board of Directors — *Hiram Abrams, President*

Another WALSH knockout

Bigger and Better than "American Pluck"!

"The Prince of Broadway" is a real knockout—a romantic, thrilling story of the prize ring with Alyce Mills, Alma Bennett, Frank Campeau, Freeman Wood, James J. Jeffries, Frankie Genaro, Tommy Ryan, Ad Wolgast, Bob Roper, and the greatest array of sporting stars ever seen in a picture.

Chadwick Pictures Corporation PRESENTS

GEORGE WALSH in "The Prince of Broadway"

A Story of Prize Rings & Wedding Rings

CHADWICK PICTURES CORPORATION 729 SEVENTH AVE. NEW YORK CITY

Booked for METROPOLITAN *Theatre, Boston, Mass.*

A KNOCKOUT FOR ANY THEATRE ON EARTH

Series of 12 Two Reels Each

Buster Brown

"Buster Browns undoubtedly as good as any on the market. A big hit here."
Grand Theatre, Wheaton, Ill.

"Real knockouts. Met with wonderful approval from my patrons."
Owl Theatre, Chicago, Ill.

From the famous newspaper cartoon series by R. F. Outcault with Buster Brown, Mary Jane and faithful, funny old Tige.

"Buster raising roof at Alhambra this week. One continuous uproar. These comedies have no equal insofar as wholesome entertainment and box office value is concerned."
Alhambra Theatre, Milwaukee, Wis.

"Will revive interest in comedies. People asking for the next one."
Strand-Majestic-Lyric, E. Moline, Ill.

"There is no two-reeler that can approach the high standard of Buster Brown. 'Educating Buster' was presented amid one continuous round of applause."
Whitehouse Theatre, Milwaukee, Wis.

STERN BROTHERS *present*

12 Buster Brown Comedies

released by UNIVERSAL

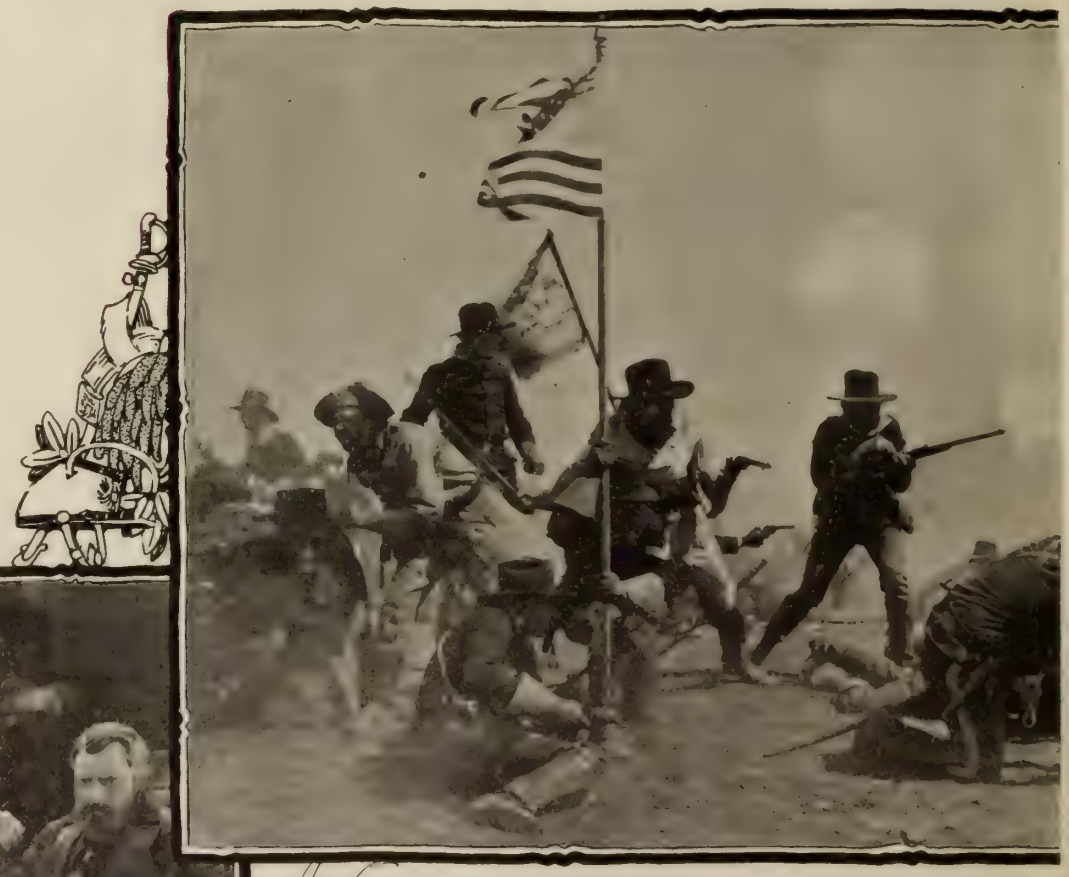
the FLAMING

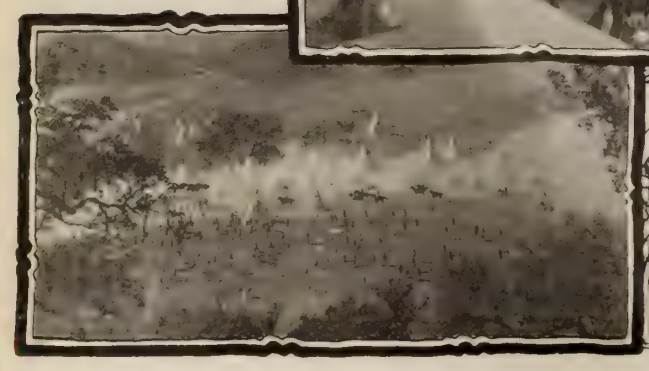
A SPECTACULAR THRILLER OF CUSTER'S LAST STAND

Thousands of Real Indians!

6 Troops of U. S. Cavalry!

Famous Characters of American History





THE CAST

Lieut. Col. Custer	Dustin Farnum
Bob Langdon	Hoot Gibson
Betty Stanwood	Anne Cornwall
Lucretia Belden	Kathleen Key
Senator Stanwood	George Fawcett
Sitting Bull	Noble Johnson
President Grant	Walter Rodgers
Rain-in-the-Face	Joe Bonomo
Sam Belden	Ward Crane
"Jonesy"	Eddie Gribbon
"California Joe"	Harry Todd
Lawrence Stanwood	Harold Goodwin
Senator Hargess	Charles K. French
Cyrus Penfield	William Steele
Grant's Secretary	Ed Wilson

FRONTIER

THE LAST AMERICAN FRONTIER

ON THE LITTLE BIG HORN

A UNIVERSAL PICTURE

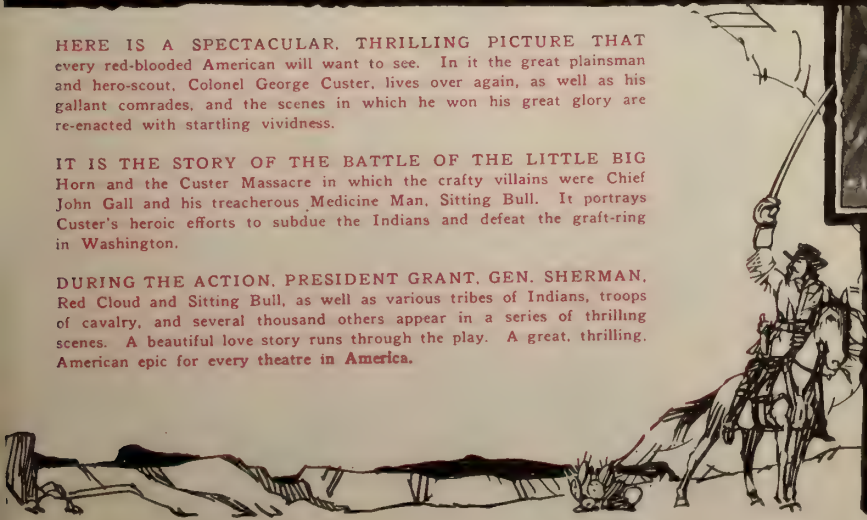
Directed by
EDWARD SEDGWICK

Presented by
CARL LAEMMLE

HERE IS A SPECTACULAR, THRILLING PICTURE THAT every red-blooded American will want to see. In it the great plainsman and hero-scout, Colonel George Custer, lives over again, as well as his gallant comrades, and the scenes in which he won his great glory are re-enacted with startling vividness.

IT IS THE STORY OF THE BATTLE OF THE LITTLE BIG Horn and the Custer Massacre in which the crafty villains were Chief John Gall and his treacherous Medicine Man, Sitting Bull. It portrays Custer's heroic efforts to subdue the Indians and defeat the graft-ring in Washington.

DURING THE ACTION, PRESIDENT GRANT, GEN. SHERMAN, Red Cloud and Sitting Bull, as well as various tribes of Indians, troops of cavalry, and several thousand others appear in a series of thrilling scenes. A beautiful love story runs through the play. A great, thrilling, American epic for every theatre in America.



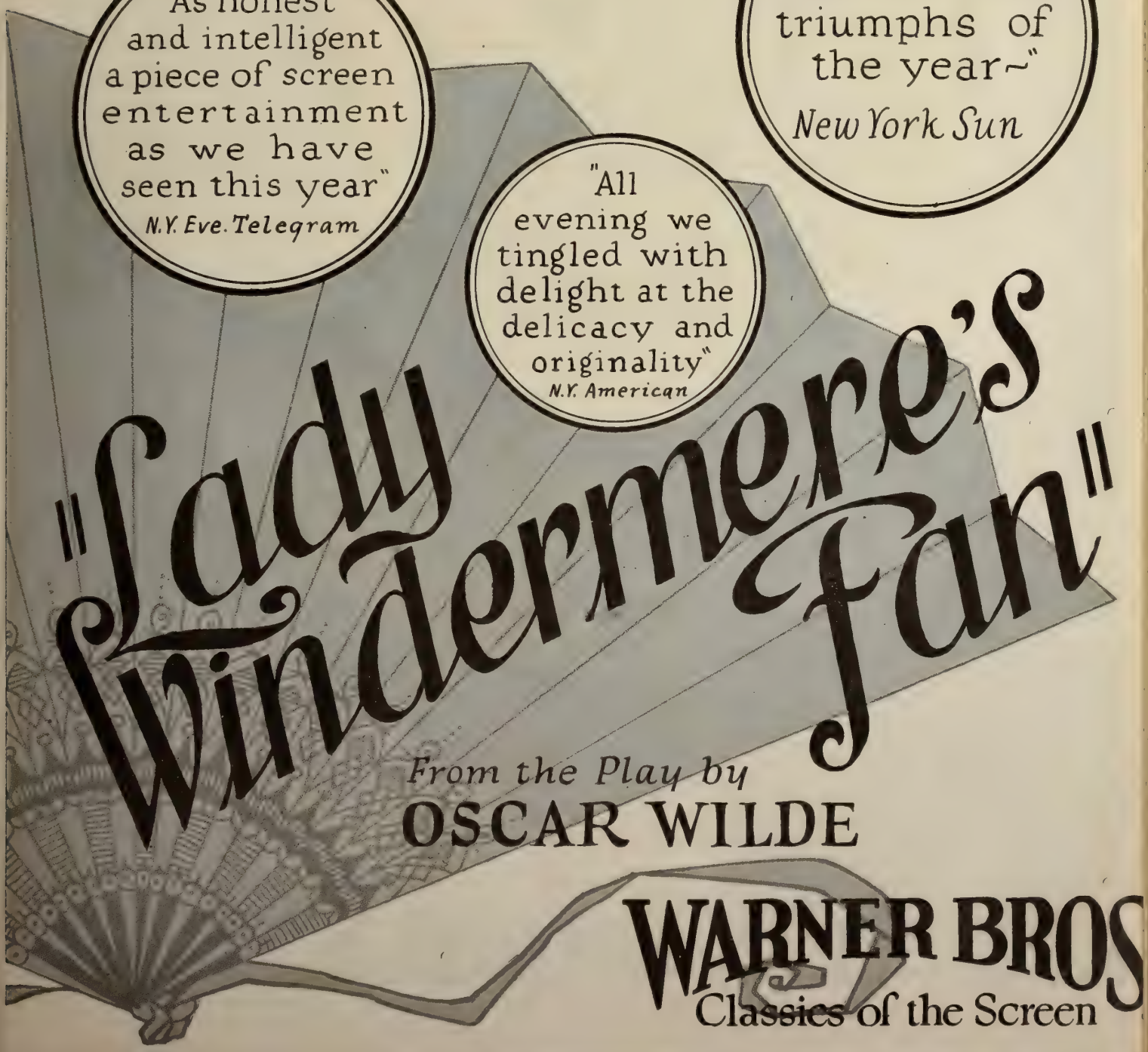
ACC
E
Ernst Lubitsch's
WITH
Ronald Colman
(by Arrangement with Samuel Goldwyn)
Irene Rich
May McAvoy
Bert Lytell
"Should be seen to be appreciated"
N.Y. Eve. WORLD
"No one who enjoys good moving pictures should miss it"
N.Y. Eve. POST

laimed as Perfect ntertainment!

"As honest and intelligent a piece of screen entertainment as we have seen this year"
N.Y. Eve. Telegram

"One of the directorial triumphs of the year~"
New York Sun

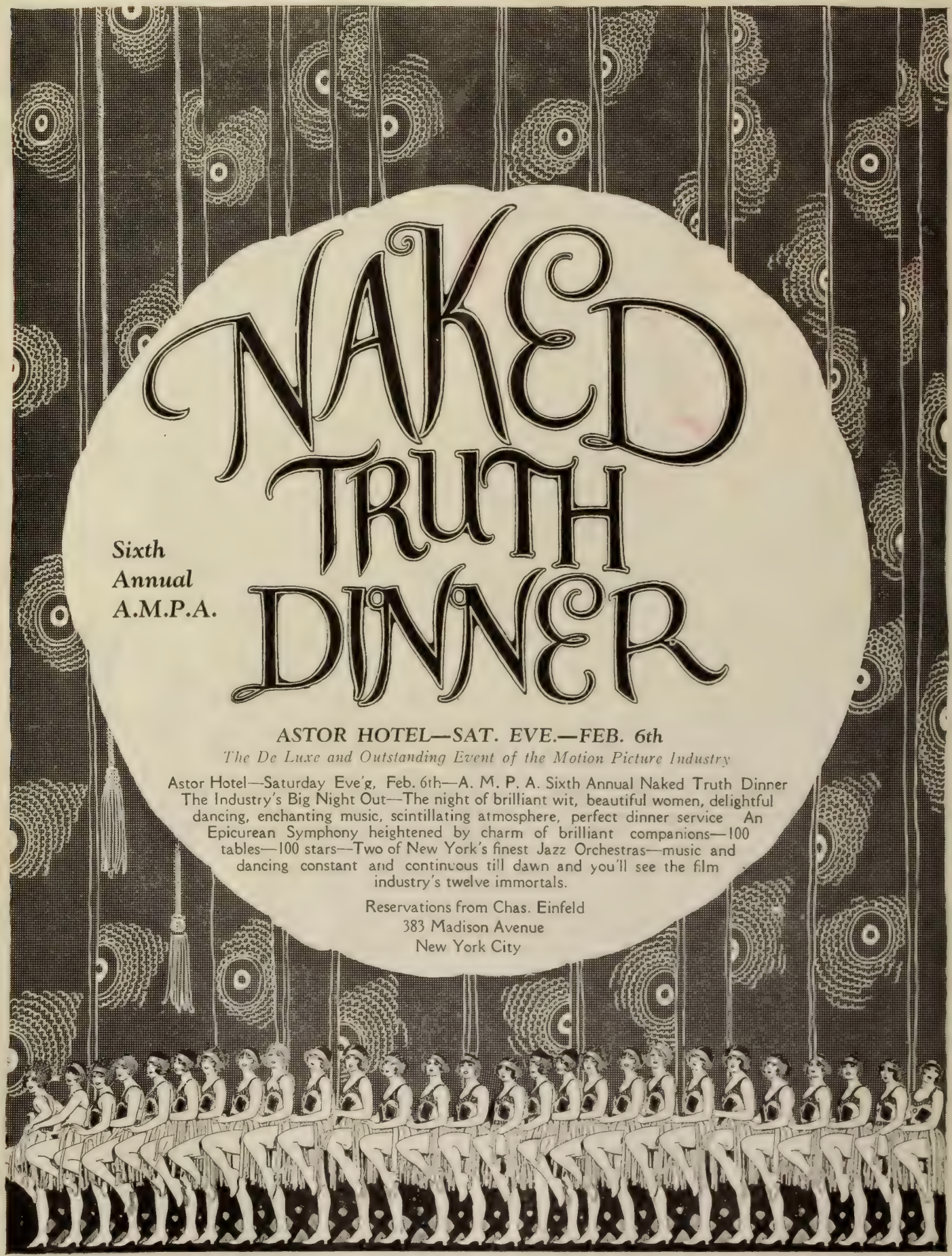
"All evening we tingled with delight at the delicacy and originality"
N.Y. American



"Lady Windermere's Fan"

From the Play by
OSCAR WILDE

WARNER BROS.
Classics of the Screen


NAKED TRUTH DINNER
Sixth Annual A.M.P.A.
ASTOR HOTEL—SAT. EVE.—FEB. 6th
The De Luxe and Outstanding Event of the Motion Picture Industry
Astor Hotel—Saturday Eve'g, Feb. 6th—A. M. P. A. Sixth Annual Naked Truth Dinner The Industry's Big Night Out—The night of brilliant wit, beautiful women, delightful dancing, enchanting music, scintillating atmosphere, perfect dinner service An Epicurean Symphony heightened by charm of brilliant companions—100 tables—100 stars—Two of New York's finest Jazz Orchestras—music and dancing constant and continuous till dawn and you'll see the film industry's twelve immortals.
Reservations from Chas. Einfeld
383 Madison Avenue
New York City

CECIL B. DEMILLE PRESENTS

LEATRICE JOY

"in MADE for LOVE"

with EDMUND BURNS, Bertram Grassby and Ethel Wales
Story and adaptation by Garrett Fort
Directed by Paul Sloane

The Magic of the Nile!

A high-powered romance—punctuated with comedy and melodrama—with Leatrice Joy in a thrilling role. A drama of modern Egypt—with crumbling ruins, Tombs of the Kings and the mysterious Pharaohs contrasted with the sophisticated life of the Winter Palace at Luxor.

"Made For Love" Is Made for Profit!

RELEASED BY

PRODUCERS DISTRIBUTING CORPORATION

Foreign Distributors: Producers International Corporation, 130 West 46th Street, New York, N. Y.

Member of Motion Picture Producers and Distributors of America, Inc. WILL H. HAYS, *President*

F.B.O.'s
THIRD
WINNER
FOR
1926

It's An
F. B. O.
Gold Bond

Film Booking Offices
of America—Incorporated
take extraordinary pride in
ANNOUNCING

NATACHA RAMBOVA
MRS. RUDOLPH
VALENTINO

Supported by
CLIVE BROOK and Brilliant Cast
IN
LAURA JEAN LIBBEY'S
Famous Story

"When Love Grows Cold"

Directed by
HARRY O. HOYT

Produced under the personal
supervision of
DANIEL CARSON GOODMAN

Distributed by
Film Booking Offices of America, Inc.,
1560 Broadway, N. Y.
Exchanges Everywhere.

It's Big!

PHOTOPLAY

The Six Best Pictures of the Month

THE BIG PARADE — THE SKYROCKET

[illegible] MAIN STREET

[illegible] CLASSIFIED LORD JIM

The Six Best Performances of the Month

John Gilbert in "The Big Parade"

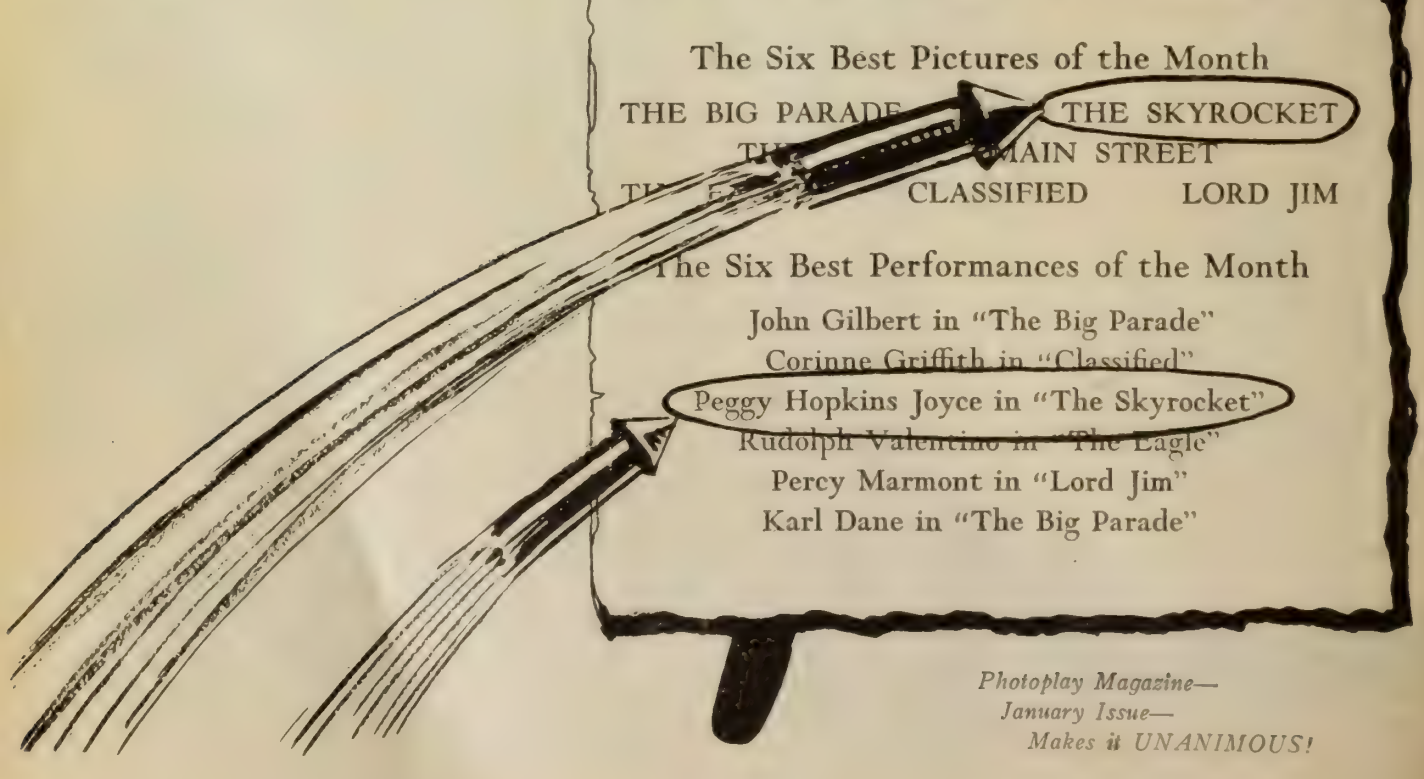
Corinne Griffith in "Classified"

Peggy Hopkins Joyce in "The Skyrocket"

Rudolph Valentino in "The Eagle"

Percy Marmont in "Lord Jim"

Karl Dane in "The Big Parade"



Photoplay Magazine—
January Issue—
Makes it UNANIMOUS!

Let's Laugh every month!

Associated Exhibitors Inc.
Oscar A Price Pres

tar$ tar tar tar tar $ta

Laugh with HAROLD LLOYD in Associated Exhibitors Popular Demand Editions of his Hal Roach Successes, "NEVER WEAKEN," and "I DO!"

Laugh with GLENN HUNTER in the Fine Arts hits, "THE PINCH HITTER," with Constance Bennett; and "THE BROADWAY BOOB," with Mildred Ryan.

Laugh with MONTY BANKS in Howard Estabrook's Pictures, "KEEP SMILING," Directed by Albert Austin and Gilbert W. Pratt; and "PLAY SAFE," Directed by Joseph Henabery.

Let's Laugh Every Month

With Associated Money-Makers

PLAY
THIS FO
CAPACITY
It's easy for
CORINNE GRIFFITH
to fill this page
with beauty.
Easier still for
her to fill your
theatre with
"INFATUATION."
Capacity business at
N. Y. Strand this week.
"Going as strong as
'Classified'" say the
out-of-town reports.
Presented by Corinne
Griffith Productions, Inc.
Directed by Irving Cum-
mings.
First National Pictures

No. 8

For Season 1926—27

WILLIAM FOX *presents*
another stage triumph

The Way Things Happen

By Clemence Dane

Produced by
Guthrie McClintic

A great drama of life itself!

A story of the beauty, unselfishness and depth of a woman's love.

A woman who was ready to sacrifice all — for those she loved.

FOX bought it! FOX will produce it as the DRAMATIC SCREEN HIT OF THE SEASON.

That FOX new product line-up gets stronger every week.

Next Week No. 9

Fox Film Corporation

The
MOVING PICTURE
WORLD
Founded in 1907 by J. P. Chalmers

A New Moving Picture World Service—
Presentations for Specific Pictures

ONCE again we enlarge the sphere of usefulness of the constructive trade paper through a new service, EXCLUSIVE with Moving Picture World.

For some time Moving Picture World has been the ONLY trade paper publishing a department devoted to the PRODUCTION of presentations for motion pictures.

This department, "The Theatre of Today," edited by Colby Harriman, has created general prologue ideas, diagramed them, devised routine to fit them, told how they may be built, suggested ways and means of achieving effects to fit STAGES of various size and POCKETBOOKS of various dimensions.

Mr. Harriman's department has been eminently useful to the MODERN school of exhibitors and presentation producers.

Beginning with this issue of Moving Picture World, the structure of Mr. Harriman's department is altered to make it more actively useful to many units of the industry.

From now on, in our department, "The Theatre of Today" you will find SPECIFIC presentations for SPECIFIC pictures. The INAUGURAL presentation under the NEW plan is one on F.B.O.'s story of the oil fields, "Flaming Waters."

The presentation for "Flaming Waters," as will be the case with all succeeding presentations, is PRACTICAL and EFFECTIVE. And ELASTIC, besides, so that it may be adapted to fit the requirements of any stage.

The presentation has unquestionably made box-office TRAFFIC heavier. It places the stamp of NEWNESS and AGGRESSIVENESS on the theatre which employs it soundly. It HOLDS the present patron and CREATES new patrons.

The exhibitor who has not gone in for the production of presentations, feeling that they are costly and that perhaps local shops and local craftsmanship could not SUPPORT him, will be surprised to find by consulting Mr. Harriman's department that STARTLING effects may be created at VERY low cost.

We will add that Mr. Harriman will be glad to advise any exhibitor THROUGH THE MAIL on the creation of costumes, stage or lighting effects, or any other problem found in your theatre FROM THE FOOTLIGHTS BACK.

To return to the new Moving Picture World service. The presentation on "Flaming Waters" will be followed by specific presentations on features, BIG and LITTLE.

Here is a real service brought right up to your DOOR. Permitting you, in a definite and progressive way, to campaign COMPLETELY for bigger business on a picture from the MINUTE you book it. Bridging a gap in the successful operation of the modern theatre. Once AGAIN Moving Picture World proves that the field of usefulness of the motion picture trade paper can, when the paper itself is cast in the proper mold, be constantly widened.

CONSTANTLY!

William J. Reilly

Something That Is

"Advance" is Correct on Paramount Press Books

ANY elaboration to the use of the press book must be considered a definitely CONSTRUCTIVE move, and in this instance, Paramount has stepped out with "Advance Text Proofs—Complete Press Sheet Will Follow."

The first impression, after glimpsing one of these advance proofs, takes us back to war days, when the censor "deleted" a lot of things, and ample white space testified eloquently to that fact.

In every way, this specimen is the complete press book, with the exception of the ART WORK. And because it can be thrown out away in advance of the time that would be required to wait for the art work, the text matter becomes INSTANTLY available to the forces in the field, whether they be in the exchanges, in the exploitation division, or in the theatres that have booked Paramount pictures and await publicity matter.

Several of these press sheets have reached our desk. There can be no doubt of their value, from the several points set down above.

In the key cities, for instance, where the Paramount exploitation men throw out their lure away in advance of release dates, these "advance sheets" indubitably prove their worth. Mel Shauer, at the head of distribution, and Russell Holman, at the head of advertising, seem to have hit upon a plan that will prove of even WIDER use than during the early weeks of its innovation.

* * *

REVIEWERS in the principal cities find this advance sheet of great value, and as it is instantly available through the Paramount publicity department, its use among the REVIEWERS is increasing.

In laying the groundwork for PUBLICITY campaigns, the advance sheet bridges a gap and makes the first punch on a campaign a thing of ACCURACY, instead of a groundwork of surmises.

Much of the material in the press sheets comes in handy in making up theatre PROGRAMS and HOUSE ORGANS, and in the hands of the motion picture editors of the dailies it gives them material to select from weeks in advance of the time they were enabled to cull from it in the old days.

In the hands of the BRANCH MANAGERS and the SALESMEN, this material again proves a boon. The complete press sheets, containing the art work, would scarcely have an early value compared with the value of the publicity matter, and FACTS, available under the new scheme.

* * *

THE advance sheets, for instance, on "Woman-handled," "A Kiss for Cinderella," "The Enchanted Hill, "Mannequin," strike us as being just so many HIGH SPOTS in exhibitor co-operation and in selling the pictures to the public.

And so we say, may BLESSINGS be upon the head of Holman, Shauer, or whoever it was that broke the spell, and released these ADVANCE sheets weeks prior to the final release of the completed press book!

No Nourishment in the "Rag"

PLENTY of people think that BEEFING and chewing the RAG, are the only way to get nourishment into the system of this VAST and, thank the Lord! VIGOROUS, industry.

But every so often a chap comes along who knows that there can be food for thought that needn't include the "beef"—and that you can open your mouth without chewing the well-known rag.

L. O. Davis has become president of the Virginia Amusement Company operating a chain of theatres, by virtue of his constructive ability—his acumen in picking pictures that please his public's palate. That's why, when he presents something CONSTRUCTIVE in the way of a chat about patrons' picture INDIGESTION we are glad to call attention to it. Such a contribution is that from Mr. Davis which you will find on another page of this week's Moving Picture World.

Moving Picture WORLD

EDITOR - - - - - - - - WILLIAM J. REILLY

Published Weekly by CHALMERS PUBLISHING COMPANY, 516 Fifth Avenue, New York, N. Y. Telephone: Murray Hill 1610-1-2-3. Member Audit Bureau of Circulations. John F. Chalmers, president; James P. Chalmers, Sr., vice-president; Alfred J. Chalmers, vice-president; Eliza J. Chalmers, secretary and treasurer, and Ervin L. Hall, business manager.

Branch Offices: Joseph Esler, 5434 Glenwood Avenue, Chicago; W. E. Keefe, 6404 Sunset Blvd., Hollywood, Cal.

Managing Editor—John A. Archer; Advertising Manager—Frank Saunders; Circulation Manager—Dennis J. Shea.

Subscription price: United States and its possessions, Mexico and Cuba, $3.00 a year; Canada, $3.50; foreign countries (postpaid), $10.00 a year. Copyright, 1925, Chalmers Publishing Co. Copyright throughout Great Britain and Colonies, under the provisions of the Copyright Act of 1911. (All rights reserved.)

Other publications: Cine-Mundial. Published in Spanish and circulating in all Spanish speaking countries of the world. Technical Books.

VOLUME 78 NUMBER 3

Constructive—By Bill Reilly

Texas Lifts Laugh Month from the Calendar to the Front Page

IT may be just January for some folks, but it is LAUGH MONTH for a lot more. Down in Texas, co-operation between EXHIBITORS and EXCHANGE MANAGERS has secured from Governor "Ma" Ferguson a Proclamation to the effect that January is LAUGH MONTH in Texas.

Colonel H. A. Cole, president of the Texas M. P. T. O. A. and the Laugh Month Committee, consisting of P. K. Johnston, Fox Exchange Manager; Oscar A. Morgan, Pathe Exchange Manager; F. A. Tomes, Educational Exchange Manager, and R. C. McIlheran, Universal Exchange Manager, working in complete HARMONY of effort, proved to the chief executive of the state that LAUGH MONTH was WORTHY of an official Proclamation.

Governor "Ma" Ferguson merits the thanks of the industry. Colonel Cole and the Laugh Month Committee merit the sincerest kind of COMMENDATION for getting together on a big idea for their WELFARE and that of HUMANITY.

Enlarging a Ready-Made Audience

WILLIAM FOX scored ANOTHER fine point in selecting stories when he closed for "Sandy," the charming love story by Eleanor Meherin which follows "Chickie." With more than ONE HUNDRED leading newspapers carrying this serial, millions of customers will be AWAITING the Fox screen version of "Sandy." It is most interesting to observe the attitude of James R. Grainger in this matter. The far-seeing head of the sales organization in the Fox galaxy has decided to throw open EVERY avenue of advertising, publicity and exploitation to help the EXHIBITORS. Grainger will, we believe, OUTDO the nation-wide exploitation ALREADY bestowed on "Sandy."

A Healthy Letter

IN a recent issue we published an EXCLUSIVE story dealing with the fact that the Associated Press has opened its service to MORE moving picture news. A letter, published in this issue, from K. A. Bickel, president of the United Press Associations, states that for years his organization, serving 900 newspapers," has given LEGITIMATE news of the moving picture industry the PROMINENCE it was ENTITLED to." Thank you, Mr. Bickel. AND keep it up.

Hitching the Dodge Brothers Gas Wagon to a Star

DODGE BROTHERS make GOOD automobiles. And through the George Harrison Phelps agency they ADVERTISE them WELL. Reproduced herewith is their latest full page piece of copy, taken from last week's *Liberty*. The reproduction scarcely does it justice.

In it Dodge Brothers have HITCHED their GAS WAGON to a star—to the great active WORLD of public INTEREST in the moving picture.

The subject matter, as treated by William Meade Prince, is especially TIMELY because of the wide DISTRIBUTION and POPULARITY of current screen epics of the WEST.

Manufacturers and advertising agencies are becoming CONSCIOUS of the power of the motion picture tie-up. It will not be long before THEY will come in respectable numbers to the exploitation men of this business—instead of the exploitation men going to THEM.

The tie-up idea has undergone a great CHANGE since the early days of its practice. Today it is a COMPLETE merchandising plan in itself. It stimulates INTEREST, creates DEMAND, provides the dealer with real sales support AT the point of sale. And, of course, for the producer and the exhibitor, the line-up is sound, sane, and productive.

Dodge Brothers, Mr. Prince, and George Harrison Phelps are to be congratulated on MESHING IN with the vast publicity machinery of the picture industry. Next time, gentlemen, let the EXPLOITATION men in this business STEP IT UP for you before you SHOOT THE WORKS.

A Dodge sedan projects itself into the artist's picture. And more, into the vast, movie-accepting mind of the American public.

DODGE BROTHERS
SPECIAL
TYPE-A SEDAN
Distinctive in the fact that it defies social classification.
You find it driven by the very rich and by the moderately well-to-do.
It appears to equal advantage at smart social affairs, or employed in the practical business of every day
Its refinement naturally attracts fastidious buyers.
Its dependability is valued by those who value their time and whose time has value

Something That Is

"Advance" is Correct on Paramount Press Books

ANY elaboration to the use of the press book must be considered a definitely CONSTRUCTIVE move, and in this instance, Paramount has stepped out with "Advance Text Proofs—Complete Press Sheet Will Follow."

The first impression, after glimpsing one of these advance proofs, takes us back to war days, when the censor "deleted" a lot of things, and ample white space testified eloquently to that fact.

In every way, this specimen is the complete press book, with the exception of the ART WORK. And because it can be thrown out away in advance of the time that would be required to wait for the art work, the text matter becomes INSTANTLY available to the forces in the field, whether they be in the exchanges, in the exploitation division, or in the theatres that have booked Paramount pictures and await publicity matter.

Several of these press sheets have reached our desk. There can be no doubt of their value, from the several points set down above.

In the key cities, for instance, where the Paramount exploitation men throw out their lure away in advance of release dates, these "advance sheets" indubitably prove their worth. Mel Shauer, at the head of distribution, and Russell Holman, at the head of advertising, seem to have hit upon a plan that will prove of even WIDER use than during the early weeks of its innovation.

* * *

REVIEWERS in the principal cities find this advance sheet of great value, and as it is instantly available through the Paramount publicity department, its use among the REVIEWERS is increasing.

In laying the groundwork for PUBLICITY campaigns, the advance sheet bridges a gap and makes the first punch on a campaign a thing of ACCURACY, instead of a groundwork of surmises.

Much of the material in the press sheets comes in handy in making up theatre PROGRAMS and HOUSE ORGANS, and in the hands of the motion picture editors of the dailies it gives them material to select from weeks in advance of the time they were enabled to cull from it in the old days.

In the hands of the BRANCH MANAGERS and the SALESMEN, this material again proves a boon. The complete press sheets, containing the art work, would scarcely have an early value compared with the value of the publicity matter, and FACTS, available under the new scheme.

* * *

THE advance sheets, for instance, on "Womanhandled," "A Kiss for Cinderella," "The Enchanted Hill, "Mannequin," strike us as being just so many HIGH SPOTS in exhibitor co-operation and in selling the pictures to the public.

And so we say, may BLESSINGS be upon the head of Holman, Shauer, or whoever it was that broke the spell, and released these ADVANCE sheets weeks prior to the final release of the completed press book!

No Nourishment in the "Rag"

PLENTY of people think that BEEFING and chewing the RAG, are the only way to get nourishment into the system of this VAST and, thank the Lord! VIGOROUS, industry.

But every so often a chap comes along who knows that there can be food for thought that needn't include the "beef"—and that you can open your mouth without chewing the well-known rag.

L. O. Davis has become president of the Virginia Amusement Company operating a chain of theatres, by virtue of his constructive ability—his acumen in picking pictures that please his public's palate. That's why, when he presents something CONSTRUCTIVE in the way of a chat about patrons' picture INDIGESTION we are glad to call attention to it. Such a contribution is that from Mr. Davis which you will find on another page of this week's Moving Picture World.

Moving Picture WORLD

EDITOR - - - - - - - WILLIAM J. REILLY

Published Weekly by CHALMERS PUBLISHING COMPANY, 516 Fifth Avenue, New York, N. Y. Telephone: Murray Hill 1610-1-2-3. Member Audit Bureau of Circulations. John F. Chalmers, president; James P. Chalmers, Sr., vice-president; Alfred J. Chalmers, vice-president; Eliza J. Chalmers, secretary and treasurer, and Ervin L. Hall, business manager.

Branch Offices: Joseph Esler, 5434 Glenwood Avenue, Chicago; W. E. Keefe, 6404 Sunset Blvd., Hollywood, Cal.

Managing Editor—John A. Archer; Advertising Manager—Frank Saunders; Circulation Manager—Dennis J. Shea.

Subscription price: United States and its possessions, Mexico and Cuba, $3.00 a year; Canada, $3.50; foreign countries (postpaid), $10.00 a year. Copyright, 1925, Chalmers Publishing Co. Copyright throughout Great Britain and Colonies, under the provisions of the Copyright Act of 1911. (All rights reserved.)

Other publications: Cine-Mundial. Published in Spanish and circulating in all Spanish speaking countries of the world. Technical Books.

VOLUME 78 NUMBER 3

Constructive—By Bill Reilly

Texas Lifts Laugh Month from the Calendar to the Front Page

IT may be just January for some folks, but it is LAUGH MONTH for a lot more. Down in Texas, co-operation between EXHIBITORS and EXCHANGE MANAGERS has secured from Governor "Ma" Ferguson a Proclamation to the effect that January is LAUGH MONTH in Texas.

Colonel H. A. Cole, president of the Texas M. P. T. O. A. and the Laugh Month Committee, consisting of P. K. Johnston, Fox Exchange Manager; Oscar A. Morgan, Pathe Exchange Manager; F. A. Tomes, Educational Exchange Manager, and R. C. McIlheran, Universal Exchange Manager, working in complete HARMONY of effort, proved to the chief executive of the state that LAUGH MONTH was WORTHY of an official Proclamation.

Governor "Ma" Ferguson merits the thanks of the industry. Colonel Cole and the Laugh Month Committee merit the sincerest kind of COMMENDATION for getting together on a big idea for their WELFARE and that of HUMANITY.

Enlarging a Ready-Made Audience

WILLIAM FOX scored ANOTHER fine point in selecting stories when he closed for "Sandy," the charming love story by Eleanor Meherin which follows "Chickie." With more than ONE HUNDRED leading newspapers carrying this serial, millions of customers will be AWAITING the Fox screen version of "Sandy." It is most interesting to observe the attitude of James R. Grainger in this matter. The far-seeing head of the sales organization in the Fox galaxy has decided to throw open EVERY avenue of advertising, publicity and exploitation to help the EXHIBITORS. Grainger will, we believe, OUTDO the nation-wide exploitation ALREADY bestowed on "Sandy."

A Healthy Letter

IN a recent issue we published an EXCLUSIVE story dealing with the fact that the Associated Press has opened its service to MORE moving picture news. A letter, published in this issue, from K. A. Bickel, president of the United Press Associations, states that for years his organization, serving 900 newspapers," has given LEGITIMATE news of the moving picture industry the PROMINENCE it was ENTITLED to." Thank you, Mr. Bickel. AND keep it up.

Hitching the Dodge Brothers Gas Wagon to a Star

DODGE BROTHERS make GOOD automobiles. And through the George Harrison Phelps agency they ADVERTISE them WELL. Reproduced herewith is their latest full page piece of copy, taken from last week's *Liberty*. The reproduction scarcely does it justice.

In it Dodge Brothers have HITCHED their GAS WAGON to a star—to the great active WORLD of public INTEREST in the moving picture.

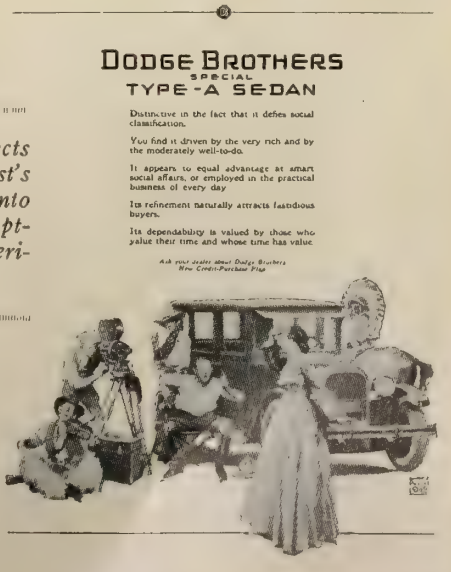
The subject matter, as treated by William Meade Prince, is especially TIMELY because of the wide DISTRIBUTION and POPULARITY of current screen epics of the WEST.

Manufacturers and advertising agencies are becoming CONSCIOUS of the power of the motion picture tie-up. It will not be long before THEY will come in respectable numbers to the exploitation men of this business—instead of the exploitation men going to THEM.

The tie-up idea has undergone a great CHANGE since the early days of its practice. Today it is a COMPLETE merchandising plan in itself. It stimulates INTEREST, creates DEMAND, provides the dealer with real sales support AT the point of sale. And, of course, for the producer and the exhibitor, the line-up is sound, sane, and productive.

Dodge Brothers, Mr. Prince, and George Harrison Phelps are to be congratulated on MESHING IN with the vast publicity machinery of the picture industry. Next time, gentlemen, let the EXPLOITATION men in this business STEP IT UP for you before you SHOOT THE WORKS.

A Dodge sedan projects itself into the artist's picture. And more, into the vast, movie-accepting mind of the American public.


DODGE BROTHERS
SPECIAL
TYPE-A SEDAN
Distinctive in the fact that it defies social classification.
You find it driven by the very rich and by the moderately well-to-do.
It appears to equal advantage at smart social affairs, or employed in the practical business of every day
Its refinement naturally attracts fastidious buyers.
Its dependability is valued by those who value their time and whose time has value.

Big Pictures? Yes— But Original Themes, Not Copies, Wanted!

By L. O. Davis

President Virginia Amusement Company

ONCE upon a time—as friend Aesop used to say—there was a Young Idea trotting around, sort of aimless and lackadaisical like, and just wondering where it could horn in on the Movie Game.

So, one day, while Pa Idea was trying to tune in something on the six tube Super-iodine, and Ma Idea was slinging the shirts from washtub to back yard, this Young Idea hiked forth an adventure bent.

And over in the City of Cinematics, which is close enough to the Pacific Ocean to allow its bathing girls to sit on the beach, this Young Idea spotted something. He saw a Big Theme!

"Oh, boy!" he chortled, "There's what I want to be!"

So he rushed home and he told his family all about the Big Theme, about the crowd that followed it everywhere it went, about the praise the newspapers handed it. And Ma and Pa Idea told him for the good of his soul, "Forget it, Infant! You can't horn in on that class—you just grow up to be a good little Program."

But this youngster saw fame and fortune, and forgot everything else. He bought yeast and ate it; he swallowed the white Sedlitz powders and then swallowed the blue ones—a whole raft of these.

And he began to feel swell!

Swell! He blew out bigger and bigger, till all his little buttons flipped into the discard—and he kept on filling out.

But just as he was running to tell dad and ma to look—bam!

And all that was left was the skeleton of a Young Idea—and that did a flop.

If there's any moral, it's left to an exhibitor as astute as L. O. Davis to bring it out—so the Fableist steps down while the practical, go-getter exhibitor steps up.—read and reap.

DURING my time in the show business I have seen many big pictures but have yet to see one of these big pictures make a success without being followed by a whole flock of the same type and kind of production.

With "Over the Hill" came the mother love theme until they gave the box office a pain in the stomach. Then came "Way Down East," "The Four Horsemen," "The Sheik" and "Flaming Youth"; all followed by dozens of each respective type, but very few excepting the originals ever got anywhere.

After these came "Down to the Sea in Ships" and "The Sea Hawk"—followed by many sea pictures with but few of them amounting to much. Then "The Covered Wagon" days until my patrons are beginning to think all pictures are super-westerns. This western epidemic seems to be lingering longer than any of the former ones but my public is now tired of these big westerns and waiting for the next craze to follow (which I have heard is to be the war pictures now being produced). It has been proven that one of these big ones will start a craze and from what I hear of "The Big Parade" it must be the one that will bring the late war back into the limelight.

All these picture epidemics soon die, which is further proof that the public soon tires of the same thing and is ever in quest of the new and novel in entertainment. It is still further proof that the geninus or producer who happens to be the first to bring them one of these big hits is most invariably the only one to clean up on the changing whim of public taste. Seldom do more than one or two successes follow the riginal regardless of how big a hit it may be.

Another angle of these big "type pictures" is the fact that many of our best stars and directors have been made overnight by their success. One of them will make any star or director if they have contributed their part admirably. And on investigation you would find that such films have even made some of our biggest corporations what they are today, besides bringing many a producer to the top of the ladder of success in this industry of ours.

Being an exhibitor and very close to the taste of my public I know from experience that what they are looking for in entertainment is the new and novel. That something they have not seen; that little twist of life they had not thought of: and the man or woman who can create these things first is bound to be a success. It is the man with genius and originality possessing knowledge of what the box office requires that reaches out and produces one of these big hits.

The reason that these big picture themes soon die is that so many producers start making pictures dealing with the same type of story as the original success and when they are all turned loose on the public they soon get filled up on that particular theme and then it is dead forever.

If producers would be original and stop copying these big successes and flooding the market with a lot of imitations, I think you would soon find that these big themes could be brought back every once in a while to a nice profit for everyone concerned. Why not give the public what it wants "in doses" and not feed them the same thing until they're blue in the face? If "Covered Wagons" are selling good why ruin the market for them by everyone making Wagons? Produce something else just as good and we'll all be better off.

As well as theme it's new talent the public is looking for—so I think some of these producers who are trying to force faded luminaries onto exhibitors could do better by bringing new faces to the screen.

As an exhibitor I feel that it would be better for all of us if we could get more of these big pictures dealing with different themes and constructed in conformity to the box office need while reaching for artistic heights in production. They are the lasting stones in the building of our great industry; and after all is said and done the only pictures remembered are these big ones, and by them is measured the progress we make in this industry.

More such would keep our patrons' interest stirred to the highest pitch; more big ones, each different from the other, would keep them always interested in our programs, watching for variety in our pictures instead of losing interest because we have had nothing but wagons or sheiks for months.

New York Governor Urges Abolition Of Censorship in Annual Message

"Al" Smith Consistent in His Stand, Though Has $7,500 Plum at His Disposal— Reason for Much Optimism

By C. L. Grant

GOVERNOR ALFRED E. SMITH has again come out most emphatically in urging the abolishment of the present New York State Motion Picture Commission. In his annual message to the Legislature, delivered personally at the state capitol in Albany, Governor Smith declared that motion picture censorship stands in open opposition to the American idea of freedom and liberty.

Everything points to the wiping out of censorship in New York State during the next few months to come. No place has been made for the Motion Picture Commission in the plan calling for the reorganization of the many state departments and commissions. While this in itself would not necessarily mean that the commission would be abolished, for in the eleventh hour it might be slipped into some department, the fact remains that the Legislature, still Republican in majority, will no longer evince any great political interest in the commission and will not be averse to following the governor's suggestion calling for its abolishment.

At the present time two of the three heads holding $7,500 jobs on the commission are Democrats named by Governor Smith. The state's chief executive can name the third head any time he desires, for the term of George H. Cobb, chairman of the commission, expired on January 1, but Mr. Cobb will hold over until such time as Governor Smith may will.

Thus with the Republicans no longer interested from a patronage standpoint, and with Governor Smith urging the commission's abolishment, and with the reorganization commission facing the problem of finding a place for the censorship board, the chances seem slim indeed for its continuance. If the commission is continued by the legislature, the Republican leaders will see Governor Smith naming a Democrat to the $7,500 plum.

To say the least, Governor Smith is consistent in his demands for the wiping out of censorship in the state. Even though there is at his disposal a $7,500 job, it apparently makes no difference to Governor Smith who, in his annual message, took the first step toward wiping out the commission.

In his message Governor Smith said:

"Foremost among many useless activities of the government is our attempted censorship of moving pictures. Censorship stands in open opposition to the American idea of freedom and liberty. We have sufficient laws to punish those who outrage public decency. If we haven't, they should be enacted.

"The arm of the state must never reach out against freedom of speech or freedom of the press, and the exhibition of moving pictures is not far removed from those fundamental liberties that we have sought to guarantee to every citizen.

"It will be no backward step, because the censorship of moving pictures was caught up in the mad scramble to censor everything only a few years ago. We have retraced our steps from the policy of subjecting our school teachers to a loyalty test as we have likewise turned our back upon the governmental policy of licensing private schools.

"The security of the state does not rest upon its ability to condemn acts before their commission, but rather upon its ability to punish violators of the law."

Warning "Extras"

CASTING agencies making offers to place amateurs in motion pictures have been the subject of complaint to the Better Business Bureau, 280 Broadway, New York, which issued a warning for the benefit of persons with screen ambitions. The agencies in question guarantee in contract form to secure the applicant his or her "first motion picture engagement" in consideration of the payment of a stipulated registration fee, one-half of which fee the agency assures to itself, whether or not an engagement is procured for the applicant.

Except in unusual instances, the best that an inexperienced person can expect in the way of a screen engagement is as an "extra" in mob, crowd and mass scenes. The usual pay for this type of screen work is $7.50 per day. One casting agency has been charging a fee of $35 plus $15 for a special photograph, for their services.

Many of those who have motion picture ambitions and apply to the casting agencies are not of the screen type and cannot even be employed as extras. All of the studios in the vicinity of New York maintain casting directors, to whom direct application can be made for employment, thus saving both the registration fee for the first engagement and the usual 10 per cent. fee charged for single engagements if the applicant has proven satisfactory in the first one.

JACOB STREIMER PASSES

Jacob Streimer, father of Moe Streimer, manager of the New York Exchange of United Artists Corporation, died on December 27, at the residence of one of his daughters at No. 1384 Carroll street, Brooklyn, N. Y. Mr. Streimer was 74 years old. Seven children survive, four daughters and three sons, all of whom are married. Charles Streimer, one of the sons, will be remembered as a prominent figure in the motion picture industry for a number of years. He is now engaged in the brokerage business. Moe Streimer has been handling distribution for United Artists in the metropolitan area since the company was formed. Many letters and telegrams of condolence have been received by the members of the family.

H. D. FINKELSTEIN TO MARRY

Harold D. Finkelstein, director of personnel and music for Finkelstein & Ruben, of St. Paul, will be married the first week in February, to Gladys Ruth Jacobs, daughter of Mr. and Mrs. Louis Jacobs of Minneapolis, according to announcements in the Twin City newspapers.

J. Gordon Edwards Dies Suddenly of Pneumonia

J. Gordon Edwards, chief of the directorial forces of Fox Film Corporation for a number of years, and one of the leading American directors, died on December 31, at the Hotel Plaza, of pneumonia. Mr. Edwards was taken ill on Christmas Day. Mrs. Edwards and a son, Jack, who has played in pictures, survive. He was 58 years old.

Mr. Edwards was planning, after a prolonged absence from the studios, to return to production work.

Born in Montreal, Canada, and educated in Quebec, he became an actor at an early age, and toured America and England with several great stars, afterwards taking up motion picture work in the pioneer days.

Among the pictures Mr. Edwards directed were: "Camille," "Cleopatra," "DuBarry," "The Forbidden Path," "The Soul of Buddha," "Salome," "When a Woman Sins," "The Siren's Song," "When Men Desire," "Wolves of the Night," "A Woman There Was," "The Light," "The Lone Star Ranger," "Heart Strings," "The Orphan," "Wings of the Morning," "The Adventurer," "If I Were King," "The Joyous Troublemaker," "Drag Harlan," "His Greatest Sacrifice," "The Scuttlers," "The Queen of Sheba," "Nero," "The Silent Command," "The Net," "The Shepherd King," and "It Is the Law."

For a number of years Mr. Edwards was in charge of the production of big Fox specials, but lately as an advisor.

Carl E. Milliken Is Appointed Secretary of Hays Organization

Following the resignation, December 31, of Courtland Smith as secretary of the Motion Picture Producers and Distributors of America, of which Will H. Hays is president, to become associated with the Fox Theatres Corporation, William Fox, president; Carl E. Milliken, nationally known churchman and Governor of Maine from 1917 to 1921, was appointed secretary.

Governor Milliken, who has had a large business experience, is prominent also in many activities of the Baptist Church, the Y. M. C. A. and the Federal Council of Churches of Christ in America. He is president of the American Baptist Foreign Mission Society and chairman of its Finance Committee; former president of the Northern Baptist Convention, a member for twelve years of the International Committee of the Y. M. C. A., a director of the Playground Association of America and is active in many other civic and religious organizations. In 1911-12 he toured the United States with John D. Rockefeller, Jr., speaking in behalf of the Interchurch World Movement.

Governor Milliken is a member of the Board of Directors of the Religious Motion Picture Foundation. Upon completing his term as Governor, he took up a study of motion pictures as a social force. With a group of Maine men he produced a series of pictures from outdoor stories featuring Maine scenery.

He was born on a farm in Pittsfield, Maine, and holds degrees from Bates College, Harvard, Colby and the University of Maine.

Movie Talks by Movie Men Now Regularly Broadcasted

INTERESTING addresses on current and vital facts concerning the motion picture industry are now a regular part of the radio broadcasting service of the Radio Corporation of America. Each Wednesday afternoon, at 2:45 o'clock, some leader of the film industry or some lay-figure of national importance who is interested in and associated with the motion picture industry as a fan and as a public contact, speaks over station WJZ at Aeolian Hall in New York.

The service was instituted by arrangement between the Motion Picture Producers and Distributors of America, of which Will H. Hays is president, and the Radio Corporation and early reports on the service indicate for it much success. All details of the broadcasting are being handled by the two organizations, working jointly.

Colonel Jason S. Joy, director of the Department of Public Relations of the Motion Picture Producers and Distributors of America, was the first speaker. He outlined the radio service plan and made a strong plea for the constructive co-operation of all groups and individuals in increasing the film's general usefulness and good.

R. F. Woodhull, president of the Motion Picture Theatre Owners of America, spoke on January 6 on "The Art of Making You Laugh," as an opening feature of Laugh Month. On January 13 the Rev. George Reid Andrews, chairman of the committee on Educational and Religious Drama of the Federal Council of Churches of Christ in America, and general manager and vice-president of the Religious Motion Picture Foundation, will talk on "Religious Motion Pictures," and on January 20 James E. West, chief scout executive of the Boy Scouts of America, will speak on "Why Western Pictures?"

Among others who have already spoken are David Wark Griffith, Mrs. Robert H. Flaherty, collaborator with her husband in the making of such pictures as "Nanook of the North" and "Moana of the South Seas"; Charles A. McMahan, executive secretary of the National Catholic Welfare Council, of Washington, D. C., and John C. Eversman of the Hays' office, who extended a Christmas greeting to the radio world in behalf of the motion picture industry.

SUNDAY SHOWS WIN

Sunday movies will prevail in Ilion, N. Y., from now on, a proposition to that effect having been carried by a majority of 71 at a taxpayers' election. The fight over the question of Sunday picture shows proved to be one of the bitterest in the village and practically every person entitled to vote was at the polls.

Two-Thirty-Three Club Elects Officers for the New Year

ENTERING the new year, the Two-Thirty-Three Club of Hollywood started on the sixteenth month of its existence with newly elected officers, a total membership of 1,265 representative men interested in the motion picture and theatrical profession in Hollywood and organizing a Two-Thirty-Three Club Holding Company to attend the funding of a twelve-story $1,500,000 building which will be unlike any other structure in America and for the designing of which leading architects of the country will compete.

The officers for the year of 1926 will be: President, Edward Davis (re-elected); vice-presidents, Frank Lloyd, John McCormick and Wallace Beery; corresponding secretary, Bryant Washburn; recording secretary, Raymond McKee (re-elected); executive clerk, Fred Douglas; treasurer, Samuel Kress (re-elected); board of directors, George Sargent, chairman; John Ince, Perry Vekroff, James W. Horne, Lewis W. Gill, George Fawcett, Edward V. Rowland, John E. Elliott, David H. Thompson, Louis Physioc, Joseph Goldsmith, Jr., and John LeRoy Johnston. The membership committee is Winfred North, Lewis W. Gill, Mitchell Lewis, Herbert Prior, William H. Turner and David H. Thompson. During the new year the Hilarity Degree will be given by committee headed by Harry O. Dull, Charles Stevens, George Marshall, Paul Hurst and Scotty Beal.

On Christmas Day the club presented Edwards Davis with a Chrysler coupe and appropriated $1,000 to bring Christmas cheer to various members and to inmates of public institutions. Among recent prominent film men to be initiated into the club are Douglas Fairbanks, Monte Blue, Edwin Carewe, Walter Long and Del Lord.

FIRST NATIONAL INSURANCE

The executive committee of First National Pictures has authorized an arrangement with the Connecticut General Life Insurance Company whereby the permanent salaried employees of First National are insured at the expense of the company. This blanket insurance is now in force. The insurance against death and permanent total disability is graded from $500 for employees who have been with the company less than a year up to $5,000 for those who have rendered longer services in important capacities. Employees have been notified that in the event of death at any time or from any cause, as long as they are with the company and during the continuance of the insurance, the amount to which they are entitled will be paid to the beneficiary designated.

FIRE DAMAGE IN FRANKFORT, KY.

The Grand Theatre, Frankfort, Ky., a picture theatre operated by N. K. Pattie, was damaged to the extent of $6,500 to equipment and $2,500 to building in a blaze starting at 6.30 on the evening of December 28. Equipment was insured but no insurance was carried on building, belonging to McKee Harris. The blaze was discovered between afternoon and night shows.

A Fan Bureau

THE West Coast Theatres, Inc., is making itself indispensable to the theatre-going public of California by the installation of an information bureau. The bureau, which is open from 8:30 a. m. to 10 p. m., is for the purpose of answering questions relative to motion pictures, legitimate stage attractions and stars at any local theatres; the hours the performance starts, the names of actors and actresses playing certain roles and other general information concerning the production.

In addition to this service, the attendants on duty will be able to furnish data on previous pictures in which stars have appeared, what productions are being made at the various studios and at what studio your favorite movie star can be found. The bureau fills a long-felt need in Los Angeles.

Cecil B. DeMille is apparently pulling something mysterious with a pack of cards for the benefit of John C. Flinn and Theodore Kosloff while on location with his company for "The Volga Boatman."

This production will be his second personally directed release through Producers Distributing Corporation, of which Mr. Flinn is vice-president.

Harry Carr Appointed Managing Editor of Production

A significant move to give the public a medium for critical influence in the making of motion pictures was taken recently by B. P. Schulberg and Hector Turnbull, associate producers of Paramount, when they announced the appointment of Harry Carr, nationally known newspaperman, as managing editor of production of Famous Players-Lasky Hollywood studio.

Mr. Carr is an editorial power, a noted dramatic critic and writer, and western representative of the Brewster Publications. He is an authority on motion pictures, having been chief advisor to D. W. Griffith and literary advisor to Thomas Ince and other producers.

"Managing editor of production is a new department in motion pictures," said Mr. Schulberg in telling of the new position, "and is designed to provide a critical viewpoint on continuities of screen plays. The reviewer's viewpoint in the past has been obtainable only on a completed production. Hereafter the attitude and reaction of the critic—acting as the voice of the public—will be given us before a picture is made instead of after.

MONTREAL TAX $688,606

An announcement was made at Montreal, Quebec, on December 30 as to the revenue derived from the amusement tax collected on theatre tickets in Montreal during the fiscal year ending November 30. This showed that the total amusement tax revenue for the year was $688,606, this representing 10 per cent on 19,513,128 admission at local theatres. Montreal's population is around 875,000.

OHIO LODGE HALL BURNS

Fire recently destroyed the Jr. O. U. A. M. lodge hall at Withamsville, Ohio, entailing a loss of $16,000. The hall was used as a picture theatre on Saturday nights.

Dillon Sounds New Rally Cry In Urging Hays Affiliation

THE greatest move in exhibitor history," is the way William A. Dillon, president of the Buffalo and Albany zones of the Motion Picture Theatre Owners of New York State, characterized the request for affiliation with the Hays' organization, in a communication which he has sent to members of the executive body and which infers that the request for affiliation has been approved by the Hays' office. The communication follows:

"Sit tight: Pay no attention to dynamite propaganda sent out by opponents of constructive work.

"The request for affiliation with the Hays' organization is a gigantic step forward. A step into the new day. A new lease on your own property. New pep and new life in your own business.

"This affiliation has been passed and approved by your organization, the members of which have theatre holdings which represent over fifty million dollars. Do you think they would approve of such affiliation unless they thought it was for the best interest of all theatre owners? Your president has acted accordingly with the hearty approval of your Board of Directors. This affiliation will bring to every theatre owner the right (not a request) to present to the Hays organization any grievances that affect your theatre or your business—such grievances will be heard by a member of the Hays organization, and a member of your organization would be there to protect your rights.

"This affiliation in no way affects the Arbitration Boards of your present film contracts, but gives you the greatest arbitration of all, that which is not written in your contract, the right to bring the big and vital questions before the Hays organization for a square deal.

"If there had been such affiliation in Connecticut, they never would have had the present film tax and the theatres of that state would never have suffered as they did. The producers need us and we need them. The industry stands today where it demands whole hearted co-operation, and all connected with it must be reasonable—We have got to work together. Mr. Will Hays for years has preached confidence and co-operation. This affiliation will demonstrate his sincerity.

"For years the exhibitors' organization has been shooting lots of empty shells, hitting nothing and getting nothing. The white flag is up. Let us look the whole industry square in the face and say, 'We are right' until deeds prove we are wrong.

"I have never sold anything but a square deal and never will knowingly. I am convinced that we are right. It's a wonderful advancement and we ask your patience until it has been given sufficient time for a good trial. Let every officer of exhibitors' organizations cease to be badge-holding press-hounds and become real leaders ready to build instead of tear down.

"This is not a challenge, but a request. Hands off until we are proven wrong."

NEW CANADIAN APPOINTMENTS

One of the most important of managerial changes in Canada in recent weeks has been the appointment of Frank Robson as manager of the Royal Theatre at Fort William, Ontario, in succession to Walter Davis, who has been made manager of the Empress Theatre at Edmonton, Alberta. Frank Robson was the manager of the Edmonton Empress Theatre for years. He is a brother of Clarence Robson, Toronto, Eastern general manager of theatres for Famous Players Canadian Corp.

T. J. CHARETTE DIES

Thomas J. Charette, aged 46, died at his home in New Bedford, Mass., December 18, after a brief illness. He formerly was a member of Allen-Charette, Inc., operating a number of film houses in New Bedford. In 1921, Mr. Charette retired from the enterprise. Last spring he formed a new company, Charette, Inc., and bought the theatres from George W. Allen, Jr. There are seven houses. Mr. Charette leaves his wife, three daughters and four sons.

Warners Theatre Opens New Radio Station in New York

WARNER BROS. opened a new radio station, WBPI, at Warners Theatre, New York, the night of December 29. The program, starting at 6 o'clock, continued until after midnight and probably was as varied as was ever offered to an invisible audience. From an entertainment standpoint it was a hurricane, Broadway sending its best musical and vaudeville talent. Irene Rich, the Warner star, was the chief individual attraction but there was speechmaking, too, by some of the best known men in the picture industry.

Will H. Hays, in a long telegram from Sullivan, Ind., declared, "This undertaking is another example of your progressiveness. It is characteristic of your splendid accomplishments." He suggested that "thought be given in 1926 to What's Right With the Movies," and urged that the motion picture be used to bring about lasting peace on earth.

Frank Vreeland, dramatic critic of the New York Telegram, discussed the question, "Do Good Movies Pay?" and struck a note of optimism.

Sam L. Warner explained in his address that WBPI stands for Warner Bros. Pictures, Inc., and Arthur L. Lee, managing director of the Hotel McAlpin, New York, welcoming the new station to Broadway, declared the letters mean "Working Best for the Public Interest." Christie Bonesack, in charge of WNYC, the New York municipal station, extended the city's greetings and other welcoming addresses were made by Mayor William J. Dalton of Long Beach, L. I., Phillip R. Mannis, district deputy grand master of New York Masons, and Major Charles S. Tate, 113th U. S. Infantry.

Telegrams of felicitation came from Harry M. and Jack Warner, both in Hollywood; John Barrymore, Ernst Lubitsch, Syd Chaplin, Kenneth Harlan, Matt Moore, Louise Fazenda and Charles Wellman, announcer at KFWB, the station at the Warner West Coast Studios.

Frank Mallon, in charge of the new station, was master of ceremonies and Horace Beaver began his new duties as official announcer of WBPI.

Laemmle Photoplay University Established at Universal City

UNIVERSAL CITY in addition to its other usual and unusual features is now the seat of a university. Its civic enterprises have been supplemented by the establishment of Laemmle Photoplay University. It is housed at present in the Administration Building, but if the courses increase as rapidly as they threaten to it is planned to extend the curriculum to other arts in addition to acting, and a separate building will be required.

Laemmle Photoplay University is run on a strictly business basis and one which is equitable to all concerned, somewhat like the popular extension universities. The players are paid the regular stock salary and are used in pictures as frequently as possible, receiving their practical training this way. There are entrance "exams" and a set course of training with examinations and promotions on the basis of merit and achievement. At present there are about thirty-five in the various courses. If the students make good in the lower courses they receive five-year contracts at a good salary. If they fail, one of two things happens: they are either let out, or they are put back to their old standing in case the promotion was premature.

Paul Kohner, casting supervisor, acts as entrance board and the various directors as professors of motion picture art. The chairs are occupied by George Summerville, Dick Smith, Cliff Smith, Al Rogell, William Seiter, Harry Pollard, Herbert Blache, King Baggott, Lynn Reynolds, Edward Sedgwick, Svend Gade and Edward Laemmle.

Raymond Keane, George Lewis, Blanche Mehaffey, Barbara Kent, Fay Wray and Clarence Thompson are the ones who have been advancing the fastest, though all Universal's beauty winners are in the classes.

Kansas-Missouri Exhibitors Plan "Social" Conventions

ONE important issue may be decided and the future fate of another determined at a meeting of the board of directors of the M. P. T. O. Kansas-Missouri in Kansas City on January 12.

The question of M. P. T. O. K.-M. declining to sit on the Joint Board of Arbitration to hear cases of exhibitors who are not members of the exhibitor body, probably will be first "on the carpet." Then will come the question of admitting managers of producer-owned theatres into the organization as active members. It will be necessary to amend the constitution at a convention before favorable action can be taken, of course, but sentiment expressed at the meeting is expected to be a barometer of the action to follow later.

Then the proposition of holding an annual "social" convention will come up. A meeting, with all exhibitors of Western Missouri and Kansas present, with no business to interfere with pleasure, is looked upon with great favor by the exhibitors. The New Year's party has been called off with the probability that January 15 may be set as the date for the first M. P. T. O. Kansas-Missouri "social" convention. Exchange members probably would be eligible, the same as exhibitors, at such a convention, C. E. Cook, business manager of the M. P. T. O. K.-M., said.

Incorporations

A slump in the number of motion picture companies incorporating characterized the closing days of last year. The week brought the incorporation of only four such companies, with the Marlboro Pictures Corporation having the largest capitalization. This company, according to papers filed with secretary of state, was capitalized at $75,000, with O. A. Peters, Ridgewood; E. G. S. Powell and H. J. Flavia, of New York City as directors. The other companies formed were: Basil Dean, Inc., $10,000, Basil Dean, Phoebe Feiner, A. G. Scheer, New York City; Neslein Picture Corporation, $3,000, Charles H. Nielsen, Charles Wintirn, Rudolf Hoseas, Brooklyn; Moshulu Theatre Corporation, capitalization not stated, J. L. Geller, J. A. Hirsh, Joseph J. Rosenthal, New York City.

Gotham and Lumas Move the Executive Offices

Sam Sax, president of Lumas Film Corporation and producer of Gotham productions, celebrated the New Year by moving the executive offices of his organization on January 2. The address of the organization, however, remains the same, 1650 Broadway, as the Lumas and Gotham home offices are now located on the tenth floor instead of the ninth. Practically double the old office space will be utilized and ample room provided to allow for the growth of the organization. The space to be taken over will be that formerly occupied by the I. M. P. P. D. A., and embraces a handsome suite of offices.

The new quarters will consist of private offices for Mr. Sax and Mr. Rogers, a large space for the accounting, accessories and stenographic staff and several conference rooms and emergency space for the use of production staff. The publicity, advertising and story department under Lon Young will also be located in the same suite.

CINCINNATI THEATRE ROBBED

Robbers entered the stage door of the Palace Theatre, Cincinnati, Ohio, at 10:30 a. m. the day after New Year's, beat Walter J. Portune, superintendent, into unconsciousness, bound and gagged him and stole approximately $7,200. The money, which was mostly in silver coin and nickels and weighed over 100 pounds, represented receipts of New Year's Day and the day previous, which Portune was preparing to take to the bank. The Palace, of which I. Libson is the executive head and Roy Beattie is manager, plays Keith vaudeville and feature pictures. It is located on Sixth street, one of the busiest thoroughfares in the city. The streets were crowded, and officials of the theatre were in the box office at the time the robbery was committed, but so quietly was the job pulled that the robbers made a clean getaway long before anyone discovered what had happened. The loss is covered by insurance, according to a statement made by Libson.

HALPERIN JOINS PUBLIX

Isadore Halperin, assistant manager at the Central Park Theatre, Chicago, has left to join the executive staff of the Publix Theatres, Inc., of New York City. He has been succeeded by J. Shamsky of the Chicago theatre staff.

Universal, Paramount and M-G-M Divide the German Field with UFA

Loan of $4,000,000 Made by Famous Players and M-G-M—Nicholas Schenck Gives Details of "50-50" Deal

By Sumner Smith

THE UFA deal, which has had the industry in a furore for weeks, is concluded, apparently with three American distributing companies benefitting. Out of a maze of conflicting rumors, with the principals in the deal still overseas and silent, comes a statement to the writer from Nicholas M. Schenk that can be regarded as authentic in every detail.

Famous Players-Lasky and Metro-Goldwyn-Mayer share equally, he said, in lending UFA the sum of $4,000,000, each obtains one-third of UFA's distribution in Germany, with UFA reserving one-third for itself, and each guarantees distribution in this country to five suitable UFA productions. That, in a nutshell, explains the terms of the contract signed with UFA by Sidney R. Kent for Famous Players and Leopold Friedman for Metro-Goldwyn-Mayer.

Except for a brief comment attributed to Marcus Loew by the Morning World, Mr. Schenck's statement is the only official announcement thus far issued by any company involved in the UFA deal. Attempts to get other heads to talk met with failure. Mr. Loew told the World of a "fifty-fifty" arrangement between M-G-M and Famous Players, adding: "We had been doing business there (in Germany) but we thought that UFA wanted our pictures more than the money, but apparently they did not, and when we found out about the offer of Universal to loan them money, we were afraid of being frozen out."

Both Mr. Schenck and Paul Gulick of Universal refer to a New York Times wireless dispatch of December 31, written by Lincoln Eyre in Berlin, as containing the true facts of the deal, except that Mr. Schenck declared baseless the suggestion that Paramount and Metro threatened UFA with an announced intention of building theatres in Germany and competing directly with UFA in its own field with American pictures. Mr. Schenck said that there is no truth in this rumor.

When news of the new UFA deal first broke, with Famous Players and Metro apparently shutting out Universal, many friends of Carl Laemmle were inclined to express sympathy for him. That, however, was before any real details were known, and now those same friends are inclined to see the outcome of the deal as of considerable advantage to Universal. Lincoln Eyre, the New York Times correspondent, takes this same view when he says:

"Laemmle withdraws the credit of 15,000,000 marks he was prepared to grant the German company under his original agreement, and, moreover, he is relieved of any obligation to place German films on the American market. Since, on the other hand, he is enabled to supply a considerable percentage of the total number of American pictures UFA undertakes to release in Germany, he appears to have emerged from the deal most advantageously."

This matter of German distribution of Universal pictures evidently is included in the one-third distributing power which UFA retains. In a letter to Moving Picture World, Paul Gulick, director of publicity of Universal, says:

"It would seem that the outcome of the negotiations was a compromise on the part of the three American companies, with Mr. Laemmle being assured a fine representation in the UFA theatres for Universal pictures, without any loan feature or without taking any chances on releasing UFA pictures in American theatres, on his part.

"This, coupled with the advantages conceded to Universal by the other two American companies in the deal for release dates in their houses in America, and particularly in New York City, for Universal pictures, gives Mr. Laemmle all that he sought in Germany in addition to advantages never before enjoyed in America.

"Mr. Laemmle cables that he is entirely satisfied with the final outcome, as he could go no further with the negotiations without overthrowing principles of independence and anti-monopoly for which he has always fought hard in this country. He is resting for a week or so in Germany from the many all-night sessions, before returning to America."

Following is Lincoln Eyre's wireless dispatch to the New York Times:

Berlin, Dec. 30.—The definitive partitioning of the German film market among large German and American producing interesst was completed this morning, following an all-night conference participated in by agents of the Universum Film Aktiengesellschaft, better known as UFA, Carl Laemmle, President of the Universal Pictures Corporation, and representatives of the Famous Players-Lasky and the Metro-Goldwyn companies.

Contracts were signed at the close of this meeting and ratified a few hours later at a general meeting of the UFA stockholders. They open wide the doors of UFA's 130 picture theatres to American screen productions, meet the urgent need of the largest firm in German movies for fresh liquid capital, and improve the prospects of releasing its films in the United States.

Acting in close combination, Famous Players and Metro-Goldwyn have agreed to advance to UFA $4,000,000 in exchange for the

(Continued on Next Page.)

Treated a Village

RESIDENTS of Granville, N. Y., received a Christmas present this year, the like of which has only once before taken place in the United States, to the best of our memory. When Adolph Kohn decided to relinquish the Pastime Theatre in Granville, to be taken over by William Benton of Saratoga Springs on January 1, he conceived the idea of playing host to the entire village. And so shortly before Christmas all residents of Granville became the guests of Mr. Kohn at the theatre.

It was a farewell tribute to those who had been his patrons, as well as all others in the village. He did not forget the children for a free matinee was also given for them. Now Mr. Kohn will wend his way to Florida where he will engage, as everyone else does, in the real estate business.

Associated Appoints Division Head For East

E. J. SMITH, general sales manager of Associated Exhibitors, Inc., has recently announced the first promotion within his organization. Al Blofson, recently appointed Philadelphia manager, has been elevated to eastern division manager with supervision over the Philadelphia, Washington, Buffalo, Albany, New Haven and Boston branches.

Another appointment to the field staff is that of Harry Brown, who at present holds the rank of special representative and who will be assigned to a definite territory in the near future. Mr. Brown has been associated with Universal Pictures Corporation for almost seven years, during which time he managed the Washington branch for three years and their Cleveland office for a year.

BOSTON HAS FIRE SCARE

While a show was in progress at the Modern Theatre in Boston on New Year's Eve firemen searched throughout the theatre for traces of a fire, to which they had been summoned. The audience was unaware of the incident until the show closed and they left the Modern to find apparatus in front. The only indication of fire that could be found was an odor of smoke coming in the basement.

KANSAS CITY HOUSE BURNS

Fire did $3,000 damage to the Elms Theatre, suburban house of Kansas City. The building carried $3,500 insurance, according to Emmett Buchanan of Independence, Mo., owner of the theatre.

Press Backs British National

GREAT BRITAIN'S "Hollywood" nears realization with the recent announcement, given ample space in English newspapers, that British National Pictures will erect eight new studios at Oaklands, near Elstree, in Hertfordshire, which is near London and yet comparatively free from fog. Contracts for two have already been placed with Glasgow engineers, to be completed sixteen weeks after January 1, and six others will be built later.

George T. Eaton, wealthy Australian stock breeder, and J. D. Williams, well-known in this country, are behind the project as moving powers in British First National. Incidentally, they have bought the American rights to the new Herbert Wilcox British film, "Nell Gwynn," and H. G. Ponting's new version of his antanctic film, "The Great White Silence," and will soon bring the films to this country. While here they will seek to pursuade British-born producers and players to return to their native country.

British newspapers regard the studio project very favorably. W. A. M. in the Daily Chronicle says: "This is the first practical outcome of the determination of the British people to see British-made films on British screens." Of J. D. Williams the Daily Express says that he "can do more to set British film production on its feet than any other man." The Daily Mirror looks with favor on the project.

The Story of the UFA Deal

(Continued from preceding page)

distribution of their pictures in its theatres, which, however, they must share with Universal in return for that corporation's relinquishment of the contract entered into with UFA several months ago by Max Schach, Mr. Laemmle's Berlin representative.

Laemmle withdraws the credit of 15,000,000 marks he was prepared to grant the German company under his original agreement, and, moreover, he is relieved of any obligation to place German films on the American market. Since, on the other hand, he is enabled to supply a considerable percentage of the total number of American pictures UFA undertakes to release in Germany, he appears to have emerged from the deal most advantageously.

Famous Players and Metro-Goldwyn, of course, will provide the bulk of the productions to be shown in UFA houses, which, incidentally, offer by far the greatest exhibition facilities in this country.

They also contract to produce one or two BIZ features annually in collaboration with UFA and to release in their American theatres ten German productions a year on condition that the Germany pictures are "suitable for American taste."

This arrangement, as outlined, averts the menace of insolvency confronting UFA and is the outcome of many weeks of negotiations.

As soon as Mr. Schach concluded his initial contract Mr. Laemmle boarded the Leviathan at New York and Sidney R. Kent, general manager of Famous Players, with the Metro-Goldwyn delegate, set out the same day on the Majestic. Laemmle landed in Cherbourg and arrived here by train ten minutes after Mr. Kent and his companion descended on Berlin in an airplane from London.

Then the battle of words and money began.

According to information reaching the New York Times correspondent, the most telling argument used by the combination desiring to break the UFA-Universal contract was the threat to build as many theatres in Germany as UFA now owns and to show in them at cut-rate prices their finest American pictures.

Such a development undoubtedly would have ultimately stifled UFA-Universal competition and completed UFA's financial downfall.

Speaking through Mr. Schach, Mr. Laemmle told the American correspondents tonight that he never had desired a monopoly of American film releases on the German market and sought only to insure exhibition possibilities for Universal photoplays here.

Consequently, he declared, he had been quite ready to enter into a compromise arrangement by which the UFA houses are shared with Famous Players and Metro-Goldwyn.

Both he and Mr. Kent expressed themselves as well satisfied with the result of the long negotiation, which the Universal head interpreted as destined to bring about a rapprochement of conflicting interests in the United States as well as in Germany.

Except for one or, at the most, two productions to be made jointly with UFA yearly by Famous Players and Metro-Goldwyn, neither American group contemplates producing in Berlin studios.

CARNIVAL ON FEBRUARY 3

The Film Mutual Benefit Bureau will hold its third annual carnival at the Plaza Hotel, New York City, on February 3. Featured on the program will be a preview of a big production scheduled to be shown on Broadway during the coming year. Its identity will be announced later. There will be midnight dancing and carnival features in which film stars and debutantes will perform together. Part of the proceeds will go toward charity and the remainder toward the educational work of the bureau. A portion will also be used for filming a picture on life among the Kentucky mountaineers. This is to be made by the Film Mutual Benefit Bureau early in the spring.

NEW CHICAGO BOND ISSUE

A bond issue of $1,250,000 to run for twenty-five years has been issued by the National Theatres Corporation of Chicago through the Union Bond and Mortgage Company at 7 per cent., to finance the construction of the new Paradise Theatre, store and office building to go up on Crawford avenue near Washington boulevard. The new theatre will front 215 feet on Crawford avenue, extend 209 feet in depth and is expected to cost when ready for opening at least $3,500,000. The house will seat 4,000 and work is already under way on the foundation.

Daylight Saving Remains A Law in Massachusetts

Exhibitors of Massachusetts have met defeat in their effort to have the daylight saving law abolished. Three federal judges in the United States District Court at Boston have ruled against the petition, which was brought by four organizaions representing 500,000 persons.

The theatre men were included in one of the organizations. They brought suit, alleging that the state of Massachusetts had no authority to enact and cause the observance of daylight saving time. The judges, in their decision, pointed out that an appeal may be taken by the petitioners to the United States Supreme Court.

ZEHNER GETS STUDIO POST

Universal City's champion globe-trotter has come to rest and established permanent residence at last. He is Harry H. Zehner, formerly personal secretary to Carl Laemmle, who was recently appointed assistant general manager of Universal City. Zehner occupied the former position for four years, and in that time has made twelve round trips to Europe and innumerable journeys between New York and Los Angeles. He speaks several languages and is regarded within the industry as one of its greatest experts on international film relations.

YEGS VISIT CINCINNATI

Burglars paid a visit to the Liberty Theatre, Cumminsville, a suburb of Cincinnati, and stole a bag containing $15 from the office. Entrance was gained by "jimmying" a side door of the theatre.

A Mother's Smile

Mrs. D. J. Grauman, mother of Sid Grauman, with the solid gold life pass to Los Angeles and Hollywood theatres presented to her at the testimonial dinner given by the industry to her son on December 3 in Los Angeles, in which prominent producers, directors and stars united in paying tribute to Grauman as the "master showman." The pass was given by the Wampas, who sponsored the dinner. It bears the inscription, "To Mrs. D. J. Grauman—because she is the mother of Sid."

Theatre Acquisitions Still Continue

THEATRE acquisitions by large circuits and the protective consolidation of smaller chains continue to feature the news of the industry. Observers predict that the struggle for valuable theatres will be continued without cessation through 1926, and some local seers, like those in St. Louis, look with dismal pessimism upon the possibility of a seriously over-seated condition.

Negotiations for the merger of the Shea Amusement Company and Publix Theatres Corporation are complete. Two suburban houses in Denver go over to the Midwest Theatres Company. Publix gets a half interest in Blank's Rialto, Omaha, and Blank announces definitely that all his theatres will become affiliated with Publix. West Coast Peninsula Theatres, Inc., is acquiring San Francisco houses, and Ackerman & Harris of the same city report plans for a neighborhood chain.

Buffalo

Negotiations have been completed for the merging of the Shea Amusement Company with Publix Theatres Corporation. A new company has been formed to be known as the Shea Operating Company, the officers of which are Michael Shea, president; Harold B. Franklin, vice-president; Austin C. Keough, secretary, and Fred Metzler, treasurer. The board of directors will include Mr. Shea, Mr. Franklin, Sam Katz, president of Publix, and Vincent R. McFaul, vice-president of the Shea company and for several years managing director of Shea's Hippodrome. Mr. McFaul will be associated with Mr. Shea in the physical operation of the Shea houses, which include the Court Street, Hippodrome, North Park, the new Buffalo, scheduled to open January 16, and the new Kensington, now in the course of construction. The new corporation also announces that it will build a new theatre, to be known as the Metropolitan, at 628 Main street, in between the new Buffalo and the house which the Coplon brothers are building and which is to be operated by Fox. Mr. Shea plans to close the Hippodrome for a period this spring to remodel and redecorate it.

Moe Mark, president of the Mark-Strand interests; Walter Hays, vice-president, and Nathan Robbins, head of the Robbins chain of theatres, met in Syracuse the past week to complete the details of the merger of the Strand-Robbins theatres. Mr. Mark denies a new house is planned for Syracuse, but says the Eckel will be made over into a strictly modern house.

It is reported that Marcus Loew has been seeking a site in Syracuse for a theatre. Information has leaked out that he has made several efforts to secure a downtown site.

Denver

Fred P. Brown, sole owner of the Mission and Pearl theatres, suburban houses in South Denver, announced that he has sold these theatres to the Midwest Theatres Company, possession having been given on January 1. Mr. Brown was formerly Denver manager for Metro-Goldwyn-Mayer, and resigned to become a partner with J. B. Micheletti, who had just sold the Folly Theatre. The Mission Theatre was completed last summer and was one of Denver's finest suburban houses. In acquiring these theatres the Midwest

Shea and Publix Deal Now Completed— Other News

By Sumner Smith

Theatres Company has strengthened its position in Denver, as they now operat three threatres in this city, besides two in Fort Morgan, Col.; two in Sterling, Col., one in Rocky Ford, Col., and one in Sydney, Neb.

Frank Culp, who is one of the officers and one of the chief stockholders in the Midwest Theatres Company, announces the completion of a new theatre at West 25th avenue and Federal Boulevard, which he has named the Granada. This theatre is a short distance from the Rex, which Mr. Culp has operated for many years. The Granada seats 600 and is beautifully equipped.

Milwaukee

A new neighborhood theatre to cost approximately $250,000 and to be operated by the Silliman Theatre Corporation of Milwaukee, is to be operated on the West Side of the city. The building will be erected at Twenty-seventh and Center streets and will be one of the largest Milwaukee uptown theatres.

The building will front ninety feet on Center street and have a depth of 120 feet on Twenty-seventh street. The structure will be only forty feet high, due to the fact that the building height limit ordinance will not permit the erection of a building in this section of the city over that height. One of the unusual features will be an amphitheatre effect. The auditorium will seat 1,600.

Plans for the building of a picture theatre on the West Side in Milwaukee were revealed when Peter Grossman of Milwaukee advertised for bids for the building. He announced that the theatre would cost more than $1000,000. It will be located on Center street between Forty-eighth and Forty-ninth streets and will seat more than 1,000 persons.

Detroit

Detroit is to have still another new theatre in the downtown section, according to an announcement from George W. Trendle, general manager of the John H. Kunsky Theatrical Enterprises. Although definite plans are not given out by Mr. Trendle and will not be until all details have been closed, the theatre is to be of large seating capacity, with unique lighting and seating effects and a stage large enough to handle the biggest presentations. An option has been secured on a downtown site. The architecture will be on the type of the new Balaban & Katz-Kunsky theatre which is now being erected on Bagley avenue and which will open in September.

Connecticut

A merger of theatre interests has taken place in New Britain, Conn., in the sale by Peter Parakos, John S., Michael S., and Charles S. Contaras of an undivided one-half interest in the Capitol, Palace and theatre properties to Israel Hoffman of Ansonia and Bernhart E. Hoffman of New Haven. The deal involves $190,000 cash and a mortgage of $180,000. With a new theatre being built in New Britain by the Hoffman brothers, the entire transaction represents an investment of $1,300,000. The firm will be known as the Capital Real Estate Company and will control four of the New Britain theatres. The Hoffman brothers already control theatres in Hartford, Waterbury, Ansonia, Derby and Torrington.

(Continued on next page)

Butterfield Merges Holdings

W. S. BUTTERFIELD, for many years prominent in the theatre field in Michigan and head of building enterprises in various cities, is to merge his holdings in one company to be known as W. S. Butterfield Theatres, Inc., according to an announcement this week from his Detroit offices.

In his various ventures in the theatre field in state cities, Mr. Butterfield has been forced to create several operating theatre companies, all of which will be combined in the new organization. It is proposed that the owners of stock in the companies now existing will accept stock in the new organization.

The companies operated by Butterfield which will be affected by this merger are Butterfield's original venture, the Bijou Theatrical Enterprises Company, the Consolidated Theatres, Inc., at Grand Rapids, Lansing Arcade and Theatre Co., Flint Regent Theatre Co., Saginaw Franklin Theatre Co., Port Huron Franklin Theatre Co., Flint Capitol Theatre Co., Ann Arbor Theatre Co., and the Gull Lake and Allendale Land companies.

Officers of the new organization will be W. S. Butterfield of Detroit, president; E. C. Beatty of Detroit, vice-president; E. C. Shields of Port Huron, treasurer, and H. A. Rowland of Battle Creek, secretary. ... .

Mr. Butterfield came to Michigan twenty years ago, locating in Battle Creek. After starting a theatre there his activities grew until fifteen months ago when he moved his headquarters from Battle Creek to Detroit and now controls a circuit consisting of forty-five theatres with building plans for five new houses to be erected in the near future.

U. P. Values Film News

IN a letter to Moving Picture World, K. A. Bickel, president of the United Press Associations, with general offices in New York City, takes courteous exception to an exclusive article in the December 26 issue headlined, "Associated Press gives film news more prominence in its service." He feels that this article by implication slights the United Press, declaring that the U. P. has for years been giving prominence to legitimate motion picture news. Moving Picture World is very glad to print Mr. Bickel's letter in full, and sees a healthy situation existing when this great news-gathering organization reports its four-year knowledge of the value of real motion picture news. The letter follows:

"My attention has been called to the issue of Moving Picture World of December 26, 1925, page 745, which carries the headline 'Associated Press gives film news more prominence in its service.'

"It seems to me that this article is exceedingly unfair to the United Press Association serving some nine hundred newspapers in the United States and Canada as well as all of the important newspapers in Central America, West Indies, South America, Japan, Philippine Islands, China, etc., in that the United Press has given legitimate news of the moving picture industry the prominence that it was entitled to for years.

"Reading the article the uninformed reader would be led to believe that until the Associated Press started paying some attention to film news that film news had been neglected. This is decidedly untrue. The statement that 'this romance of big business has heretofore been neglected by the great newsgathering agencies' is also a misstatement.

"Naturally, I do not agree with your statement that the Associated Press is the 'world's greatest news gathering organization,' but that has no direct bearing on the subject of the article and it is not necessary to go into that detail at this time.

"I note that you mention Mr. Will H. Hays in connection with this story. No one knows better than Mr. Hayes the fact that the United Press has always paid a great deal of attention to the news of the moving picture industry and distributed it throughout the entire world."

New Theatre Acquisitions

(Continued from Preceding Page.)

Ohio

The Crown Theatre, North Baltimore Ohio, and the Rex Theatre, at Ottawa, Ohio, have been acquired by H. Starrett, who was formerly with First National as salesman, traveling out of Cleveland. Starrett also is interested in the Star Theatre, Forest, Ohio, in connection with A. B. Craft.

Omaha

Arthur Mullen, Keith Neville, Walter Brandes and John Latenser disposed of their half interest in the Rialto Theatre, Omaha, operated by the A. H. Blank Realty Co., to Publix last week, which now makes Publix joint owners of this theatre with the Blank interests. The deal involved $180,000 cash and other valuable considerations. Direction of the theatre will continue under the Blank company, which also operates the Strand, is building a new first-class theatre and owns and operates forty theatres in Iowa. A. H. Blank, who was present at Omaha when the deal was made, said definitely that the theatres under his direction are to become affiliated with the chain of theatres already operated by Publix.

Members of the World Realty Co., Omaha, and Samuel and Louis Epstein, have announced the formation of a new theatre company to operate the Roseland and Orpheum theatres on the South Side, Omaha. This company is to be known as the Nebrasak Theatres Company. The Corby Theatre, now being constructed at Sixteenth and Corby streets, and other projects under consideration, will be handled by the new organization. The company is also soon to build a modern theatre at Twenty-fourth and N streets.

George O. Monroe has purchased a site consisting of 100-foot frontage at Forty-fifth street and Military avenue, and will construct a picture theatre building to be completed by August 1, 1926.

San Francisco

With a capital stock of $1,000,000, the West Coast Peninsula Theatres, Inc., has been incorporated, the directors being Ellis J. Arkush and Doretta M. Arkush of Burlingame, May K. Griffin of Redwood City and Jacob Samuels of San Francisco. West Coast Theatres, Inc., recently secured the controlling interest in the chain of theatres operated on the San Francisco peninsula by Ellis J. Arkush and associates and the new concern has been organized to operate these houses.

Ackerman & Harris, San Francisco, have announced plans for the erection of a chain of neighborhood theatres in this city. The first will be the University Theatre in the University Mound district, a house which will have a seating capacity of 1,500. This concern has disposed of its lease on the Broadway Theatre, in course of construction at Portland, Ore., to the North American Theatres Corp., the deal having been closed with Harry C. Arthur, vice-president and general manager of this concern, who was a recent visitor at San Francisco. The deal in a way is an amalgamation of interests, Ackerman & Harris to have charge of the vaudeville interests of the new house, and North American Theatres the film end.

San Diego

A new theatre to cost $500,000 will be built in San Diego on a site covering the entire block of C street between Third and Fourth streets. According to Adolph Ramish, vice-president of the West Coast Theatres, Inc., a 25-year lease has been taken on the site and the rental for that period will run well over $1,000,000. A new theatre company, the identity of which is withheld, is behind the project. However, it is an open secret that William Fox is interested in the enterprise and Ramish himself intimated that although the West Coast Theatres are in no way connected with the plan at present they may be interested at a later date.

Chicago

Lubliner & Trinz expects to experience the best year in its history in 1926, also the $19,000,000 building program will increase realty values in the immediate vicinities of the new theatres by $60,000,000, according to an estimate by leading realtors. It is expected that in 1926 Lubliner & Trinz will announce the building of more theatres.

"Lubliner & Trinz are looking forward to the biggest year in their history in 1926," declared Emil Stern, vice-president and general manager.

"In the month of February alone, according to tentative plans, we are opening three new houses, the Tower, Belmont and Grove. The Grove will be among the finest exclusive picture theatres in the city, while the Tower and Belmont will be among the finest de luxe houses in Chicago. We have just experienced a remarkable year, having opened up two theatres, the Harding and State, and having under construction several others."

Louis Frank has sold the Aristo Theatre at 2650 Lincoln avenue to C. W. Spanuth and his associates. Spanuth is one of the veteran exhibitors of the city, starting eighteen years ago with the Loop houses. Other houses will be added to the circuit from time to time. Officers af the new company are C. W. Spanuth, president, and John B. Mussato, secretary.

ROTHSTEIN HOST TO KIDS

Nat G. Rothstein, director of publicity, advertising and exploitation for F. B. O., was host to a big comedy movie entertainment at the Convalescent Home for Crippled Children at Rockaway Park on December 29. Twelve reels of hilarious comedies and cartoons were shown, and the kids enjoyed every moment of the entertainment. Among those who contributed to the occasion by supplying pictures were F. B. O., Universal, Fox, Educational and Pathe.

Frances Marion to Devote All Time to Goldwyn Productions

SAMUEL GOLDWYN has just completed an agreement with Frances Marion, as one of the most famous scenario writers, by the terms of which Miss Marion will devote her time exclusively to the Samuel Goldwyn productions. Heretofore Miss Marion has been associated with Samuel Goldwyn in a free lance capacity, having written the continuities for all of the eight pictures that this producer has made since entering the independent field. Miss Marion also has devoted much of her time to writing for various other organizations.

It is asserted that above all others this writer enjoys a tremendous income from her free lance work. It is reported that last year Miss Marion disposed of fifteen manuscripts at a regular price of $15,000 each. Under the new Goldwyn contract she will probably receive the highest salary ever paid a scenarist, it is said.

"The work accomplished from Miss Marion's scenarios," said Samuel Goldwyn, "is so directly to the point, whether of comedy, dramatic or novelty values, that I feel we have solved one of the great problems of film production by securing her uninterrupted association."

Miss Marion has completed a story for another organization and went over to the Goldwyn forces on January 7, thereafter devoting her time to the construction of stories for such stars and directors as Ronald Colman, Vilma Banky, Belle Bennett, Henry King, George Fitzmaurice, etc. With only a limited number of stories to prepare each year, Miss Marion will be able to devote more time and attention to the story as it is filmed.

JEROME BEATTY

"Famous" Buys United Studio In Hollywood, Lasky Reports

TO enable it to carry out the most ambitious production program in its history, the Famous Players-Lasky Corporation has purchased the United Studio in Hollywood, it was announced by Jesse L. Lasky, first vice president in charge of production.

The United Studio, which is one of the biggest in the business and now houses the production activities of several companies, will be taken over by Famous Players this Spring when Paramount production activities will be transferred from the Lasky Studio in Vine Street, Hollywood, to a new producing center.

"Although our studio in Hollywood has long been considered the best equipped plant in the country," said Mr. Lasky, "it is not big enough to take care of the productions which we have scheduled for this coming year. The United Studio has nine stages and its 26 acres will enable us to expand our activities to take care of the production program we have in mind."

For the present, said Mr. Lasky, there will be no disposition made of the Lasky studio property, which is in the center of Hollywood. It is probable that some production will continue at the Lasky studio throughout the Summer as it is not expected that the necessary additions to the United Studio can be made in time to take care of all of the Paramount production activities for some time to come.

Jerome Beatty Named a Successor to Smith

JEROME BEATTY has been appointed an assistant to the president of the Motion Picture Producers and Distributors of America, Inc. He will assume many of the duties heretofore in charge of Courtland Smith, who has resigned to join the Fox Theatres Corporation.

Mr. Beatty was loaned to the Hays organization last April by Carl Laemmle, president of Universal Pictures Corporation, to conduct the Greater Movie Season Celebration. Arrangements were made by Mr. Hays to make the loan permanent, and since the end of Greater Movie Season Mr. Beatty has been in charge of various activities of the association.

After ten years of newspaper experience throughout the United States, Mr. Beatty entered motion pictures as publicity director in 1915 for Essanay. Following that he was with Thanhouser, McClure Pictures and six years with Famous Players-Lasky Corporation as advertising manager, then director of publicity and advertising and later as representative of the Department of Distribution in the Lasky Studio in Hollywood. He left Famous Players to join Preferred Pictures, and upon the dissolution of that company went with Universal as director of exploitation. He has been a frequent contributor to magazines.

Chicago Bandit Gets $10,000 From McVickers

A LONE bandit held up Edgar Doob, treasurer of McVickers Theatre of Balaban & Katz, Chicago, on New Year's evening and escaped into the crowds of Madison street with $10,000 in bills from the safe of the house. Doob and his wife were in the mezzanine floor offices when the lone bandit appeared, forced the treasurer at the point of a gun to stuff the bills from the safe into a Gladstone bag and warned him not to make an outcry. While the hold-up was in progress, Willet Warren, an assistant floor manager, appeared at the entrance of the offices and was covered by the robber.

On New Year's night bandits forced their way into the Crystal Theatre of the Schaefer circuit between the closing of the theatre and 8 a. m. and took safe and contents amounting to almost $2,000.

There were several theatre robberies in Chicago last year, the largest being that of the State Lake Theatre when a lone robber made away with about $14,000.

Adopt New Policies For Warners Theatre

WITH the opening of the world premiere run of John Barrymore in "The Sea Beast" on January 15 Warner Bros. will put into operation new policies affecting almost the entire conduct of Warners Theatre, New York.

For one thing, Warner's will cease to be a continuous performance house. "The Sea Beast" is a big production, both the size and importance of which make it almost necessary to limit showings to two a day. With other unusually important pictures ahead it is proposed to follow the new arrangement permanently.

Tentatively, Warner Bros. have decided to start the regular week-day afternoon performance at 2:45, the evening program at 8:30 and that of Sunday afternoons at 3 o'clock.

A revised schedule of admission prices calls for an evening top price of $2 and an afternoon top of $1. Evening prices for all pictures will be $1, $1.50 and $2, and matinee prices 50 cents and $1.

GUMBINER BRANCHING OUT

The Gumbiner Enterprises, which controls ten theatres in Chicago including the Bryn Mawr, Star and Paulina, is branching out into the country territory and last week organized the Illini Amusement Company with a capital of $10,000 to take over the Illini Theatre at Mount Sterling, Ill., from George L. Greenough and W. A. Weeks of that city. Other houses will be added to the country circuit of the company in the near future. Max Gumbiner, Albert Goldman and Victor P. Frank are the principals in the Illini Amusement Company.

Paramount's Exploitation Dept. Reorganized; Kantner in Charge

A REORGANIZATION of the exploitation department of Paramount, following the resignation of Claud Saunders as manager, has just been announced by George W. Weeks, general manager of distribution.

Under the new plan Oscar Kantner, formerly exploitation representative in San Francisco, has been transferred to the home office to supervise the activities of the field force. Leon J. Bamberger, formerly assistant to Mr. Saunders, has been appointed manager of special exploitation with national campaigns under his supervision.

Since Mr. Saunders' resignations there has been a realignment of the field force which now comprises sixteen men. This staff will be enlarged immediately, however, under Mr. Kantner's direction.

The present field representatives and their assignments follow:

Lee Balsley, Columbus—Columbus and Cleveland territories.

Albert Birch, Denver—Denver and Salt Lake territories.

John Callahan, Boston—Boston, New Haven and Maine territories.

Ed. Corcoran, Philadelphia—Philadelphia and Wilkes-Barre territories.

Earl Cunningham, Kansas City—Kansas City and St. Louis territories.

William Danziger, Chicago—Chicago, Milwaukee and Peoria territories.

Curtis Dunham, Dallas—Dallas, Oklahoma City, San Antonio and New Orleans territories.

Harry Eagles, Seattle—Seattle and Portland territories.

Kenton Franklin, Atlanta—Atlanta, Jacksonville, Charlotte and Memphis territories.

George Gambrill, Cincinnati—Cincinnati, Indianapolis and Louisville.

Russell Moon, New York City—New York, Albany, Buffalo and Jersey territories.

Luther Putnam, Minneapolis—Minneapolis, Sioux Falls, Des Moines and Omaha territories.

William Robson, Pittsburgh—Pittsburgh territory.

Harry Swift, Los Angeles—Los Angeles territory.

Edward Wall, Detroit—Detroit territory.

Irving Zeltner, Washington, D. C.—Washington territory.

"Exploitation," said Mr. Weeks in his announcement, "is one of the most important phases of our business. Next to the pictures themselves it has done more than any other one factor in making the theatre an institution.

"In placing Mr. Kantner and Mr. Bamberger in charge of different phases of the exploitation department we are expanding our service. To the exhibitor this expansion will mean, 100 per cent. assistance in winning 100 per cent. patronage for his theatre.

"Exploitation has two logical divisions. The one must direct its energies toward national campaigns. These create an advance interest in pictures, an interest which is sustained through all engagements of the productions. The second division is the field force, the individuals of which form a point of contact between the theatre and the public.

"Members of the field force must do more than merely exploit the individual picture. It is within their power to create good will for the theatre and for the industry itself."

R. A. Rowland Goes West For Conference With Producers

RICHARD A. ROWLAND, general manager of First National Pictures, has left for the West Coast Studios where he will remain several weeks in conference with producers and directors associated with First National. This is Mr. Rowland's regular mid-winter visit to the West Coast.

Before leaving, Mr. Rowland said that the production plans of the company at both the eastern and western studios were well ahead of schedule and that everything is set for the release of the greatest array of pictures ever distributed by First National. He expressed himself as delighted with the work done by George Archainbaud and his company starring Milton Sills, recently returned from Birmingham where exteriors were made for "Men of Steel," which will be one of the big specials of the coming year. On his arrival at the West Coast Mr. Rowland expects to see a complete print of "The Viennese Medley," a heralded June Mathis production.

While in Los Angeles the general manager will confer with John E. McCormick, western representative of the company, who is presenting Colleen Moore in the strongest series of starring pictures the popular young actress has ever had. He will also have an opportunity to consider in detail the plans of the allied producers whose product is being handled by First National, including Joseph M. Schenck, Sam Rork, M. C. Levee, Marion Fairfax, John M. Stahl and E. M. Asher, all of whom are contributing product to the new year's program.

"I believe that the coming year will prove more conclusively than ever the box office value of popular stars," said Mr. Rowland. "A production may be artistic, the story may have dramatic value and there may be the appeal of a good box office title; but without a star whose name means something to the public, the actual worth of a picture will not be realized. This is not theory but fact, as shown by exhibitors' reports on pictures without stars and those with them.

"In handling the First National product exhibitors are assured of a profit, not only because of the story values we are offering but also by reason of the unbeatable list of stars assembled under the First National banner. There are no more popular players on the screen today than Norma Talmadge, Colleen Moore, Corinne Griffith, Constance Talmadge, Richard Barthelmess, Milton Sills, Harry Langdon, Leon Errol and Johnny Hines."

In and Out of Town

Lee Marcus, general sales manager of F. B. O., left on January 5 for a swing around the exchanges. He will be gone one month.

Ben Lyon has gone to Florida. He will shortly sail for the West Indies with "The Savage" company.

Kenneth J. Bishop, president of Tennek Film Corporation, is in Los Angeles increasing the capacity of his production units.

Helen Lee Worthing has completed "Wives for Rent" for Universal and is in New York.

Cliff Broughton, manager of Mrs. Wallace Reid Productions, is in New York.

Frank Keenan has returned from a trip abroad.

Arlette Marchal has gone to the West Coast.

Rowland V. Lee has sailed for a vacation in Europe.

Louis A. Sarecky, business manager of the Herbert Brenon unit, has sailed for France.

Monte Blue is vacationing in New York.

Thomas Meighan and company have returned from location in Florida.

WALTER EBERHARDT MARRIES

Mrs. George Bruce Brooks announces the marriage of her sister, Miss Harriet Howard Kimball, to Walter Faber Eberhardt, in charge of national advertising for First National Pictures Corporation and one of the most popular members of the A. M. P. A. on December 30 at the Church of the Transfiguration, New York City. Mr. and Mrs. Eberhardt are now at home at 19 West Sixteenth street.

WEINBERGER APPOINTED

Arthur M. Weinberger has been appointed office manager by the United Artists Corporation. Mr. Weinberger held a similar position with Famous Players-Lasky's New York Exchange for six years, and was also office manager for First National's New York Exchange for two years prior to joining United Artists.

G. A. BOVYER DIES

George Arthur Bovyer, 40 years of age, who is well known on the Pacific Coast and who recently handled the exploitation of Grauman's Egyptian Theatre, Los Angeles, died last week. He leaves a host of friends.

RICHARD A. ROWLAND
Now conferring with Western producers.

march
is
F.B.O.
month

"Ben Hur" Premiere

The Screen's Most Stupendous Picture Opened at the Cohan Theatre, New York City, Dec. 30

By Charles Edward Hastings

"BEN HUR" was given its world premiere at the George M. Cohan Theatre, New York City, on Wednesday night, December 30, 1925.

The last hours of the closing year saw the first glimpse of the most stupendous picture the screen has known.

Fred Niblo directed this Louis B. Mayer production for Metro-Goldwyn-Mayer, under an agreement reached with Florenz Ziegfeld, Charles Dillingham and A. L. Erlanger, who control all rights to the novel, by General Lew Wallace.

The George M. Cohan Theatre had been "done over" for this premiere, and the first night audience, made up of leading figures in the motion picture industry, greeted the unfolding of the picture with great applause.

Among those at the premiere were: Will H. Hays, Mr. and Mrs. Marcus Loew, A. L. Erlanger, David Warfield, Major and Mrs. Edward Bowes (Margaret Illington), Francis X. Bushman, Alice Joyce, Mr. and Mrs. Adolph Zukor, Mr. and Mrs. Jesse L. Lasky, Mr. and Mrs. Nicholas Schenck, Mr. and Mrs. Jules Brulatour (Hope Hampton), Mr. and Mrs. J. Robert Rubin, Mr. and Mrs. Vincent Astor, Rupert Hughes, Ray Long, Richard A. Rowland, Mr. and Mrs. Arthur Loew, Mr. and Mrs. Lewis Wallace (grandson of the author of "Ben Hur," now assistant secretary of the Motion Picture Producers and Distributors of America, Inc.), Rev. Dr. Stephen S. Wise, Mr. and Mrs. David Loew and a score of bishops, priests and ministers representing all denominations in the metropolitan district of New York City.

Keen lovers of the silent drama, the majority of those present at the premiere were keyed up to a high pitch, after waiting three years or more for this picture.

That first audience applauded all the way through the twelve reels in which "Ben Hur" is offered. A cast of exceptional merit, with great artists appearing, nameless, in small roles, was a commanding factor in the applause, but the massive sets, great throngs, the galley scenes, the chariot race, the subdued sequences, a vastness overshadowing everything—all of these things contributed to the crowning glory of a marvelous achievement in the cinema art.

The director, and Mrs. Niblo, were present. The director was given an ovation.

Writers on motion picture events for the New York newspapers praised "Ben Hur," without exception.

"It is a great spectacle," the "Daily News" said. "The photography is marvelous. It is an exhilarating sight. We get only a glimpse of Betty Bronson as the Madonna, but that glimpse is as lovely as anything we have seen on the screen."

"For ten years 'Ben Hur' has been planned," says the New York American. "For three years it has been in production. We hasten to say that it has been well worth waiting for."

The New York Times says: "Ordinary conventional methods have been discarded by Mr. Niblo, who, while he has availed himself of every iota of photographic worth in the thrilling episodes, nevertheless, finds it pleasant to get in trenchant streaks and positively sublime poetic touches. And when the march to Calvary is depicted it is done with such solemnity and quiet respect that one feels impelled to bow one's head."

The Evening Journal says: "Beautifully presented, magnificently made, 'Ben Hur' opened at the George M. Cohan Theatre. People forgot they were in a theatre, and cheered as the twelve teams of four horses raced around the arena."

FRED NIBLO

Whose direction of "Ben Hur," the Metro-Goldwyn-Mayer screen classic, places him high among the creative geniuses of the motion picture industry.

Fred Niblo Joins Rank of Master Directors As a Result of Splendid Work in "Ben Hur"

FRED NIBLO joins the rank of master directors as a result of his work with "Ben Hur."

It will be remembered that when Niblo took up the direction of this powerful story, the clay had been well thumbed. But he went to work anew, with fresh tools, and turned out his own splendid creation.

Not a frame of anything that came from the laboratory prior to Niblo's taking charge has found its way into the colossal spectacle at the George M. Cohan Theatre.

Arriving in New York City a few hours prior to the opening, Mr. Niblo was deeply affected by the reception accorded "Ben Hur."

In a chat with a representative of Moving Picture World, Mr. Niblo pointed out that in supervising the cutting of "Ben Hur," many scenes which he had taken were deleted, in order to make a picture that would meet with the approval of the great majority of screen lovers. But sufficient has been retained of incidents in the Holy Land to appease all who see the picture.

"Directing the chariot races was," Mr. Niblo said, "my most harrowing experience. We had to take every precaution to protect the lives of our players, and the splendid horses used in those shots. I lived sleepless nights, dreaming of possible catastrophe! One morning my attention was directed to a 'spill,' some distance down the course from where we were standing. When I saw six chariots piled up in the crash, my heart stopped beating. Mercifully, however, when the mass had been disentangled, we found nobody had been hurt, and the horses escaped. Six of my forty-eight cameras, scattered about the Circus Maximus, had been grinding on every incident of that smash, and it will readily be seen how very fortunate we were. Frankly, I had planned to 'stage' a crash, but this wholly unforeseen event made this unnecessary."

Mr. Niblo was amused to find that high production executives who saw "Ben Hur" refused to believe that Ramon Novarro and Francis X. Bushman actually drove the chariots in some of the most exciting scenes in this sequence.

"The fact is that both Novarro and Bushman actually drove those horses. I had splendid 'doubles' ready to throw in, but once those boys got used to their horses, nothing could drag them away. Why," Mr. Niblo added, with gusto, "they went careening about the Circus quite disregarding me, at moments. They were thrilled with their work."

Mr. and Mrs. Niblo will set out for Europe, shortly, and spend several months on the Continent, resting. Mr. Niblo is taking several manuscripts and books with him, to peruse for future pictures.

"A Magnificent Achievement"

"BEN HUR" is a magnificent achievement. It is a real contribution to society and it will be received accordingly by all peoples everywhere. Every person who has any part in the exhibition, distribution or production of motion pictures will rejoice with Metro-Goldwyn-Mayer and all those associated in its production. The entire industry is to be congratulated.

Will H. Hays

Cops Guard Kansas House After Printed Warnings

A special guard from the police department and sheriff's office has been assigned to guard the Bowersock Theatre of Lawrence, Kas. The move followed a request by G. W. Dickinson, owner of the theatre, who owns a string of houses, after a circulation of handbills throughout the town warning the public that those who attended the theatre would "do so at their own peril."

The theatre has experienced several labor difficulties since November 15, 1924, when the house went on an open shop basis.

CANADA CENSORS ACTIVE

Considerable attention is being paid once more to the subject of censorship. In Nova Scotia and New Brunswick the boards were recently organized, and now in British Columbia a warm debate has taken place in the Provincial Legislature at Victoria, B. C. This was started when C. A. Walkem, one of the members of the House, advocated the establishment of one central board of censors for all Canada on the ground of economy, in place of the present arrangement of one board for each of the nine provinces. Attorney-General Manson supported the suggestion, but disagreed with an idea that film censorship was entirely unnecessary.

One Cent on a Dollar for Chicago Theatre Investors

According to the Herald Examiner, the post office inspectors report the investors in the defunct Consolidated Realty and Theatres Corporation will realize about one cent on a dollar of their investments in the enterprise. It was believed at first that F. H. Bruenberg and the other indicted officials of the company would be able to produce assets that might total quite a bit more than the above on the losses, but the report says that the directors and officials unloaded their holdings while the prices were good and got out with their bonds and stocks.

Loew—the Great Indian!

"BEN HUR" premiere. Three little words. Yet it took over TWO YEARS to write them into the picture record! Metro-Goldwyn-Mayer has etched them deep on a GOLDEN page of moving picture history.

All the money that has gone into "Ben Hur" will return—and a lot more. All the heart-ache that went into it is being rewarded. All the craft and artistry that went into it is receiving the tremendous ovation it deserves.

Back in the days when they couldn't put out the "Deerfoot" series and the Frank Merriwell stories fast enough to suit our devouring taste, we fastened on "Big Chief One Blanket" as the name par excellence in Indian lore. "Big Chief ONE Blanket" rang a bell with us. There was something about it that hinted of scornful indifference to the perils of clammy "canyuns" and snowbound forests. One blanket was ROYAL RAIMENT when worn for Young America's sake.

From "Big Chief One Blanket" grows another name. It is "Big Chief MANY Pictures"—Marcus Loew. We are sure that if Marcus Loew were to be made a member of an Indian tribe, such would be the name bestowed upon him. Lo, the poor Indian is Loew the Great Indian.

On the motion picture reservation today the CHIEF who takes to his TEPEE after making one good picture soon has his wigwam in hock. "Big Chief ONE Picture" sits at his council fire alone.

A POPULAR discussion today is "Which do you think is the GREATEST picture ever made—'The Big Parade' or 'Ben Hur'?" What could be sweeter music to Metro-Goldwyn-Mayer—to Marcus Loew and to Louis B. Mayer?

To the latter we would apply the Indian name, "Young Man Not Afraid of His Horse." Mayer is not afraid to RIDE the PRODUCTION horse because he has the Indian sign on it.

"Ben Hur" is majesty in celluloid form. It is like a statue done in heroic size. It leans over anything in its vicinity, near or far.

Ben Hur's chariot might have been a "chariot of gloom. IT ISN'T. In it the officials of Metro-Goldwyn-Mayer, with Fred Niblo, Ramon Novarro, Francis X. Bushman, May McAvoy, Betty Bronson, Carmel Myers, Claire McDowell, Kathleen Key, Nigel de Brulier, Mitchell Lewis, Frank Currier, June Mathis, Carey Wilson, Catherine Hilliker and H. H. Caldwell have galloped to fame that will long outlive them.

"Ben Hur" premiere. The three greatest words that have yet been written in production history.

WILLIAM J. REILLY.

Reviews from the Screen Viewpoint of Plays, Books, Stories and Operas

By Gray Strider

"The Dybbuk"

ANSKY'S "The Dybbuk" has become the dramatic sensation of New York since its opening at the Neighborhood playhouse. In this mystic melodrama Ansky shows the spiritual side of the Ghetto as it existed up to the beginning of the twentieth century. Its earnestness, its sweetness, its sacredness are heartbreaking.

Leah, a beautiful Jewish maiden, and her predestined husband, Channon, an eminent student, are not permitted to marry because of Channon's poverty. The boy dies untimely and the Dybbuk, the soul of the student, enters into Leah's body and prevents her from marrying the rich dolt of a bridegroom selected by her material father.

The Dybbuk—the spirit—laughs, beseeches, sobs, demands, curses, pleads, hovers, implores, penetrates, prays, exalts, caresses, vibrates until Leah, answering the call of her beloved, falls dead on the Synagogue floor.

This is a magnificent triumph of acting and of interpreting the Hebraic life, faith and superstition. It is a thing of the spirit, too terrifyingly supernatural to be placed upon the screen.

Mary Ellis as Leah and every other separate actor and actress lived rather than acted his part.

"Dope"

HERMANN LIEB has taken Medill Patterson's old playlet of some fifteen years ago and expanded it into a melodramatic conception which is guaranteed to send the children of any movie audience howling into the street and to cause even the most stalwart young man to feel shivers running down his spine as THE WOMAN WITH THE BLUE VEIL is found poisoned back of the drug store.

"The Unconscious Comedian"

IF there's any moving picture actor in these United States who is willing to swap off his virile young manhood in favor of a real acting part, the role of a mature husband of thirty-five, step right up to the literary shop window and page Eduardo Zamacois whose peerless comedy "The Opinion of Others" is outstanding in Spanish literature.

So far as we are concerned over here, Zamacois might be a ditch digger or a bootlegger. But he's not. He's not only the contemporary of Blasco Ibanez whose story "The Four Horsemen" has poured over every screen in the land, but he is the MASTER of Ibanez. Ibanez floods. Zamacois etches.

"The Opinion of Others" is the story of Higinio Perea, the ordinary Spanish husband of modern means. He gets up at the same hour, drooping mustache, yellow teeth, increasing paunch, drinks the same kind of coffee; eats the same bean and potato soup, kisses his wife with the same placid moderation, meets at the same Casino with the same cronies, listens to the same risque stories, the same braggadoccio, and goes home to the same wife and the same bed.

One day this changes. Perea wins the lottery. FIFTY THOUSAND PESETAS! His wife persuades him to go to Paris to buy her a really fashionable fur coat; his sister-in-law wishes one of the new style corsets; and his friend, Don Cenan, whispers that he has long yearned for a cigarette case with an unadorned female engraved upon it.

Filled with high hopes of potential romantic adventures Perea starts out. He attempts some little familiarity with a French lady in the railroad carriage and gets his face slapped for his pains.

In Paris he stops at a second rate hotel, has second rate adventures and all the genuine excitement that he has comes through the newspapers as he reads of a celebrated murder case. The police have only been able to establish the bare fact that an unfortunate man met his death in a duel at the hands of his wife's lover who immediately disappeared.

Perea goes home bitterly disappointed. Life stabs at him. His youthful hopes refuse to die despite his dun exterior. He returns to the same Casino and listens to the same cronies telling the same yarns. Finally, the injustice and ennui of life rouse him; he decides to tell some lies himself. Standing in the center of the room, he announces: "Gentlemen, you know the scar that I carry upon my body. You have all thought it came from a childhood accident. My honor has forced me to keep silent but now—I tell you how I—Higinio Perea, consumed by love and immortal passion, killed in Paris the husband of————in a duel."

He strips and shows the old scar. The half-drunk, half-wit local doctor agrees that the bullet never came out and must be lodged inside. Perea assents and says he would not permit the Parisian surgeon to remove it.

Overnight Perea breaks his aenemic chrysalis. He becomes the great Casanova. His wife is now his slave. He saves a girl from a burning house. The women in the town fawn upon him. All the illegitimate children of the village are attributed to him, the greatest of LOVERS and HEROES.

Years pass. This ageing Don Juan overeats and drinks too much. He suffers from rheumatism and takes to bed. Pains spread to his abdomen. It swells. The country doctor is summoned. This old sawbones proclaims that the trouble is not rheumatism but is caused by the ancient bullet—which must be taken out.

Perea fights this diagnosis. His heart is weak. He knows there is no bullet and that the chloroform will kill him.

To die a hero or to live a coward by acknowledging himself a liar—these thoughts confuse him as he is wheeled into the operating room. With a last tremendous bluff—in memory of his supposed hopeless attachment—he raises himself on the stretcher and says: "If anything should happen, my only request is that my body be enveloped in the French flag."

This unconscious comedian dies before the knife can reveal his secret.

UNIVERSAL BUYS FOUR NEW STORIES

UNIVERSAL has purchased screen rights to two stories, a play and a musical comedy to produce for the 1926 program, according to announcement by Edward Montagne, scenario editor.

"Doubling for Daphne," from the short story by Peggy Gaddis, is being adapted by Melville Brown as a starring production for Laura La Plante. Brown will also direct the picture under a new contract which elevates him to directorial rank.

"Too Many Cooks," from the play by Frank Craven, has also been purchased and the adaptation has been written.

"Take It From Me," a recent musical comedy success, has been purchased as a starring vehicle for Reginald Denny, and probably will be directed by William A. Seiter.

Edward Sedgwick will direct "The Rocky Mountain Flier," based on a series of railroad stories by Frank O. Spearman. Curtis Benton is writing the adaptation.

WANT BULLOCK BACK

According to reports received from Cleveland, Ohio, and emanating from sources believed to be reliable, it looks as if the popular Sam Bullock, erstwhile field representative of the M. P. T. O. of Ohio, will be reinstated to his former post. At least, the Cleveland Motion Picture Exhibitors' Association, in the original organization of which Bullock was the leading spirit, is sponsoring a movement to bring about this result, petitions having been circulated for signature of the local members, which documents will subsequently be circulated throughout the state. Many of the present improved conditions enjoyed by the Ohio exhibitors are due to Bullock's ceaseless activities when he was field representative of the association, which position he occupied until about six months ago.

"MET" POLICY CHANGED

The policy of the Metropolitan Theatre, Winnipeg, Manitoba, one of the leading downtown cinemas, has been entirely revised following a decision on the part of H. M. Thomas, Western Division manager of Famous Players, to discontinue the presentation of complete vaudeville programs at the theatre. The Met. is now showing pictures exclusively under the direction of Charles Straw, formerly manager of the Strand Theatre at Brandon, Man. It is playing up its music along with the screen presentation. A. Demkies being in charge of a ten-piece orchestra and two prominent local organists, Walter Dolman and H. J. Naftel, presiding at the pipe organ. Prices were given a shake-up, the evening scale being 25 to 50 cents, and all seats at matinees 25 cents. Children pay 10 cents at all times.

RHODE ISLAND FIRE PANIC

Two boys were trampled upon and injured in a near-panic caused by a fire in the Strand Theatre at Woonsocket on New Year's Day. The blaze was confined to the second floor of the block housing the theatre and caused a loss of $30,000. There were 1,500 persons in the Strand when the fire was discovered and there was a mad rush for the exits when dense clouds of smoke filled the theatre.

NOT THE LEAST FASCINATING SCENES in Cecil B. DeMille's "Braveheart," featuring Rod LaRocque, are those depicting the Indian settlement, shown here. Alan Hale directed this picture, with Lillian Rich, Robert Edeson, Tyrone Power and Jean Acker in supporting roles. Producers Distributing Corporation will release this feature.

Producers International Corp. Establishes New Exchanges in Europe; Closes Big Deals

WILLIAM M. VOGEL, general manager of Producers International Corporation, returned from Europe last week after an absence of almost three months, during which time he visited England, France, Switzerland, Germany, Sweden, Italy, Czecho-Slovakia, Austria and Hungary.

Mr. Vogel reports that the affairs of Producers Distributing Company, Ltd., throughout the United Kingdom were in the most gratifying condition, with the eight British exchanges lining up play dates at a rate equivalent to that of the older established distributing companies.

Speaking of the pre-release engagement of Cecil B. De Mille's "The Road to Yesterday" at the Tivoli Theatre, London, which is to open January 11th, Mr. Vogel says that the trade generally is highly enthusiastic about Cecil B. De Mille's first personally produced special after seeing it at the trade shows, and predict for it a successful run at that West End playhouse. Twelve of the first series of fourteen Pro-Dis-Co productions have now been trade shown, but owing to the advanced booking system, regular releases will not start until March. Incidentally the British theatres are again doing a splendid business; larger, apparently, than even that of last year.

"When I arrived in Germany," said Mr. Vogel, "I found that the public there was very much interested in the improvements taking place in the theatre field within the past three or four months. Some more new first run theatre construction has been started and a number of leading old fashioned film theatres were modernized along American lines, notably the Ufa Palast, Berlin's largest motion picture theatre. Whereas, until recently, this theatre had the atmosphere of a barren, cold walled enclosure, with a classical orchestra that rendered music usually unrelated to the subject matter being screened, with one minute stops between reels, while its one projection machine was being threaded, today this theatre has a seventy-five piece orchestra under the direction of Erno Rapee, rendering music that interprets the photoplay and synchronizes with its action. Mr. Rapee is introducing American presentation methods on each program and the public is readily patronizing this theatre in increased numbers and in other ways expressing its approval.

"In Czecho-Slovakia we are opening our own distribution exchange with Jan V. Musil as general manager and M. Z. Chrastil as sales manager. Up to this time Messrs. Musil and Chrastil were co-partners in Famous Films, Prague, where they also handled a number of important Pro-Dis-Co productions. The new P. D. C., Ltd., of Prague has taken over the Famous Films exchanges.

"I arranged for the opening of our own exchange in Geneva for distribution in Switzerland. There we have appointed as manager, Mr. Joe Marius Boimond, who two years ago opened the Fox office in Switzerland with a very successful record while he remained in charge.

"We are also opening our own office in Brussels to handle distribution throughout Belgium in association with Mr. Georges A. Boucksert, who for the last several years has run his own exchanges in Brussels under the name of Etabl. Dumarteau. Our Belgian organization will probably bear the title of Belge Producers Distributing Corporation, S. A., and will take over the Etabl. Dumarteau.

"Sweden is another territory where we are operating our own exchange. While in Stockholm, we acquired control of Film Aktiebolaget Tule, our former distributor there. Mr. Lars Bjorck is taking charge of the management and will preside over Pro-Dis-Co distribution in all Scandinavia, Norway, Sweden and Denmark.

"In Holland we closed an extensive contract covering the distribution of our current product with Loet C. Barnstyn of the Hague.

"Outright sales of the Pro-Dis-Co. releases have been made in practically each of the remaining countries of Europe—it being our preference to sell direct to native exchanges wherever any market can purchase an adequate quantity at prices that justify our recognized standard of production value.

"In retrospect, this trip proved a very busy and constructive one, as it resulted in establishing Producers International Corporation in many of the most important territories in the European market."

Six New Players Added to "Paris at Midnight" Cast

Brandon Hurst, Jocelyn Lee, Mathilde Comont, Carrie Daumery, Jean DeBriac and Fannie Yantis have been added to the cast of "Paris at Midnight," Frances Marion's screen version of the Balzac classic, "Pere Goriot," for Metropolitan Pictures. Jetta Goudal, Lionel Barrymore, Mary Brian, Edmund Burns and Emile Chautard portray the leading roles under the direction of E. Mason Hopper.

CORNERED—A tense moment for Richard Talmadge in F. B. O.'s "The Blue Streak."

"The Cub" Stars Johnny Hines, His Second Comedy for F. N.

JOHNNY HINES has realized his boyhood ambition. In his second feature comedy to be released shortly through First National Pictures Hines is the star of "The Cub," a stage production he saw fifteen years ago in New York.

Johnny Hines then sat in the gallery of a Broadway theatre and saw Douglas Fairbanks in the role of the cub reporter assigned to "cover" a feud in a little town in Kentucky.

"I'll never forget that show as long as I live," commented the screen comedian the other day. "Fairbanks was great in it—I think it gave him his real start as a comedian and helped him get a start in pictures."

About that time Johnny Hines got a part in "Alias Jimmy Valentine" on the legitimate stage and eventually got into motion pictures.

A year ago, just when First National Pictures signed contracts with C. C. Burr, producer of Johnny Hines comedies, for the making of three special features, Hines suggested that "The Cub" would make a good film.

Negotiations were begun for purchase of the film rights to "The Cub," they were approved by First National, and Johnny Hines and the scenario staff got to work immediately on the continuity.

Now, "The Cub" has just been finished. it will be released as a photoplay, however, under the name of "Rainbow Riley."

"Why did we change the title?" asked Johnny Hines. "Well, you see, it was the rainbow I'd chased fifteen years and finally got it. Riley is the name of the cub reporter. And, believe me, I hope 'Rainbow Riley' has the proverbial pot of gold at the end. I've worked hard on it, and I think it is the best picture I've made, worthy of release by First National Pictures."

Production work on "Rainbow Riley" was completed last week at the Jackson studios in the Bronx. Most of the exteriors were made at Delaware Water Gap. The film is now being edited and prepared for release probably the middle of January as one of First National's contributions to the concerted program of producers and distributors to make January "The Laugh Month" of the season.

Sax Signs Ralph Lewis

In the line with his announced policy of advanced preparation and expansion for the coming season Sam Sax, producer of Gotham Productions, and president of Lumas Film Corporation, gave out the information that Ralph Lewis had been placed under contract to be starred in at least two special Gotham productions during the 1926-27 season.

Brown To Direct For "U"

Melville Brown, who has been a member of the Universal scenario staff for almost three years, has signed a contract to direct features with that company. He will begin production for his first picture "Doubling for Daphne" soon.

Paul Powell to Direct "The Prince of Pilsen"

Allan Forrest Signed to Play Title Role With Anita Stewart in Featured Feminine Part

With the selection of Paul Powell as director, A. H. Sebastian's production "The Prince of Pilsen" will soon be started at the Metropolitan Studios.

The announcement is also made of the engagement of George Sidney for the part of Hans Wagner, the leading character role of the picture.

Another selection for "The Prince of Pilsen" is Allan Forrest, whose recent appearance in the principal male role of the latest Sebastian Production, "Fifth Avenue," established him as a leading man of exceptional qualifications. Forrest will play the title role in "The Prince of Pilsen" with Anita Stewart opposite him in the featured feminine role. Photography will be in charge of J. C. Van Trees, one of the industry's leading cameramen.

Bartlett Joins Kane

Randolph Bartlett has joined Robert T. Kane Productions in the capacity of production editor. After the work which Mr. Bartlett did on "Bluebeard's Seven Wives," Mr. Kane immediately took steps to make him a permanent member of his organization.

Mr. Bartlett has titled and edited many of Famous Players-Lasky's biggest pictures. He has made a specialty of this peculiarly distinctive type of work for many years. Mr. Bartlett's headquarters will be at the Cosmopolitan studio in New York where the Kane productions are made for release by First National.

Acord Returns From Location

Art Acord, Universal western star, and the company filming "The Tuneful Tornado," under the direction of Arthur Rosson, have returned from a week's location trip to Lon Pine, California. The remainder of the picture will be filmed at the studio. Olive Hasbrouck is playing the feminine lead opposite the star.

MARION DAVIES

The M.-G.-M. star has the title role in "Beverly of Graustark," and also impersonates the crown prince of that mythical kingdom. Here is your crown prince. Nifty!

To Print Novelizations Of Warner Features

Warner Bros. have effected an exploitation tie-up with the Jacobsen-Hodgkinson Corporation, publishers, of 1440 Broadway, New York, whereby the latter is to publish novelizations of several of the Warner pictures.

The first to appear will be "Other Women's Husbands," from a story by E. T. Lowe, Jr. This picture is now in production, with Erle Kenton directing, and Monte Blue, Marie Prevost, Huntly Gordon, Phyllis Haver and Marjorie Gay in the cast.

The novelization will appear in the "Popular Plays And Screen Library" series, a collection of paper-bound books. The books sell at ten cents each. They have a tremendous circulation, for they are on sale in all five and ten-cent stores in the country and in every railroad station in which there is a newstand, besides thousands of regular book stores.

Sterling to Play Featured Role In Big Paramount Film

Announcement has been made by Hector Turnbull, associate producer for Paramount, that Ford Sterling will play a featured role in "Miss Brewster's Millions," the starring vehicle for Bebe Daniels which will go into production at the West Coast studios within a few days.

"Miss Brewster's Millions," will be the comedian's first picture under his new long term contract, which he signed following his work in the two Paramount pictures, "The American Venus" and "Stage Struck."

Big Universal Booking

Reginald Denny's next three Universal Jewel pictures have been signed up by the Big Metropolitan Theatre, the F. P. L. first run house in Los Angeles, it is reported from the Universal home office. The three pictures are "What Happened to Jones" "Skinner's Dress Suit" and "Rolling Home."

JOE BRANDT, president of Columbia Pictures; Jack Cohn, Treasurer of the company, and Lester Allen, the famous Broadway comedian, consummating the new contract under which Allen will become a Columbian star.

RAISING CAIN in one of the many tense moments from Warner Bros.' "The Golden Cocoon," which features Huntly Gordon and Helene Chadwick.

Thomson to Make Several Big Productions for F. B. O.

STARTING with "The Tough Guy," Fred Thomson's forthcoming Western feature shortly to be released by F. B. O., the Thomson attractions will be made on an even bigger scale than in the past, according to advices from J. I. Schnitzer, vice-president of F. B. O. in charge of production, now at the coast studios of the company.

So swiftly has Thomson risen to the heights as a box office star, and so insistent has been the demand from exhibitors for his well made attractions, that F. B. O. has decided to increase the production budget for all future productions in which the big Western hero is to be starred, along with his famous horse, Silver King. No expense whatever is to be spared in making each succeeding Thomson attraction bigger and better than its predecessor.

Under the supervision of Milton Gardner, production manager for Thomson, a corps of writers is at work on stories for future Thomson productions. Thomson, too, takes a direct and active interest in the preparations of all his stories for the screen, carefully analyzing every angle of the script, and insisting at all times upon the inclusion of showmanship for the benefit of the exhibitor.

Edna Marian Chosen by Wampas

Edna Marian, star in Century Comedies, and one of the leading box-office attractions of the Century Comedy release schedule, has been selected by the Western Associated Motion Picture Advertiser — the WAMPAS—as one of the thirteen young screen players who show the most promise for the coming year.

Vital Managers Meet

The branch managers' convention of Vital Exchanges, Inc', assembled at the Hotel Astor, Broadway and 45th Street, New York City, lasting from December 19 to 21, and called for by David D. Hochreich, president of Vital Exchanges, Inc., has just been brought to a most successful conclusion.

A banquet was given in honor of Leo A. Price, chairman of the Board of Drectors of Vital Exchanges, Inc., on the evening of December 21 at the College Hall of the Hotel Astor.

Garfield with Nat Levine

Herman Garfield, pioneer distributor, whose association with the industry dates back to the days of 1909, is now in California conferring with Nat Levine and Sam Bischoff for the handling of next year's output.

To Star Margaret Livingston In "Hell's Four Hundred"

Because of her work in "Havoc," "Wages for Wives," "The Wheel" and "A Trip to Chinatown," Margaret Livingston has been elevated to stardom by Fox Films in "Hell's Four Hundred," to be directed by John Griffith Wray. This is an adaptation from Vaughn Kester's novel, "The Just and the Unjust."

"Hell's Four Hundred" is the story of a cabaret girl who goes forth hunting "big game" and lands her quarry among New York's blue blood society. Later she discovers that her find is slipping financially.

F. B. O. Completes 9 Gold Bond Pictures; "When Love Grows Cold" Being Edited

NINE of the twelve Gold Bond productions on the F. B. O. 1925-26 program have already been completed.

Shooting on "When Love Grows Cold," the well known Laura Jean Libbey romance in which Natacha Rambova (Mrs. Rudolph Valentino) is starred, has been concluded and the film is now in the cutting room in the final stages of cutting and editing. Daniel Carson Goodman, who personally supervised the production, and Harry O. Hoyt, director of the film, expect the production to be ready for a preview showing in a few days. The production is a gripping drama of modern life. Although the action of the story adheres closely to the Libbey plot, the costumes and mountings have been modernized. Miss Rambova provided herself with a very gorgeous wardrobe during her sojourn abroad, and gowns, hats and shoes from the smartest coutourieres in Paris will be seen in profusion in the film. Clive Brook played opposite Miss Rambova, while Sam Hardy, Kathlene Martin, Kathryn Hill, Johnnie Gough and little Russell Griffin supported the star. The story was adapted by John C. Brownell, home office scenario chief, with continuity by Harry O. Hoyt. "When Love Grows Cold" is the one picture on the 1925-26 program which was produced in the east.

"Flaming Water," a melodrama of the oil fields, produced for F. B. O. by Associated Arts Corporation, is another of the nine Gold Bonds already completed. Harmon Weight, who recently won laurels by directing "Drusilla With a Million" for Associated Arts again served as director.

"Flaming Waters" is based on an original story by L. Lloyd Sheldon. The continuity comes from the pen of Fred Kennedy Myton, of the F. B. O. editorial staff. Prominent in the cast are Mary Carr, Pauline Garon and Malcolm McGregor. A flood of flaming water and oil provides the thrill scene of the production.

Final scenes on "The King of the Turf," a melodrama of the racing world, were shot at the F. B. O. studios. Kenneth Harlan and Patsy Ruth Miller shared the burden of romance, while James Hogan directed. The story is by Joseph Louis Vance and John C. Brownell, and supporting Miss Miller and Mr. Harlan are Mary Carr, Eddie Phillips, David Kirby and George Irving.

"The Midnight Flyer," a railroad melodrama, based on stories by Arthur Guy Empey, and directed by Tom Forman, has already been previewed by the F. B. O. executives in New York, and is ready for distribution. Dorothy Devore and Cullen Landis are co-starred. The story was adapted by J. Grubb Alexander.

"The Last Edition," a tribute to the profession of journalism, is one of Emory Johnson's contributions to the 1925-26 program. "The Last Edition" comes from the pen of Emilie Johnson, the young director-producer's mother, who is responsible for all of her son's picture successes. In the cast are Ralph Lewis, Lila Leslie, Ray Hallor, Rex Lease, Frances Teague and Adamae Vaughn, sister of Alberta.

"The Last Edition" has already played hundreds of first run houses.

"The Keeper of the Bees," the F. B. O. picturization of Gene Stratton-Porter's famous novel, is creating an enviable record for first run bookings in practically every first run house in the country. The story ran as a serial in McCall's Magazine prior to its book publication, and the picture was widely advertised in leading magazines and newspapers. J. Leo Meehan, Mrs. Porter's son-in-law, directed the film from his own continuity. Prominent in the cast are Robert Frazer, Alyce Mills, Clara Bow, Joseph Swickard and little Gene Stratton, the grand-daughter of the famous novelist.

"Parisian Nights," a Gothic production in which Elaine Hammerstin and Lou Tellegen were co-starred, is one of the earlier of the current year's Gold Bonds. The story deals with the romance of an American sculptress in Paris, with the climax occurring in a battle between rival Apache factions. The film is an original by Emil Forst, with adaptation by Doty Hobart. Alfred Santell directed.

"If Marriage Fails —?," another of the earlier Gold Bonds, is based on an original story by C. Gardner Sullivan, well known author, scenarist and producer, and concerns the love life of a beautiful girl fortune teller. The cast is headed by Jacqueline Logan and includes Clive Brook, Belle Bennett, Donald MacDonald, Cissy Fitzgerald, Jean Hersholt and Mathilde Comont. John Ince directed.

"Drusilla With a Million," a picture in a million, is the first Gold Bond on the current season's program. "Drusilla" has already made screen history in its record of first run bookings. Based on a novel by Elizabeth Cooper and adapted by John C. Brownell, home office scenario chief, it has been acclaimed one of the twelve best pictures of the year by press and exhibitors. Prominent in the cast are Priscilla Bonner, Kenneth Harlan and Mary Carr. F. Harmon Weight directed.

The three remaining Gold Bond productions still to be filmed are Laura Jean Libbey's "A Poor Girl's Romance," Edeson Marshall's "The Isle of Retribution" and Emory Johnson's second production on the 1925-26 program tentatively titled "Happiness."

"The Isle of Retribution," a novel by Edeson Marshall, will also be started shortly after the first of the year. The book has already run into many editions. It is an outdoor story with a strong melodramatic flavor.

March Will Be F. B. O. Month

ALMA RUBENS AND HERBERT RAWLINSON, two of many fine artists in Fox's "The Gilded Butterfly," directed by John Griffith Wray.

M-G-M Make Tentative Plans for Production of Over 40 Pictures

FOLLOWING conferences between Marcus Loew, Nicholas M. Schenck and Louis B. Mayer, Metro-Golwyn-Mayer production plans for 1296 have been tentatively laid out and a schedule of over forty pictures made up for the first several months of 1926.

Among the New Year releases will be the Lillian Gish production production of "La Boneme" which is now nearing completion under the direction of King Vidor, whose "The Big Parade" has placed him on the topmost ladder of fame. John Gilbert plays the leading male role opposite Miss Gish in the screen version of the famous opera which was adapted to the screen by Harry Behn. Renee Adoree will be seen in one of the prominent roles.

Marion Davies, in Cosmopolitan's "Beverly of Graustark" will be on the M-G-M 1926 schedule together with "Ibanex Torrent", another Cosmopolitan production with Ricardo Cortez, Greta Garbo and Gertrude Olmsted.

"Bardleys the Magnificent", starring John Gilbert, is another picture to go into early production. This screen version of Rafael Sabatini's famous story will be done entirely in Technicolor. Claire Windsor will lend her beauty and talent to the leading feminine role.

"The Barrier", the famous Rex Beach story, will be another 1926 release. In it Norman Kerry, Henry B. Walthall and Lionel Barrymore will play the principal roles. It is to be directed by George Hill from a scenario by Harvey Gates. Marceline Day, chosen one of the Baby Stars of 1926, has been cast for the feminine lead.

Hobart Henley will direct and offer "The Auction Block", another Rex Beach favorite, as one of his first contributions to the M-G-M 1926 schedule. Charles Ray and Eleanor Boardman head the cast and other important roles will be played by Sally O'Neil, another Baby Star of 1926, Ernest Gillen and David Torrence. Frederick and Fanny Hatton adapted the story.

Lon Chaney in Tod Browning's "The Mocking Bird" will be one of the very first 1926 M-G-M releases. It is an original story by Browning with continuity by Waldemar Young. Others in the cast include Renee Adoree, Owen Moore and Polly Moran. The locale is the famous Limehouse district of London.

"The Exquisite Sinner," based on "Escape" by Alden Brooks, is set for January release by M-G-M. Conrad Nagel, Renee Adoree, Mathew Betz, George K. Arthur, Frank Currier and Ford Sterling are the principal players.

Benjamin Christianson's initial production for M-G-M, "The Light Eternal," is also set for January 1926 release. It stars Norma Shearer with a supporting cast that includes Carmel Myers, Claire McDowell, Charles Emmett Mack and John Miljan.

"Money Talks," a Rupert Hughes story, will be directed by Archie Mayo with Conrad Nagel and Claire Windsor in the leading roles and is also set for January release. Frederic and Fanny Hatton are responsible for the scenario.

Included in the exceedingly valuable screen material owned by Metro-Goldwyn-Mayer and which plans are being made to produce at the Culver City studios during 1925 are:

"Altars of Desire", by Maria Thompson Davies; "The Back Slapper", by Paul Dickey and Mann Page; "Bellamy the Magnificent", by Roy Horniman; "Brown of Harvard," the famous stage play by Rida Johnson Young; "The Charity Ball", based on the David Belasco success; "The Cigarette Maker's Romance", by F. Marion Crawford; "The College Widow", by George Ade; "Coney Island", by Austin Parker; "The Dead Command", by Vicente Blasco Ibanez; "The Four Stragglers," by Frank L. Packard, author of "The Miracle Man"; "Frisco Sal", by Arthur Alfred Cohn; "The Gambling Chaplain", by Gerald Beaumont; "The Garden of Eden", by Max Brand; "The Hairpin Duchess", by Alice Woods; "The Haven", by Dale Collins; "I Can D. It", by Max Marein; "In His Arms", by Lynn Starling; "In Praise of James Carabine", by Donn Byrne; "Jason", by Justice Myles Forman; "Lovey Mary", by Alice Hegan Rice; "A Message to Garcia", based on Elbert Hubbard's story; "Monte Carlo", an original story by Carey Wilson; "The Mysterious Island", by Jules Verne; "The Mystery Lad ', by Robert W. Chambers; "Nocturn" by Frank Swinnerton; "The Ordeal", by Dale Collins; "Paris", by Carey Wilson; Lillian Gish in "The Scarlet Letter", by Nathaniel Hawthorne; "The Span of Life", by Sutton Vane; "Strange Bedfellows", by Barry Connors; "The Temptress", by Ibanez; "Tongo", by John Balderston; "The Virgin Flame", by Ernest Pascal; "Women and Wives", by Harvey Ferguson; and "You Too", by Roger Burlingame.

During 1926 Metro-Goldwyn will release what promises to be the finest production Rex Ingram has ever made, "Mare Nostrum" (Our Sea), by Vincente Blasco Ibanez.

Complete Cast For Menjou's "I'll See You Tonight"

The cast for "I'll See You Tonight," Adolphe Menjou's next picture for Paramount, which Malcolm St. Clair will direct, has been completed with the addition of Josephine Drake and Ida Waterman.

The featured players in support of the star are Greta Nissen and Louise Brooks. Others in the cast are Chester Conklin, Freeman Wood, Roger Davis and Hugh Huntley.

"I'll See You Tonight" was written expressly for Menjou by Monte M. Katterjohn. Pierre Collings prepared the continuity.

Lee Garmes will be chief cameraman. Production will start at the Paramount Long Island studio on December 21.

SHE DON'T LOOK SCARED even though it's Jack Hoxie looking down—and it's "The Demon" he's called in Universal's western of that title.

H. H. Van Loan, Screen Writer, Signs Contract with Universal

A CONTRACT has just been signed by H. H. Van Loan, the noted screen author, and the Universal Pictures Corporation, under which Van Loan is to write original stories for seven big Universal pictures. Two of these will be for Reginald Denny, Universal's meteoric comedy-drama star, and one each for Laura LaPlante, Mary Philbin, Norman Kerry, Hoot Gibson and Jean Herscholt.

The contract, according to information made public at the Universal Home Office, is the most extensive ever made by that company with an author. Under the agreement, Van Loan is to start to work right away on a big Denny special, to be called "So's Your Old Man."

Van Loan is a veteran of the Universal organization, having worked in the publicity department of that organization under Paul Gulick, director of publicity, more than ten years ago. Since he gave up publicity work to enter the original story field, he has written more than fifty successful photoplays.

Van Loan's first contract with the film industry was through a small news and publicity syndicate which he operated prior to 1915. Associated with him were Miss Agnes Kessler, as woman's feature writer, and Arthur Jacobson as office boy. When Van Loan gave up his syndicate in the spring of 1915, Miss Kessler accepted a position in the Universal publicity department. A few weeks later Arthur Jacobson joined Gulick's department, too, as office boy. Van Loan visited Gulick later and was surprised to see his former employes.

"You have all my office force, why not take me, too?" he asked the Universal publicity head. He was engaged on the spot.

Van Loan wrote his first film story several months later. It was "Vive La France," produced by Thomas H. Ince. His next was a five-reel comedy, one of the first of that length. It was produced by Universal as "Where Do You Get That Stuff?" After he had left the Universal organization and had devoted his entire time to film story writing, he sold Universal another story, "The Virgin of Stamboul," one of Priscilla Dean's most successful Universal-Jewels.

"Blue Streak McCoy," a Harry Carey Universal western, and "The Clean-up," a Herbert Rawlinson Universal picture, also were from Van Loan's pen.

Among the other outstanding pictures he has written are "The Great Redeemer," "Fighting Mad," "Nellie the Beautiful Cloak Model," and "The Siren of Sevill."

It is likely that Van Loan will do his Universal writing in the East, although it is possible he will make frequent trips to Universal City to confer with the Universal studio executives.

"So's Your Old Man," the first Reginald Denny picture, will be a farce comedy built around the adventures of a young scion of wealth who is forced to start at the bottom in his father's department store—literally in the oy deparment in the basement. How he wins success, and a wife, and at the same time shows the old man a few tricks, makes a fast-action comedy and an ideal Denny vehicle.

H. H. VAN LOAN
Who has signed to write for Universal Pictures Corp.

New First National Pictures

Two new pictures have entered production on First National's West Coast studio lot. Edwin Carewe began filming "Twentieth Century, Unlimited," using the famous Busch gardens in Pasadena as his opening "shot." Carew's cast is a splendid one, headed by Mary Astor and Lloyd Hughes, with Dolores del Rio, Rita Carewe, John T. Murray, Alec Francis, Edwards Davis, Clarissa Selwyn, Charles Sellon and others. Lambert Hillyer started work on "The Second Chance" with Anna Q. Nilsson in the leading feminine role and Huntley Gordon and Charles Murray with featured male parts.

80-Page Press Book on "The Skyrocket"

ASSOCIATED EXHIBITORS, INC., have issued an elaborate press book on their Peggy Hopkins Joyce special, "The Skyrocket," which will shortly be released as a super-attraction.

"It's big" has been the slogan which has characterized the production of the initial Peggy Hopkins Joyce picture and this aptphrase is equally applicable to the exhibitors' aid prepared to assist them in the staging of a proper campaign on the eagerly awaited attraction. Eighty pages of real exploitation and publicity matter have been placed in a beautiful Tiffany cover printed in gold and the contents bound together with gold cord. A novel segregation of the contents has been employed, which makes simple the task of locating instantly the particular information desired by the exhibitor. It is really ten ordinary press books in one and the unique manner in which it is printed makes its contents much more available than is customary in press books that possess only a portion of the material contained therein.

The campaign book is printed in five "skyrocketty" colors and is a thing of genuine beauty in addition to the extreme utility that is its chief characteristic. After the introduction, synopsis, cast and an outline of its extraordinary box office angles, there is a page of beauty articles in which Peggy Hopkins Joyce reveals the secrets of her loveliness. These are arranged in series so that they may follow each other on subsequent days and will provide newspapers with a personal and exclusive news feature for which they would gladly pay a syndicate. There follows a page of fashion articles by the ultra-stylish Peggy Hopkins Joyce. These will prove of paramount interest to every woman and are illustrated with photographs of Miss Joyce wearing the beautiful gowns that enhance her incomparable figure in "The Skyrocket." These special pages are followed with a dozen pages of the usual publicity material, such as current and advance stories on the production, reviews, shorts, catchlines, etc.

Unusual care has been lavished on "The Skyrocket" advertising material. There are five pages of display ad copy in all sizes from a one column cut to a half-page layout and all have been designed and arranged so that they are interchangeable. This innovation will prove of great assistance to exhibitors having to meet local conditions as to suitability of material and permits them every leeway in the amount of space they desire to use. The campaign book closes with eight pages of the pictorial accessories reproduced in their original colors. There are two 24 sheets, two 3 sheets, two 1 sheets and a 6 sheet, in addition to two styles of heralds and several groups of lobby cards, window cards, etc.

Malcolm MacGregor in Serial

Malcolm MacGregor, Hollywood's busiest "free lance," who made a decided hit with Pauline Frederick in "Smouldering Fires," last season, has signed to appear in his first serial. It is "The Sky Skidder," produced by Nat Levine. It is in ten episodes written around the loves and hates of a police dog. In support of Mr. MacGregor will be Louise Lorraine and Thur Fairfax. William J. Craft is directing.

"The Sky Skidder"

George Morgan, author of many Universal serials, is the author of "The Sky Skidder," a ten-episode serial starring Klondike (temporary name), the prize German police dog. "The Sky Skidder" is now being produced by Nat Levine and Sam Bischoff at the California Studios. The supporting cast includes Malcolm MacGregor, Louise Lorraine and Thur Fairfax, while William J. Craft is the director.

"Dangers of a Great City"

Pauline Starke has been given the featured role in "Dangers of a Great City," in production on the Fox lot in Hollywood under the direction of Chester Bennett. Rockliffe Fellowes, the villain with May McAvoy in "The Road to Glory," will play the leading male role opposite her. Johnnie Walker, Grace Darmond and Mickey Bennett play the important supporting parts. The picture is based on an original story by Howard Hawks. L. G. Rigby wrote the scenario.

First National Month

Branch Managers Breaking Records In First National Month Bookings

WITH reports coming in daily of new bookings in all sections of the country, the Distribution Department of First National Pictures announces that at the present time it is far ahead of estimated returns on First National Month. Up to the first day of January, it is reported that one hundred and thirty-five theatres had booked First National pictures solid for the weeks covered by the campaign.

The results, up to date, are particularly gratifying to the new Sales Cabinet headed by Samuel Spring as chairman, A. W. Smith, Jr., Eastern Sales Manager, Ned Marin, Western Sales Manager and Ned Depinet, Southern Sales Manager. Recently these executives made a tour of their respective territories giving branch manager, salesmen and exhibitors a detailed summary of the product First National is offering for the new season. The Sales Cabinet was assured of the fullest co-operation of the selling force and the ready response of exhibitors as shown in bookings provides complete evidence of the sincere spirit behind their co-operation.

More than $8,000 in prizes will be awarded branch managers and their employees. After all the returns are in through January 30th, the first, second and third branches will share in the distribution of prize money. The manager, assistant manager, salesmen, head booker and head cashier or bookkeeper all will receive substantial remuneration. And going down the line each employee in the first branch will receive a sum equal to three weeks' salary, in the second branch, two weeks' salary and the third branch one week's salary. In view of this liberal impetus to increase effort, the Sales Cabinet has enlisted the heartiest support of every individual connected with the First National organization.

From the exhibitors' standpoint, one of the most interesting features of First National Month is the Exploitation Contest in which First National is offering prizes totaling $2,000 for the best exploitation, advertising and publicity in connection with the Month.

In order to give every exhibitor a chance in his own class, theatres have been placed in three classifications:

1. Theatres of over 1,500 seating capacity.
2. Theatres of from 1,000 to 1,499 seating capacity.
3. Theatres of less than 1,000 seating capacity.

The prizes offered by First National are:

For the best complete campaign in each classification	$250
For the second best campaign in each classification	150
For the third best campaign in each classification	100
For the best newspaper advertisement	50
For the best lobby display	50
For the most original stunt	50
In addition, one prize of $50 will be awarded for the most effective newspaper stunt used by any theatre in any classification	50
Total of prizes	$2,000

All returns must be received by the Contest Editor, First National Pictures, Inc., 383 Madison Avenue, New York City, not later than midnight, February 21st, 1926.

In submitting their exhibits, it is important that exhibitors make them as complete as possible, givng a full description of the campaign conducted and supplying photographic illustration whenever feasible. In the event of two or more contributions being deemed of equal merit, the prize tied for will be awarded to each entrant.

First National is fortunate in securing the editors of trade papers to act as judges in the contest. They are: William A. Johnston, Editor, Motion Picture News; Joseph Dannenberg, Editor, Film Daily; Martin J. Quigley, Editor, Exhibitors Herald; Willard C. Howe, Editor, Exhibitors Trade Review; Norbert E. Lusk of the Morning Telegraph, and William J. Reilly, Editor, Moving Picture World.

"Molasses"

M. C. Levee is preparing to start production on "Molasses" for First National release. According to present plans, shooting on the picture will begin about the middle of February under the direction of Alfred A. Santell. William H. Clifford has written the continuity on "Molasses," which is now in the hands of Mr. Levee and Mr. Santell who are planning the details for an elaborate production. Important roles are Charles Murray, George Sidney and Vera Gordon;

AN IMPORTANT FILM EVENT IN TACOMA—Signing for the first showing of "Hearts and Fists," the first Tacoma-made picture, distributed by Associated Exhibitors. H. T. Moore, general manager of the Moore Amusement Company, is signing contract with Paul R. Ault, representing Associated Exhibitors. Left to right, those shown standing are: J. H. Green, dramatic editor of the Tacoma News Tribune; W. R. Rust, vice-president of H. C. Weaver Productions, Inc.; Peter L. Shamray, production manager for Weaver; George Greenlund, manager of the Rialto Theatre.

Columbia to Make Several Productions In England; Unit To Do Own Financing

WHEN the proposed English film contingent loomed as a reality and the certainty of its effect on American-made pictures was evident, Joe Brandt, president of Columbia Pictures, took the first available boat for England to size up the situation and make the necessary arrangements for the continued distribution of Columbia Pictures abroad.

Mr. Brandt has just returned from Europe and the impressions he gained while abroad, and the production arrangements Columbia Pictures have made abroad, are interesting.

"There is no real animosity toward American-made films as far as the trade and the major part of the general public are concerned," said Mr. Brandt. "But there is enough of the British population whose attitude is reflected in some of the London daily papers who resent, what they term, the Americanization of the British screen.

"The attitude of that wing of the British government which is fostering the idea of 'fathering' the British film industry is that the British screen at least should present a percentage of British-made films, utilizing British capital and British employees.

"An interesting side light of this situation is the oft repeated comment that the more or less exclusive showing of American-made films is having an effect on the social and domestic life of British inhabitants, and because of this a safe percentage of British productions must be presented to offset it and retain British individuality. The real basic idea behind all the agitation is that the motion picture industry is a splendid commercial asset, as well as a most important social factor, and as such Great Britain is entitled to a fair share of the motion picture production and representation on the screens of the world of its scenic splendors, its customs, and its people.

"Although the British government has not as yet placed a statutory regulation on its books to provide for a fair proportion of British-made films for exhibition on the domestic screen there is enough influence behind the legislators who are fostering the movement to make such a regulation an almost certainty, and in my opinion, some law will be passed to satisfy the demand for such a statute.

"In making plans for the production of Columbia Pictures for the season of 1926-1927, and upon the arrival in London of Vice-President Harry Cohn, we entered into an arrangement whereby a separate producing unit would make several Columbia pictures in England using British actors, actresses, technical help, with possibly one or two American stars in the cast to give these productions the necessary international aspect which will make them acceptable throughout the world.

"The British Columbia Picture unit will have its own financing organization, and the profits of these productions will accrue to the benefit of those British capitalists who are fathering this venture.

"Within a very short time the entire personnel of the English-Columbia financing pictures unit will be announced, and when announced its sincerity of purpose will be evidenced by the stability of the people who are responsible for this project.

"At the present France is so keenly occupied with the stabilization of its finances that the film contingent idea is forced into the background, but one newspaper, Le Matin, is acting as spur to a few selected French lawmakers who have a fixed idea that France too must protest against the monopolization of its screens by American pictures. Anticipating the ultimate adoption of such a policy, Columbia Pictures have entered into a tentative arrangement whereby should French legislators eventually adopt this idea a Columbia producing unit will also operate in Paris. I am not at liberty at this time to divulge the names of those who are ready to financially support the French Columbia producing company, but their responsibility is beyond question and they are at present definitely identified with the motion picture industry.

"It was with a great sense of gratification," continued Mr. Brandt, "that I found Columbia pictures being exhibited in about every large city throughout Europe. When I visited Amsterdam I saw several Columbia pictures presented. Also in Berlin, Paris, Milan, Prague, Nice and other cities. Mr. Harry Cohn and myself had the pleasure of seeing our product well received.

"When I canvassed these territories and the various offices handling our product I was elated to find that Columbia pictures so generally distributed were giving such genuine satisfaction to our foreign distributors. In Great Britain particularly Columbia pictures have 'caught on' and have received wholehearted praise wherever shown; in London, Glasgow, Leeds, Sheffield, Liverpool, Blackpool, Stratford, Brighton, Dublin, Newport, Sutton, Oldham, Middlesborough, Aberdeen, Bristol, Plymouth, Queenstown, Birmingham, Sunderland, Newcastle, Worcester, Nottingham, Barnsley and Hull.

"Our plans for 1926-1927 production are well under way and upon the return in January of Mr. Harry Cohn, who is still in Europe, Columbia Pictures will announce the splendid books, plays and stories, by many prominent authors as well as many of the stars selected for next season's output."

"LET 'EM COME, BOYS! LET 'EM COME! We can handle 'em," says Hoot Gibson in the big Universal production, "Arizona Sweepstakes."

I'll Say It's Tough!

Dorothy Cumming, who has been trying to take a vacation for several months, has been thwarted again. Every time she plans to get away for a few weeks' rest, some director calls her for a part. Word comes from the coast that she has just been signed for Corinne Griffith's picture, "Mlle. Modiste," which has been started under the direction of Robert Z. Leonard. Specializing in society roles, this part will give Miss Cumming a splendid opportunity of showing some very exclusive things in gowns.

Rolland Flander Signed

Rolland Flander, who has completed one of the juvenile leads in the Universal Production, "Peg O' New York," under the direction of George Cochrane, has been engaged for the Macfadden picture, "Hearts," which Hugh Dierker put into production last week.

Fox Corporation Ready to Begin on Big Production Program for Next Season

WITH the end of this season's production schedule in sight as the result of the finishing of three more supreme attractions at the West Coast Studios of Fox Films, everything is now in readiness to start actual filming on some of the most important of next seasons' releases before the end of January, Winfield R. Sheehan, the Fox general manager, wires from Hollywood.

Mr. Sheehan has been at the West Coast Studios for the past four months preparing for this momentous occasion. The status of the present season's schedule is due to his work in augmenting every unit of the production staff. Since his arrival in Hollywood the Fox executive has supplemented the Fox stock company of players with the best talent available in the West Coast film colony and he has strengthened the Fox directorial staff immeasurably by the addition of such success makers as Raoul Walsh, Irving Cummings, Howard Hawks and Harry Beaumont.

Hawks and Cummings were put right to work ere the ink on their contracts was dry, and two of the supreme attractions just finished are their "aces" for the Fox organization. Cummings has just finished "The Johnstown Flood," a thrilling epic based on that greatest of American catastrophes which from the "rushes," has caused the Fox West Coast officials to enthuse in an unprecedented manner. Some of the officials go as far as to say that it equals "The Iron Horse," in its sweeping proportions. George O'Brien, Florence Gilbert and Janet Gaynor, new Fox discovery, have the leading roles in the film.

Hawks' first contribution to the Fox release schedule, "The Road of Glory," is based on an original scenario written by himself. Mr. Hawks attempts in this production to show that "the road to glory" in addition to leading to the grave, is the devil's own highway when traversed by the unwitting and gullible. A splendid cast, headed by May McAvoy, was selected for the leading roles in this production. The others are Leslie Fenton, who plays opposite the accomplished Miss McAvoy, Ford Sterling, Rockliffe Fellowes, Mills Davenport, John MacSweeney, and Hank, the dog.

The other production announced as finished in Mr. Sheehan's telegram is "A Trip to Chinatown," the first of the celebrated old Charles Hoyt comedies to be made by the Fox company. This picture is expected to rival "The First Year," another picture only recently completed, which Fox officials predict will be the laugh sensation of the year.

Margaret Livingston and Earle Foxe have the leading roles in "A Trip to Chinatown" with a supporting cast which includes such mirth provokers as J. Farrell MacDonald, Anna May Wong, Gladys McConnell, Harry Woods, Marie Astaire, Charles Farrell, Wilson Benge, George Kawa and Hazel Howell in the other humorous roles. Robert P. Kerr wielded the megaphone over the filming of this feature comedy under the personal supervision of George B. Marshall, the Fox comedy king.

In spite of the fact that these productions are now in the cutting room, there is not an idle stage in the gigantic Fox studios. Mr. Marshall has comedy units scattered all over the place making Imperial, Helen and Warren, O. Henry and Van Bibber two reelers. The Van Bibbers were renewed in production with the finish of "A Trip to Chinatown" and the release of the star, Earle Foxe, from the Supreme Attractions. "The Reporter" is the title of the latest of the comedy sensations.

Production does not stop at comedies, however. On the big stages there are six Supreme Attractions in work and four more about ready to be started.

Of surpassing importance among the pictures now in production is "Siberia," an adaptation of Bartley Campbell's melodramatic stage success of the same name. Victor Schertzinger is directing this production with a cast that includes Alma Rubens, Edmund Lowe, Lou Tellegen, Vadin Uraneff, Paul Banner, Tom Santschi, James Marcus, Daniel Makarenko, Monty Collins, Samuel Blum, Helena D'Algy and Lilyan Tashman. The pretentiousness of this cast should be convincing evidence that the Fox company intends to make this production the outstanding melodramatic triumph of the season. Eve Unsell, who wrote the scenario for this production, is said to have exceeded herself, with the result that throughout it is full of strong dramatic situations which will keep one engrossingly interested from start to finish.

Tom Mix and Buck Jones are both working on new Westerns. Tom's latest is "Tony Runs Wild," which, as the title indicates, is a vehicle in which the great western star can give his intelligent wonder play, Tony, a wide range in which to do his stuff. In this production, Tony is called upon to play the part of a wild horse.

The human support in this picture is of high calibre and includes the beautiful Jacqueline Logan in the leading role opposite Mr. Mix, Lawford Davidson, Duke Lee, Vivian Oakland, Edward Martindale, Marion Harlan, Raymond Wells, Jack Padjan, Richard Carter and Arthur Morrison. Tom Buckingham is directing this production.

Buck Jones' new vehicle, which, incidentally, is his last for the current season, has the admirably fitting title, "The Fighting Buckaroo." N. William Beill is continued as the Western Ace's director with the following support: Sally Long, recently named Wampau star, Lloyd Whitlock, Frank Butler, E. J. Radcliffe, Ben Hendricks, Ray Thompson and Frank Rice.

"The Dixie Merchant," "Hell's Four Hundred" and "Dangers of a Great City" are the remaining Supreme Attractions in work. Frank Borzage is directing "The Dixie Merchant," which is adapted from Barry Banefield's novel, "The Chicken Wagon Family," with Madge Bellamy and Leslie Fenton in the leading juvenile roles and J. Farrell MacDonald in the title role. Margaret Livingston achieves stardom in "Hell's Four Hundred," an adaptation of Vaughan Lester's popular and controversial novel, "The Just and the Unjust," which will be directed by John Griffith Wray. Pauline Starke, Johnny Walker, and Rockliffe Fellows have the leading roles in "Dangers of a Great City," which is expected to be a melodrama of parts.

The productions about to go in work are:

"Sandy," from the popular newspaper serial story by Elenore Meherin which is now running in one hundred of the leading dailies of the country.

"Yellow Fingers," from the best seller by Gene Wright.

"Rustling for Cupid," from a story by Peter B. Kyne, and "Corncob Kelly's Benefit," (temporary title) also from a Kyne story.

"ME FOR SIMPLICITY," says Pauline Starke, as a chorus girl leaning toward rural life. "Can I build on that?" asks Charles Ray, the architecturally ambitious farmhand, in "Bright Lights," for Metro-Goldwyn-Mayer.

"Color Personality" Sought in Fairbanks' "The Black Pirate"

COLOR photography has eveloped something new in the way of psychology for the screen, according to Albert Parker who is directing Douglas Fairbanks in "The Black Pirate," Doug's next United Artists production.

"We have made the discovery," said Parker "that a new type of personality, or at least a new angle of personality, is required for color photography. Players who register well in black and white do not always show up to advantage in color. In fact, in some cases it is not possible to use them at all despite the fact that they are unusually talented—even players with big screen followings.

"Douglas Fairbanks, fortunately, has color personality as well as black-and-white personality. This is not strange, however, when you consider his versatility. But all actors are not so bountifully blest."

One of the greatest problems experienced in casting "The Black Pirate," Parker stated, was the matter of finding film artists with color personalities. This was especially the case in the quest for a leading lady. Out of three hundred young women, including novices as well as experienced screen actresses, only twelve were found who show color personalities, and the degree in which they possessed this quality varied greatly. The one who showed it most was Billie Dove, who was finally chosen. Not only did she possess a color personality but she also had to her credit the experience of previous color work. She had appeared before the camera and had also worked with the cutting and editing of the film, absorbing much that was vital to her acting from this experience.

"As yet," said Parker, "it is impossible to define a color personality. We know only that it is an inherent attribute—a quality of the soul, if you like. A black-and-white personality is more material. By that I mean it is based largely upon the principle of mathematics, depending upon the contour and angles of the face. A person with a good camera face is sure to have a black-and-white personality. Not so with color, however. Lines, angles and contours seem to have nothing whatever to do with it. And at present we do not know what the ingredients are that make a color personality. We are all baffled, yet we know it is there and no doubt in time we will be able to define and catalogue it."

Because of this new problem of personality, camera tests were made of every individual who appears in "The Black Pirate," from the most humble extra to the star.

ALBERT PARKER
Director for Douglas Fairbanks' "The Black Pirate."

A First National Hit

"Clothes Make the Pirate" Scores in First Run Theatres in Key Cities

Backed by strong exploitation campaigns, Sam Rork's hilarious comedy, "Clothes Make the Pirate," presenting Leon Erroll, is scoring phenomenal records in first run houses in key cities and some of the smaller points. No picture of recent months has received a more emphatic endorsement from leading showmen in all parts of the country.

While the success of "Clothes Make the Pirate" is primarily owing to the superior quality of the picture, due credit must be given the strong exploitation campaign with which it is being supported. These campaigns are prepared well in advance by Allan S. Glenn, supervisor of exploitation for First National and his assistants who were assigned to various cities for the first run engagements. Reports from the cities in which the picture has been shown testify to large audiences on the opening day and a steady increase of patronage during the engagement of the attraction.

Among the cities in which "Clothes Make the Pirate" has been received as one of the biggest comedies of recent months are New York, Boston, Cleveland, San Francisco, Kansas City, Troy, Toledo, Cincinnati, Pittsburgh, Des Moines, Brooklyn, Lawrence and Brockton, Mass., and East Liberty, Pa. Elaborate preparations are being made for the opening at the Eastmas Theatre, Rochester, January 10th.

George Sidney Signed for Lead in "Prince of Pilsen" for P. D. C.

GEORGE SIDNEY, veteran actor of the stage, and lately a remarkable success in the Potash and Perlmutter pictures, "Partners Again" and "Potash and Perlmutter in Hollywood," has been signed by A. H. Sebastian for a leading role in "The Prince of Pilsen."

Sidney spent thirty years as a stage comedian, appearing at one time as the stage partner of Harry Von Tilzer; later joining Ward and Vokes, then the leading comedy entertainers of the day; and creating the part of Busy Izzy, which he played in various productions for fourteen years. His first "legitimate" engagement was with Douglas Fairbanks in "The Show Shop."

The romantic lead in "The Prince of Pilsen," the part of The Prince, will be played by Alan Forrest, whose work in the principal male role of the latest Sebastian production. "Fifth Avenue," established him as a leading man of exceptional qualifications. Forrest appeared in the male lead in "Dorothy Vernon of Haddon Hall," opposite Mary Pickford, and has had featured roles in many recent productions of similar importance.

Kane Signs Cain

Robert Kane, producer, has added Robert Cain, actor, to the cast of "The Dancer of Paris" which he is producing at the Cosmopolitan studio in New York for First National release. What complications this will lead to, particularly in regard to telephone calls, are now being estimated by a corps of experts. It is reported that the Cosmopolitan studio will install an additional telephone operator whose sole duty it will be to receive incoming calls for Robert Kane and Robert Cain, assort them properly and deliver each one to its proper receiver. Robert Cain, the actor, is cast in the role in "The Dancer of Paris" which was first awarded to Lowell Sherman. Mr. Sherman has withdrawn from the cast. Dorothy Mackaill will have the title role.

Robert Edeson Cast In "Whispering Smith"

Robert Edeson, well known Cecil De Mille player, has moved his make-up case to the Metropolitan Studios where he is portraying the role of President Bucks in "Whispering Smith," a picturization of the novel of the same name by Frank H. Spearman.

Jane Jennings Signed

Jane Jennings, Cameo Mother of the Screen, has been engaged for one of the roles in "New Klondike," the Thomas Meighan production now being filmed at the Famous Player-Lasky Studios in the East, under the derection of Lewis Milestone.

"Puppets" Selected

Milton Sills Cast for First National Picture, with A. L. Rockett Supervising

A. L. Rockett, recently elevated to the rank of a production manager by First National, has selected "Puppets," a stage play by Frances Lightner, as his first picture to be made under the First National banner.

Milton Sills will be cast in the starring role and production will not be started until the completion of "Men of Steel," a First National "special" in which Sills is being starred. George Archainbaud will direct and John Fish Goodrich is writing the continuity. No other members of the cast have been chosen as yet. "Puppets" was produced last year at the Selwyn Theatre in New York as a stage play.

When "Puppets" is placed in production it will mark the start of a new policy at First National's New York studios inaugurated by Richard A. Rowland, general manager of First National Pictures, whereby Earl Hudson will supervise one unit making four pictures a year and A. L. Rockett will supervise a like unit making the same number of pictures.

Sidney to Retire After "Million Dollar Handicap"

Scott Sidney, director of "Charley's Aunt," "Madam Behave," "Hold Your Breath" and "Seven Days," plans to retire upon the completion of "The Million Dollar Handicap." Previous to the filming of this Metropolitan Picture, Sidney was with the Christie Studio for eight years. His original intention when he left Thomas H. Ince to join Christie was to learn to put comedy into dramatic pictures. After the eight year "lesson" he applied the knowledge he gained to "The Million Dollar Handicap."

"The Amateur Gentlemen"

"The Amateur Gentleman," a popular novel by Jeffrey Marnol, has been purchased by Inspiration Pictures as a vehicle for Richard Barthelmess. It will be a First National release. Mr. Barthelmess has just returned from a vacation in Florida and is preparing to start production on "The Kid from Montana" in which he plays a Western cowboy who falls in love with an Eastern society girl. It will be directed by Sidney Olcott. "The Amateur Gentleman" will be placed in production in the early Spring, also under the direction of Mr. Olcott. The continuity is now being written.

Tremendous Exploitation for Fox's Production of "Sandy"

"SANDY," the new newspaper serial story from the pen of Elenore Meherin, author of "Chickie," has been purchased by Fox Films to supplement its already powerful group of Spring releases, according to an announcement by James R. Grainger, general sales manager of the Fox organization.

Because of the success of "Chickie," there was some very spirited bidding among the various producing organizations for the screen rights to Miss Meherin's latest effort. It is agreed by all who have read "Sandy" that it by far outstrips the popular writer's earlier work in motion picture possibilities.

Upward of one hundred newspapers in the United States are running "Sandy" serially and billing it as the greatest newspaper serial ever written. In addition to all its other attributes, therefore, "Sandy," when it is ready for release by Fox Films, will have an audience of millions waiting to see it. One of the important facts considered in purchasing this story for the screen was that ninety per cent of the people who read it in the newspapers are motion picture fans and will go to see it as a picture at the first opportunity that presents itself.

Not stopping here, however, Mr. Grainger announces that he intends to outdo the already great publicity and advertising campaigns behind the story and place the entire Fox advertising, publicity and exploitation staffs to work on one of the greatest campaigns ever put over in connection with a motion picture.

In an effort to make "Sandy" a sure fire artistic and financial triumph, Mr. Grainger also announces that every detail of its production will have a strong box office appeal. A cast of all star proportions will be chosen, and a director of proven merit will be selected to handle the megaphone over the filming. The scenario will be the work of one of the most capable adapters in the business.

Winfield R. Sheehan, general manager of Fox Films, who has been at the Fox West Coast Studios for the past four months, will personally supervise the production details. He is now considering three directors preparatory to making the final selection and has instituted a careful search for the best type of girl to bring to the screen the vivid personality of "Sandy" McNeil, the beautiful young girl of nineteen who is the heroine of the story.

The story of "Sandy," incidentally, is quite unlike anything ever before adapted to motion pictures. It is infinitely more vital and amazingly more daring. "Sandy" McNeil is the modern girl in revolt against conventions. She is a flapper of the present day, typifying youth aquiver with the love of life, flaunting itself with that abandon which has brought the modern girl more prominently into the public eye than ever before in the history of America's social activities. "Sandy" in serial form grips the reader page by page. In the motion picture version to be produced by Fox Films, advantage will be taken of every opportunity presented by the wide variety of thrilling episodes to bring to the screen the most colorful picture of the 1926 girl, her ideas of life and all the complexities of the modern social order.

Top this off with a plot which sees "Sandy" forced into marriage by her parents, who think that by so doing they will save her from the fate toward which they think she is hurrying, and one can immediately see what an engrossingly interesting picture can be made from Miss Meherin's story.

New De Mille "Discovery"

Julia Faye Steps Easily from Siren Roles to Splendid Comedy

Apparently Al Christie isn't the only movie magnate in Hollywood capable of discovering comediennes, for Cecil B. De Mille comes forward with the announcement that he has found a comedy genius among his players in the person of comely Julia Faye.

Miss Faye has made a specialty of silken siren roles in previous Cecil B. De Mille productions. But Julia, the alluring has been transformed into Julia, the laughable, in "The Volga Boatman." Her antics as a colorful, swaggering Russian peasant girl carry most of the comedy-relief in a picture dealing with the stark realism of the Russian Revolution.

Capitalizing on Julia's newly discovered flair for the funny, De Mille has twisted his story around considerably to give Julia plenty of opportunity to make the public laugh.

Ray Hallor Signed

Ray Hallor, who played opposite Constance Talmadge in "Learning to Love," is announced by Cecil B. De Mille as one of the cast of "Red Dice," Rod La Rocque's starring vehicle.

"Forbidden Waters" Selected For New Priscilla Dean Film

PRISCILLA DEAN was given but a few days' rest over the holidays before she was called back to the studio to begin work on "Forbidden Waters," her second production for Metropolitan Pictures.

Like "The Danger Girl," the initial Dean feature for Metropolitan, "Forbidden Waters" is a comedy melodrama, with the star appearing as a Reno divorcee who cannot keep out of the new love affairs of her ex-husband.

Walter McGrail has been signed for the role of the ex-hubby and Casson Ferguson, De Sacia Mooers and Dan Mason also have important roles.

Alan Hale, former screen villain, who has climbed steadily up the directorial ladder through his megaphone work on "The Wedding Song," and "Braveheart" for Cecil De Mille, has been borrowed from De Mille to direct the second Dean picture.

The story was written especially for the star by Percy Heath, and Charles A. Logue is credited with the screen play. Georges Benoit, who photographed "The Danger Girl," is again presiding at the cameras.

The Theatre of To-Day

Presentations ~ Prologues ~ Music

Edited by Colby Harriman

The Note Book

"EBEN HOLDEN" that beloved fictional character given us by Irving Bacheller, said in his homely philosophy that the progression of our lives might be compared to that of being fitted for a new suit of clothes. We go along wearing a suit until we outgrow it. The suit doesn't fit, becomes tight, we are cramped for room, and then, after we have discarded the old suit and have put on the new garb, we go on with a better feeling because we are properly clothed. The suit fits.

That is the feeling which we are experiencing this week. This department has a new suit. We are changing the style of things to more adequately meet the demands the producers have made upon us. We know that this department has filled a long felt need in the work-a-day scheme of things in the motion picture theatre. We have listened attentively to the suggestions of our many friends. We have carefully read the hundreds of letters we have received, advising us in matters of policy, and we believe that we have struck a balance and a standard form for this department which will prove a benefit to all. We are constantly striving towards a consistent program, concise subject matter, authoritative information, in fact we are determined to lead all others in the matters of rendering a genuine aid to our fellow producers and all those who are interested in the advancement of motion picture theatre programs, especially in the development of prologues and presentations and better music.

We intend to limit ourselves to this column in which to express the resume of the activities pertaining to us, reserving it as the section for personal opinion.

The News Galley

WITHIN this column we will print the interesting news items of persons, productions, and all matters pertaining to this particular department. It is our desire to publish items of genuine interest, and to secure these it will be necessary to have the cooperation of our readers throughout the world. We want to have as many first run news items as we can possibly obtain. We want you to look to this column for such interesting information as you will not find in other periodicals or trade papers.

When you have an item of extraordinary interest the editor of this department will appreciate it if you wire it to him in a day or night letter collect. We want to record new things and if it is concisely told in 25 or 50 words, it is far more interesting to a reader than reams of the commonplace which we can find printed in most any publication. We are particularly interested in what is happening in the other countries, Europe, Australia, China, South America, Canada. All are making tremendous strides in the development of their motion picture programs. They are not exactly copying American methods. One will find genuine showmanship manifested in the theatres of other countries, and a brief chronicle of their activities will prove desirable.

When anything is well done, when a new idea has been developed, a new policy inaugurated, new materials discovered, new products offered on the market, new stage and electrical devices invented, WE WANT TO KNOW IT FIRST, and we pledge our correspondents that we will cooperate with them in achieving such helpful publicity.

The Mail Bag

DURING the past year we have received many communications from producers and managers which have been in the nature of personal expressions on matters concerning presentations and music. We have published such letters whenever we found the opportunity, but owing to our lack of a definite space for such communications we overlooked one of the most impelling features of this department.

This department is not a one-man affair. To succeed it must be cooperative, and the only evidence that we have of cooperation is the constant interchange of thoughts and ideas between this department and its readers. Therefore we are going to devote this column to reprinting such helpful letters, ideas, criticisms and other memoranda which we feel should be passed on to the producing fraternity. This column will be "your editorial department."

We have no set program or style for such communications as we do not wish to restrict one's thoughts, to curb one's argument, to stifle one's expression. "What the other man thinks" is vital and important. We want to encourage such communications. We will do our best to start controversies to be conducted in a good spirit and on a friendly basis. But, when the producer or manager has a bit of constructive criticism or has developed in practice or conceived in theory a new idea, this column should be his mouthpiece. Again, may we add that this column will succeed insofar as our readers cooperate with their communications.

We want to particularly emphasize the fact that we can use only such communications as are exclusively intended for us.

A Prologue to "Flaming Waters"

F. B. O's Fiery Oil Drama

Specially Devised for F. B. O. by Colby Harriman

(A Prologue or Presentation for a Specific Picture to be Published Each Week)

THIS prologue suggestion is offered to exhibitors and managers of large and small theatres, with the conviction that it will prove a satisfactory stage creation, serving as a prelude to a picture filled with action. This prologue is atmospheric and also impressionistic. We have found that prologues to a picture have succeeded and "clicked" with audiences when they have suggested the theme of the picture rather than attempted to duplicate a scene.

The Setting

The accompanying sketch furnishes the general stage and scenic makeup. The various units comprising the set are so simple in their construction that they can be adapted to practically any stage. The entire set may consist of six units or two, this according to stage limitations. In this instance it would be quite unnecessary. The principal units are hanging pieces, and the accompanying sketch identifies the position of these. They may be itemized as follows:

A cut drop painted to represent the under structure of an oil well; an intermediate or silhouette drop hung upstage back of which oil-well cut-outs are silhouetted.

Detailed data follows:

1. Cut Drop

This drop should be painted to represent the girders of an oil well. It should be hung at the curtain line. The drop should be cut and the girders opaqued so that they will stand out in bold relief, contrasting with the highlighted background. If desired, a scrim or bobbinette may be used to fill the opening. The reason for this is that the bobbinette may be used as a screen upon which the first titles of the picture can be projected.

2. Intermediate Drop

This should be painted or dyed a light blue for an effective sky, not opaqued. It should be hung in about three so as to permit flood lights back of it. It should be high and wide enough to mask.

3. Set Pieces

The outline of a shack or house situated on an uneven ground line should be painted on profile or compo-board and cut out, and set in front of the intermediate drop. The house may be painted to lend a touch of realism to the scene, and the accompanying ground rows may be painted accordingly. Back of the intermediate drop some profile or compo-board cutout fashioned to represent oil wells should be placed in a manner permitting them to be silhouetted against the sky.

4. Construction Data

To the producer in the large theatre who has a scenic artist and construction crew available it will not be necessary to suggest the manner in which this prologue may be mounted, but to the producer in the small theatre who does not have the opportunity of professional assistance and must mount the set himself, the following suggestions may be helpful.

The cut drop at the curtain line may be made from any old drop or a frame construction of battens may be put together and either crepe paper or canvas strips used to form the outlines of the superstructure. The ground rows and shack may be cut out of wall board or card board and given a flat tone. Any water color such as alabastine may be used in the painting of this. Intermediate drop may be made up with thin blue cloth, such as cheese cloth or muslin dyed a blue. The set pieces, back of the drop, may also be made of cardboard. It is really an inexpensive set to put together but will prove highly effective.

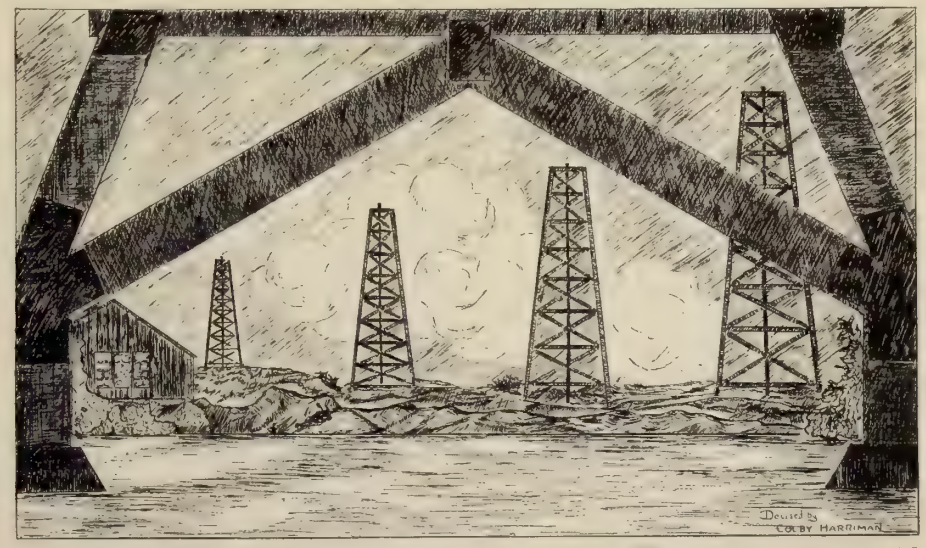
5. Lighting Treatments

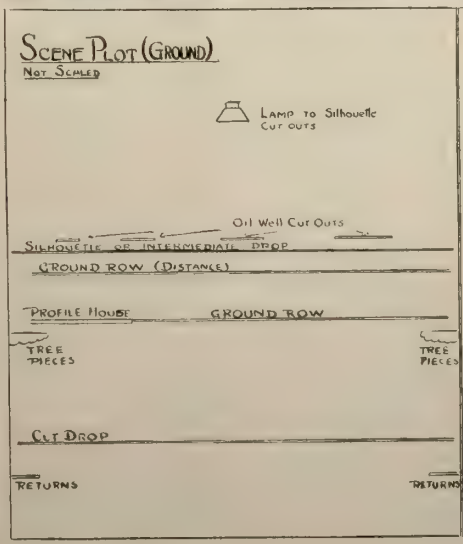
The cut drop at the curtain line should be highlighted a green-blue from the borders and foots. One floor olivette should be placed back of the intermediate drop, the lamp placed at center so as to silhouette the set pieces against the drop. An olivette should be placed right and left in front of the intermediate drop with the lamps turned downstage to highlight the performing area. Spots hung on a batten back of the cut drop may also be used to highlight this area. Blue green and orange amber should predominate. A flame effect should be set offstage and focused on the intermediate drop. This is brought up towards the finale of the act as the olivette back of the intermediate drop is dimmed down to about one-quarter, the lights in the foreground being changed to red. To secure this effect two olivettes with red mediums should be placed right and left in one.

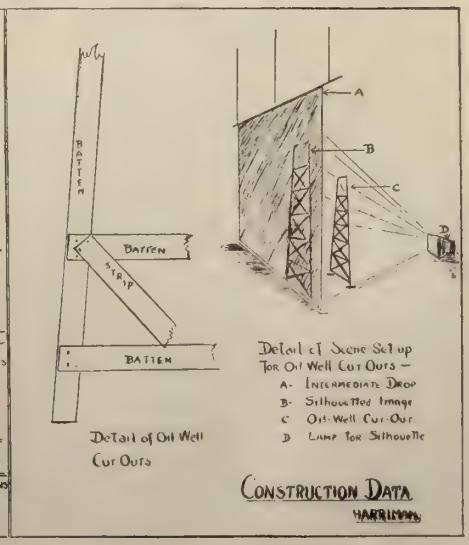
The Routine

The action which may be used in this prologue should typify the "good time" evening of a group composed of people from all walks of life who have come to this new country in search of riches.

(Continued on following page)







Review Policy

REPORTING the various presentations appearing in Broadway houses has proven helpful to a certain degree. Occasionally we have been favored with descriptive matter of a presentation produced in a theatre outside of New York. We have never intended that the review page should entirely feature Broadway presentations, and we have requested at various times through the medium of this department and through personal solicitation, that more descriptive articles be forwarded to us.

It has been found that publishing the program only does not give the benefit to a producer which he derives from a brief description of the production. We have spent the time since the inception of this department towards the development of the review or presentation reporting section, and it has been decided after our analysis that we will record here only the outstanding features of a program specializing in describing productions that are marked for their originality, novelty and artisticness.

Want to Record Progress

We cannot understand why some producers, either through their timidity or lack of interest, refuse to acquaint the professional world with what they are doing in stagecraft. How are we ever to progress if we keep ourselves hidden from the gaze of our co-workers. Progression and development do not come from a corner we may have on local or provincial favor, but reaches its potency when we enlarge the area of our acquaintanceship. A man cannot be a miser with his ideas, especially in this business. When you develop an idea you do so for the good of all. Your suggestions will be used by your fellow producer as you have used his. The only original thing we find is the stamp of one's individuality which marks the various productions. We can always be helpful because the show business is one vocation or profession in which perfection can never be attained; there are new angles constantly presenting themselves. Whatever is worthwhile, and whatever is well done we want to record here.

"Flaming Waters" Prologue

(Continued from Preceding Page)

A mixed ensemble may be discovered in the set with a soloist rendering a ballad. Ensemble may join him for the chorus, one of the girls may be introduced as the "belle of the country," and with a partner, render a little dance which is heartily applauded by others in the group. An old man in a character makeup may be introduced into the dance for a comedy finish. At the peak of hilarity a red glow on the horizon foretells of impending trouble. The glow heightens and flames become apparent. There is confusion, which action is emphasized by a spirited orchestral accompaniment. The commotion becomes terrific as the flame effects cover the entire back drop. The main titles of the picture are flashed in upon the scrim toned with the flame effects as the lights on the set dim out into the opening scenes of the feature.

Broadway Presentations

SOME interesting features mark the presentation programs at the three leading houses on Broadway.

THE CAPITOL THEATRE is offering three units of a balanced variety introducing a singer, a pianist and a dancing ensemble. Carlo Ferretti, baritone, gives an excellent rendition of "Lolita Serenade." He appears dressed in a red Spanish costume, the setting consisting of black plush curtains hung in heavy folds with an opening at center masking a cut-out window of Alhambric design. The backing of semi-transparent material on the window is toned green. The curtains are drawn aside at center with orange colored cords; a painted cut-out border is hung in one suggesting a Moorish design. This unit is followed by a cartoon comedy which is given a very unusual treatment. The title of the comedy is "At the Rainbow's End" and just before the curtain opens on the screen a rainbow is projected on the close-in curtains. This rainbow is cut down to fit the frame and is an artistic relief to the black and white of the film subject. Julia Glass renders "Concerto in D Minor—Rubinstein" and appears in a sumptuous fabric setting. Heavy folded drapes hung across stage with a narrow opening at left center through which the lower part of a white and mahogany staircase with a cluster of flowers at the base is visible. Black plush is used as a backing and a small pendent crystal chandelier highlighted with amber is hung above the staircase. The drapery in the foreground is flooded a blue green. The grand piano is at right center. The Dance Ensemble entitled "Bal Masque" is one of the most attractive dance units we have seen at the Capitol, its most effective scenic feature being an arrangement of streamers and varied sizes of balloons which fill the top portion of the set in one and two, hanging about 8 to 10 ft. above the heads of the dancers. The Pierrot, Columbine and Harlequin theme is introduced in this unit. During the action the balloon and spiral cluster is highlighted various colors and at the finale when the characters leave the stage, Pierrot is left alone, kneeling at center, all lights in the set are dimmed and the cluster of balloons and streamers flooded a green blue contrasting with the dark set at the base of which a spot picks out Pierrot.

THE MARK STRAND THEATRE is introducing a second week's version of Joseph Plunkett's Mark Strand Frolics of 1926. Some of the outstanding features of last week are used in the current production. "The Bellmakers" scene is one of the most effective. The scene is painted to represent a large cave in which huge bells are placed. As the attendant or keeper strikes the bells the tops are pulled away from the base revealing dancers who appear in silver cloth costumes. Lights are placed in the top of the bells and are used to flood the dancers. One of the most popular units is entitled "Daguerreotypes." Two large double frames painted on a wallpaper drop, each frame bearing a life-size painting of one of the dandies of the 80's. The heads are cut-out and from the openings the heads of the members of the Mark Strand Male Quartette are protruded each man in a character makeup consistent with the painting or daguerreotype. They render two old-time numbers and for novelty it is one of the outstanding features of the Fralocs.

THE RIVOLI THEATRE which has inaugurated the new Publix policy with John Murray Anderson as the director of presentations is offering entertainment features of a revue type, which resemble a musical comedy unit rather than a presentation production. The scenic investure of the opening production "The Melting Pot" is very modest and limited, the chief source of attention focused on the costuming and the spirited dance finale of the ensemble punctuated with clever individual artists.

SEATTLE THEATRE OPENS

Warner Bros. opened one of the finest picture houses in the Northwest on Christmas Day when it dedicated Warners' Egyptian Theatre in Seattle. This is a $250,000 building, built in the Egyptian style throughout. The house seats 1,300. It has the largest organ in Seattle and a ten-piece orchestra. L. K. Brin is managing director. Among the unique accommodations are a "crying room," a glassed-off enclosure, a smoking room also glass-enclosed.

FLORIDA REAL ESTATE

Ansel Brown, formerly in charge of the Albany bureau of the New York State Motion Picture Commission, is back from Florida and will open a real estate office in Albany, specializing in Florida holdings. George H. Cobb, chairman of the commission, whose term of office expired on January 1, was in Albany last week spending a day or so at the bureau there but making no comment as to whether he expected to hold over until such time as the reorganization plans decided as to the outcome of the commission.

SLIGHT FIRE DAMAGE

Fire in the basement of the building occupied by the Elite Theatre, 1304 Green Bay avenue, Milwaukee, threatened to do considerable damage to the interior of the house this week. The fire started about 5 p. m. and dense clouds of smoke filled the basement and began to pour into the auditorium. Prompt action on the part of the first department was responsible for the slight loss suffered. The fire did not interrupt the showing of the program that night, as a result the theatre suffered only a small loss caused by smoke and water.

TOUGH ON SANTA CLAUS

Water damage from a fire destroyed considerable property in First National Exchange at Dallas, Texas, December 26, a large number of Christmas presents also being destroyed.

STAGE SETTINGS

Built, painted and installed. Drapery settings and drapery curtains. Special sets and drops for feature pictures.

SCHELL SCENIC STUDIO

COLUMBUS OHIO

Switching the Spotlight to the Exhibitor

Edited by Sumner Smith

Meyers Purchases Schenectady Theatre

UNABLE to persuade his landlord to enlarge the theatre he was renting, John L. Meyers, an exhibitor in Schenectady, naturally did the next best thing and bought the house. He now plans to enlarge it considerably. The theatre is located in the residential section and seats 247, running seven nights a week. Mr. Meyers is taking his son in with him and they plan to add about twenty-five feet to the width of the house and double that on the rear. Mr. Meyers has a unique way of booking his pictures and dating them in, and one that keeps peace in the film family among the exchanges. For instance, his plan calls for Universal pictures on Monday night, Paramount on Tuesday, Metro-Goldwyn on Wednesday, and so forth. Mr. Meyers has found that westerns are well liked and he sprinkles at least one of these in each week. When it comes to the over-boisterous boy, his method is to give him the air until such time as he is willing to announce his intention of remaining quiet and orderly.

Friends of Mr. and Mrs. A. E. Milligan, well known and well liked exhibitors of Schuylerville, extend through these columns their thanks for the New Year's greetings that roached them on January 1.

Bill Shirley of Schenectady is perfectly content these days to sit tight and steer clear of Florida real estate. Bill made his pile when he sold his interest in the Schenectady theatres, and is said to have added considerably to it through his deals in Florida land. He has sold everything, however, in the South, and being an active sort of a man, it would not be strange if he was heard from some of these days as the owner of a large theatre somewhere in New York State.

The other day Mr. Sanschagrin, who is opening a new theatre in Saranac Lake, was talking with Austin Interrante, local manager for Warner Brothers. Mr. Interrante, in discussing his rather unusual name, said that it meant "travel on earth." Not to be outdone, Mr. Sanschagrin stated that his name meant "without grief." So the two men shook hands and declared the combination a good one as they could travel life's highway without trouble.

A. E. Pearson, who formerly ran the picture theatres in Norwood and Winthrop, is now a full fledged resident of Clayton, having moved his family there, and is now operating the theatre there.

Walter Roberts, the sheik-like manager of the Troy Theatre, is sporting a dressing gown, the gift of his employees. Mr. Roberts is planning to buy a new car in the near future and his conversation these days smacks largely of spark plugs, carburetors and upkeep.

The quietest and most retiring exhibitor in all New York State, is probably Frank Briggs of the Clinton Square in Albany. Mr. Briggs is proving himself a good showman, and rarely, if ever, goes further in conversation than a "yes" or a "no."

Carl Phillips of Watertown, who recently bought the Antique Theatre in that city, is planning to take over the house on March 1 and run it himself. The theatre has been one of the Robbins group in the northern town.

The Plaza in Chestertown, which has been run by H. C. Richardson, has been taken over by the American Legion of that village.

M-e-o-u-w!

TONY VEILLER, manager of the Mark Strand in Albany, has been having his troubles these days with cats. Sometime ago, Mrs. Veiller found a black kitten on the street and immediately adopted it. It had to have a companion, so a gray and white was added to the family. The latter wandered away, however, and Tony replaced it with a beautiful Angora which cost him a portion of his week's salary. The little black fellow died on Christmas Day, but has been replaced by one which Uly S. Hill, managing director of the Strand houses in Troy and Albany, brought in from the country.

With two cats again in the household, Tony has just received word that his father intends to send him a bull pup as a present. Now the question is will the cats stay or will the bull pup reign supreme, or will peace be declared and all three become members of the Veiller household.

A black cat crossed the road in front of Morris Silverman, owner of the Happy Hour and Pearl Theatres in Schenectady, as he was leaving Albany, late one afternoon last week. The sequel of this lies in the fact that during the seventeen miles between the two cities, Morris suffered only three blowouts and the distance was covered in a trifle over two hours. Mr. Silverman, supperless, arrived at his theatre at 7:30 o'clock.

The Regent of St. Regis Falls, run by D. C. Aldrich, has closed for the winter.

M. Paul Meyer, who runs the Woodlawn in Schenectady, plans to spend about $10,000 this year on a new house that will occupy the same site. Mr. Meyer figures out that there are about 6,000 residents in the section of the city where he is located, and that with the bigger and more attractive house he will get more business. His present theatre seats 425 and being run this winter for the first time in its history. He intends to reserve a considerable area in the rear of the house for the parking of cars.

It was a regular New Year's carnival at Mike Freedman's house, the Rialto, in Schenectady, on the last day of the year. Mike decided to blow himself with an unusually good bill of entertainment, and the way the people flocked to the theatre was a caution.

Two women, Mrs. Elizabeth Fonda and Gertrude Meyers, are running the Grand Theatre, a 300-seat house in Scotia, and doing very well, thank you. Mrs. Fonda does the buying and her sister Gertrude acts as manager. The house is operating six nights to the week and ran last summer for the first summer in its history.

A new wrinkle was tried out with considerable success at the State Theatre in Schenectady, New Year's week. A midnight show was given, starting at 11:30 o'clock, and with an advance sale of reserve seats at regular prices. The idea of an advance sale is something new to the city and assured late patrons of a seat.

Unless business picks up in Schenectady the chances are that Morris Silverman may not erect a new theatre he has planned and which would replace the Pearl. Mr. Silverman had been planning to invest about $40,000 in the new house.

Thirty employees of the Farash Theatres in Schenectady voted James Roach, manager of the chain, a prince of good fellows the other night when he played host at a dinner which got under way at 11 o'clock and lasted for two or three hours. Incidentally, the Broadway Theatre, which is being renovated by Mr. Roach, will reopen on February 1 as a 15-cent house.

Miss Betty Feuer, who runs the Crescent in Schenectady, presided at a Christmas party given at the theatre for the employees. Of course Miss Feuer has been busy these last few days between her theatre and the many parties in the Electric City.

The Robbins houses in Watertown, observed anniversary week with exceptionally good bills. The anniversary marked the advent of Nate Robbins in the northern city.

According to all reports, George Dwore, a well know exhibitor in Schenectady and secretary of the Albany Zone, is planning to open a law office in the spring but will still retain his interest in the theatres.

In these days of $35,000 or more gross for the week, a little residential house in Schenectady presents a marked contrast. It occurred during one of the cold nights a week ago, and right after Christmas when patrons were few and far between. The young man in the box office ran over to the owner of the house and remarked:

"Get me some nickels."

"How many are there in the till?" inquired the exhibitor.

"One," said the cashier.

"It's enough," came back the answer.

No turkey for Frank Braymaier, manager of the Barcli in Schenectady, when there is a rabbit in sight. Mr. Braymaier had rabbit on Christmas Day, and possibly tucked away the left hind foot, for right afterward came the announcement that he would handle the advertising and exploitation of all six Farash theatres in Schenectady.

McKane & LaRoque have taken over the Columbia Theatre in Moira, which has been operated by Lawrence & White.

If the bowlers among the Troy theatres are as good as they declare themselves to be, there is an opportunity for an interesting little match with the pin topplers from the Schenectady theatres. In other words, Claude Fish, owner of the American in Schenectady, would like to hear from the Troy crowd for a series of three or more games. And speaking of Mr. Fish, he received a pleasant little surprise Christmas morning in the shape of an umbrella and a pen and pencil set from his employees. The umbrella will come in particularly handy as someone made off with his other one a few weeks ago.

Monday night is the big event of the week in the life of Edward Walsh of the Albany Theatre in Schenectady. He announces each of the amateur acts, and when all of the amateurs have finished it's Mr. Walsh who walks out on the stage and holds the prize above the heads of each and then listens to the applause before deciding the winner.

Boston Honors Newhall with Banquet

ALLEN B. NEWHALL, managing director of the Mark-Strand Theatre in Lynn, Mass., was honored at a testimonial banquet in the Copley-Plaza at Boston, to mark the completion of his twenty years of service with the Mark theatres in Lynn. The event was arranged by Boston exchange managers and salesmen and more than 100 persons were present. A diamond ring, valued at $2,500, was presented to Mr. Newhall by Moe Mark, head of the Mark-Strand chain of theatres, on behalf of himself and the Boston exchange executives. It was one of the greatest—if not the greatest—tributes ever paid to an exhibitor in Massachusetts, whose rise in the theatrical world reads like a Horatio Alger story.

Twenty years ago Mr. Newhall went to work for the Mark Brothers as a singer of illustrated songs at the Mark-Comique Theatre, Lynn. Later he was made manager, and when the Mark-Strand was opened ten years ago he was made managing director of that house and the Comique.

Among those who paid tribute to Mr. Newhall in speeches were Moe Mark, Jacob Lourie, head of the Lourie circuit; Thomas Spry, New England manager of First National Pictures; Joseph M. Levenson of the Lynn Strand board of directors and many other exhibitors and exchange men. Mr. Spry was toastmaster.

Al Somerby of the Old Howard and Bowdoin Square Theatres, Boston, and Lew Wallace were in charge of the entertainment. Moe Silver, auditor for the Mark-Strand in Lynn and Worcester, who with Mr. Newhall is known among the Boston film exchanges as "Potash and Perlmutter," was chairman of the arrangements committee, assisted by Sam Moscow and Al Somerby.

Jacob Golden, manager of Proctor's Griswold Theatre in Troy, N. Y., is in a Roxbury, Mass., hospital recovering after a breakdown in health. Mr. Golden was visiting his parents at Somerville when he became so ill it was deemed necessary to remove him to the hospital. While "bed-ridden," Jake, who formerly worked on the same news sheet with ye scribe, is doping out new stunts—of which he has an inexhaustible fund—to swell the box office receipts at the Griswold.

"Once a newsboy, always a newsboy," says Sam Katse. The popular and big-hearted Dorchester exhibitor never has forgotten the days he used to sell papers so he gave the newsboys of his district a big treat by inviting them to a big special Christmas show.

Gold pieces were given to the employes of the Mark-Strand, Comique and Waldorf theatres in Lynn as Christmas gifts.

Frank H. Dowling has been named assistant manager of the Olympia Theatre in Lynn, one of the former Gordon houses acquired by Paramount. He will bring a vast experience in the theatrical world to aid Manager James Moore in keeping everyone of the 3,200 seats filled all the time.

Thugs opened the safe in the Broadway Theatre and clipped its contents of $200.

Abraham Spitz of Providence, R. I., has had ground broken for a theatre at Wollaston, Mass. There will be 1,500 seats, all on the main floor. Mr. Spitz is noted for his promotion of theatre projects in all parts of New England.

Alden Peterson is the manager of the new Keith-Albee St. James Theatre in Boston, which recently was opened. A feature picture and five acts of vaudeville comprise the policy. The St. James, formerly George A. Giles' stock company house, has been transformed into a beautiful playhouse. E. F. Albee seeing to it that the atmosphere is decidedly homelike.

Montreal Man Treats To Sleigh Ride

ABBIE WRIGHT, manager of the Princess Theatre, Montreal, gave his theatre staff a unique treat for the holidays when he gave his employes a sleigh drive up and around the Mont Royal, the local mountain pet, after which they sat down to an old-fashioned dinner at Kraussman's Cafe.

To commemorate the completion of the Lord Selkirk Highway, running from Winnipeg, Manitoba, to the U. S. Border, Manager John T. Fiddes staged a special program at the Playhouse, Winnipeg, consisting of speeches by prominent men, including Mayor Ralph Webb, and the showing of pictures of the new highway. The speeches were broadcast, giving the theatre an excellent boost.

The new Classic Theatre has been opened at Winnipeg, Manitoba, by George Graham, an outstanding independent exhibitor of the West. The new house, a fine suburban cinema, replaces a former theatre of the same name which was partially wrecked last summer during moving operations.

B. M. Garfield, manager of the Rialto Theatre, Montreal, was the recipient of a handsome electric floor lamp from the theatre staff at a Christmas party, the presentation being made by Eugene Maynard, musical director.

Manager Charles A. Meade of the Lyceum Theatre, Winnipeg, Manitoba, had a special presentation during the holiday week of a news reel review, "Life's Greatest Thrill," depicting big events during the past ten years as shown in news weeklies. Mr. Meade presented it as a special attraction and secured considerable publicity.

Program features and special numbers are being regularly broadcast from the stage of the Capitol Theatre, Montreal, every Sunday afternoon for an hour under the direction of Harry Dahn, manager of the theatre.

Oklahoma Theatre News

Delaney & Fraley have purchased the New Show Theatre at Webb City, Okla.

E. M. Wilson has purchased the Princess at Hydro, Okla.

Cile & Fraley have leased the Buckeye at Burbank, Okla., and changed the name to the Majestic.

Dudley Tucker has leased the Strand at Davis, Okla.

Walling & Griffith Brothers have purchased the Empire and Rialto at Tonkawa, Okla.

Penn. Stork Flies

John Eckhardt, house manager of the Howland and Colonial Theatres, Wilkinsburg, Penn., got a real Christmas present in the shape of a baby boy which arrived December 22. This is the first-born in the Eckhardt household.

The Rialto, Erie, recently played "Little Red Riding Hood" and staged a prologue. Baby Marion Stillwell, daughter of Phil Stillwell, projectionist at the Rialto, was the star of the stage presentation. The young lady played Little Red Riding Hood and also did a dance which made a big hit with Erie audiences.

Dedicate Cedar-Lee In Cleveland

THE Cedar-Lee Theatre, located at Cleveland Heights, a Cleveland suburb, was formerly dedicated just before New Year's day. The new house is owned and operated by the Broadway circuit, of which Dr. B. I. Brody is president. It is designed in the Adams style of architecture and has a seating capacity of 1,200.

Plans for remodeling the Sorg Theatre, Middletown, Ohio, so as to seat 1,000 on the main floor and 500 in the balcony, have been announced by Theodore Chifos, manager.

The Palace Theatre, Cleveland, Ohio, one of the Keith-Albee "ace" houses, will give up vaudeville and pictures for the week of February 14, when the Chicago Opera Company will take over the house for an operatic program. John Royal is manager.

John Pekras, who is at the head of all theatres operating in Elyria, Ohio, has taken over the Dreamland at Columbus, Ohio.

The Strand Theatre, St. Paris, Ohio, which has been run by Webster and Gallagher, has been sold to Ethel Cooper.

Manager R. S. Wenger of the Miami and Victory Theatres, Union City, Ind., just across the Ohio line, entertained the children of the city at a theatre party at both houses as a Christmas treat.

Manager Granger of the Kaypee Theatre, Mt. Gilead, Ohio, in connection with several of the leading business men, gave a series of theatre parties to the kiddies during the holidays.

Plans have finally been completed for the new theatre to be erected at corner of Beecher street and Gilbert avenue, Cincinnati, by Eli Frankenstein. The house will seat 900 in the auditorium, according to the present lay-out.

Niagara Falls House Now Opened

THE FALLS, the newest theatre in the Cataract City, was opened New Year's Day on the site of the old Eugenia Theatre, East Falls street and Portage Road. The house seats 1,250 on ground floor, balcony and mezzanine. It is owned and will be operated by Sam Trapasso & Co. Mr. Trapasso and Frank De Fozio will be active in its management.

The new picture theatre which George Biehler has been building in Hamburg, N. Y., for over a year, will have its grand opening on the evening of January 14. Mr. Biehler has operated the Palace in this town for many years.

The Lyceum in Ithaca, after being closed for three weeks, has reopened with pictures, which it is planned to show all winter. The equipment in the booth has been modernized. Stock has been playing the house.

J. B. Whitney, former Buffalo film salesman, who for a year or so has been managing Schine houses in Lockport and Medina, has come to Buffalo as manager of the Olympic in Lafayette Square, also a Schine theatre. He succeeds Ray S. Averill, who is reported about to join the Comerford interests in Pennsylvania.

The Monument Theatre Corporation, which operates the Lafayette Square Theatre, Buffalo, has purchased a site at Court street and Clinton avenue, Rochester, on which it is planned to erect a theatre to seat 3,500. The contract for the real estate has been closed. It involves a sum of $1,150,000. It is understood that A. H. Fennyvessy of Rochester is interested in the project.

The Capitol, newest link in the Schine chain, was opened in Newark, N. Y., at midnight, December 31. It seats 1,300 and cost $150,000. It replaces the old Opera House, which burned last April.

St. Louis Theatre News

Charley Vollmer has taken charge of the Ashland Theatre for the Laventhal Circuit. For several years he was manager of the Midway Theatre, Grand boulevard at Washington. Walter Thimmig has taken over the Midway.

The Palace and Majestic have been added to the Goldman & Laventhal down-town circuit.

Exhibitors in from out-of-town included John Marlowe, Herrin, Ill.; Jim Reilly, Alton, Ill.; J. R. Pratt, Fulton, Mo., and G. M. Luttrell, Jacksonville, Ill.

Chicago Holiday Business a Record

THE New Year's and Christmas holiday business of the theatres of the Chicago territory was the heaviest in the history of the houses. Owing to the enforcement of the old fire laws, many of the Loop houses, as well as the big deluxe neighborhood theatres, had their hands full trying to keep the crowds of theatre patrons in line, so they could get into the theatres as fast as the crowds inside came out. The lobbies of the houses were not permitted to fill up by the fire authorities as in the past on the holiday business, and plans are being rapidly made to secure some changes in the old fire ordinances and bring them up-to-date so as to permit the houses to take proper care of their patrons.

The Powers Amusement Company has been organized by H. E. Brandell, Lawrence C. Traegerm and Wallace E. Shirra. The company will take over the management of the Iris Theatre at 5743 West Chicago avenue, seating 1,500, and will make some improvements. The house is booked by the Midwest-Lubliner & Trinz circuit and John Powers is president of the new organization.

The new Maltz Theatre has been opened by Fitzpatrick & McElroy at Alpena, Mich., and Edward R. Saether has been named as managing director. The new theatre seats 1,200 and has a unique lighting system.

Jack Miller, business manager of the Chicago Exhibitors Association, and his associate, Vincent Lynch of the Lynch circuit, will open the new Lido Theatre at Maywood, Ill., this month. The house seats 2,500.

The proceedings brought by the National Theatres Corporation to enjoin Chief of Police Collins and Fire Commissioner Connery from enforcing the fire ordinance was dismissed by Judge Oscar Hebel on Thursday and the theatre circuit will file an amended bill.

A. B. McCullum is moving to Hoopston, Ill., from Dwight. He is operating the Lorraine and Hoopston theatres and reports business as good.

George MacDonald, formerly of the Vic Theatre, has been appointed manager of the Forest Park of the Ascher circuit.

The opening of the Terminal Theatre of the Ascher circuit on the northwest side which was set for Christmas Day has been postponed until early in January owing to inability to finish the house in time for the scheduled opening. Edward Nikoden will be managing director.

The Grand Theatre at Madison was destroyed by fire recently and George W. Sparks, owner, is having plans drawn for a fine new house that will seat 1,800.

Among exhibitors seen along Film Row were H. T. Loper and Herbert Walters of the Lyric Theatre at Springfield, Ill.; E. L. Merkley of the Ramsdell Theatre at Manistee and O. J. Lambiotte of the Tivoli at Mishawaka.

The Great States Theatre Company has taken over the booking of pictures of the Terminal and Capital theatres of Feder & Halper.

The Grand at Monmouth, Ill., has been fixed up for the winter and the house has been renamed the Fine Arts Theatre. L. M. Ring is the manager.

R. Atkinson has sold to the Gland Brothers circuit the New Oak Theatre at Western and Armitage avenue. They also have the Ashland Theatre.

C. L. Bishop has bought the Family Theatre at Mt. Carroll, Ill., from the Sigfried management.

The boys are extending congratulations to Aaron Jones, of Jones, Linick & Schaefer on his election as president of the Idlewild Country Club.

Albert Berger of the Theatre Equipment Company was married last month to Miss Dorothy Ginsberg.

Kansas City House Books P. D. C.

WILLIAM AND N. J. FLYNN, owners of the Globe Theatre, downtown house of Kansas City, last week obtained a franchise for the showing of all Cecil DeMille productions and others of P. D. C. The deal, which places the Globe in the first rank among Kansas City houses, was closed by the Flynn brothers, O. T. Hill of St. Louis, special representative for the DeMille interests, and C. A. Schultz, Kansas City P. D. C. branch manager.

With the wrestling "rage" still at its height in Kansas City, Fred Spears, manager of the Empress Theatre, Kansas City, still is finding it profitable to stage short wrestling bouts as specialty numbers each Friday night.

A lease of rather unusual merit—a "sandwich lease"—was bought in Kansas City by Schuyler Ashley from E. C. Sooy, the location of comparatively few feet adjoining the Shubert Theatre. The lease will pay $2,500 a year for seventy-nine years.

The following new theatres and changes in management in the Kansas City territory during the last week have been announced: Lucy & Wilkinson are constructing a new theatre at Hoisington, Kas.; S. D. Huyter, formerly of the Highland Theatre, Kansas City, is constructing a new theatre in Kiowa, Kas.; the new Westport Theatre, suburban house of Kansas City, seating 1,000, has been opened by Frank Amos at Forty-third and Mercer streets; the new Rialto Theatre, Kansas City suburban house, was opened by Edward Rhodeman; Earl Hayes, who has been assisting Jack Truitt in the management of the Grand Theatre, Moberly, Mo., has resigned to take over the management of the Marshall Theatre, Manhattan, Kas., owned by the Dickinson Circuit; "Happy" Franks, formerly with the Junior Orpheum Booking Offices in Kansas City, has been made manager of the Tenth Street Theatre, Kansas City, Kas.

Denver Visitors

Exhibitors visiting Denver the past week were B. P. McCormick of the Liberty Theatre, Florence, Col., also operator of the Opera House, Canon City, Col.; M. C. Gerhart, owner and manager of the Empress Theatre, Fort Collins, Col.; Ed Schoelkoph of the Opera House, Idaho Springs, Col., and A. G. Diaz of the Isis Theatre, Boulder, Col.

Wisconsin Theatre News

A. J. Meiniger, formerly connected with the Ascher Brothers in Chicago, has been appointed manager of the new Saxe Brothers Retlaw Theatre at Fond du Lac, Wis. He arrived in the city two weeks before the opening night and personally supervised the preparations for the elaborate program. Mr. Meininger was manager of the Merrill Theatre at Milwaukee for several years. He also managed theatres for Asher Brothers in Chicago and Manitowoc, Wis.

More than 750 Milwaukee newsboys were given the greatest treat of the holiday season when they accepted the invitation of Tom Saxe, head of the Saxe Amusement Enterprises, and S. P. Kennedy, manager of the Merrill Theatre, to witness Jackie Coogan in "Old Clothes."

Parkersburg, W. Va., Theatre Planned

The Smoot Amusement Company, Parkersburg, W. Va., contemplates the erection of a new theatre to cost approximately $150,000 on the present site of the Hippodrome. Contracts will probably be let in February. Completion is expected by October. The house will play both pictures and vaudeville. The main floor will seat about 600, while a mezzanine floor will care for 150 and the balcony 350. This is a third more than the capacity of the present Hippodrome.

Fielding K. O'Kelly, one of the best known exploitation and publicity managers in the country, lately of Morgantown, W. Va., is again back in the Altoona section, having just assumed charge of the position of exploitation director of the Natopoulos enterprises in that town and Johnstown. Mr. O'Kelly has been singularly successful in this line of work and great things are expected of him in his new position.

Charlie Feinler, owner of the Virginia and Colonial Theatres, Wheeling, W. Va., played Santa Claus to several of Pittsburgh's film exchangemen as usual. The employees of Mr. Feinler's theatres presented their boss with a magnificnt watch and chain.

A. E. Booth has leased the Strand on Chestnut street, Ceredo, W. Va., to the Strand Theatre Company, which was recently formed by C. H. Wellman, W. H. Lowe, F. M. Webb and Garfield Maynard. The theatre was leased for a period of three years. Garfield Maynard was made president of the new organization and M. Webb manager.

Cameo "Looks Up" in San Francisco

WHEN C. L. Toepfer and E. J. Roemheld came from the East a few weeks ago to take charge of the Cameo Theatre for Carl Laemmle, they found a house that was proving a liability rather than an asset. Too frequent changes in policy had caused dry rot to set in and the crowds were passing it by. Within a month's time the house has been placed on its feet again and is now making its own way.

Sam Levin has taken over the Palace Theatre on Union street, San Francisco.

Friends of Charles Mehrten, formerly of the Varsity Theate, Berkeley, and for years treasurer of the Moving Picture Exhibitors' Association of California, will be pained to learn of an accident which befell him recently at Marced, Cal., resulting in the breaking of several bones.

Alexander Pantages has arranged to erect a large theatre at Fresno, Cal.

Dr. John Wesley Cline, builder and owner of the Cline Theatre, Santa Rosa, Cal., passed away at his home in that city December 24, following a long illness.

Sam Gordon, who conducts two theatres at Napa, Cal., is erecting a business block near the Hippodrome Theatre.

Detroit's Traveler In Hollywood

H. S. GALLUP, Michigan's sight-seeing exhibitor, who recently returned from the Orient, has gone to Hollywood where he will remain several months looking over the studios. Mr. Gallup is head of the Delft Theatre, Inc., with headquarters in Marquette.

A unique manner of celebrating Christmas with his friends was tested the day before Christmas when Henry Koppin, head of the Koppin Theatres, held open house in his office in the Barlum Building. Vaudeville acts and various novelties supplied entertainment for the drop-ins.

Wayne, a suburb of Detroit, is to have a community theatre, as a result of a company launched by a group of business men headed by C. K. Miller. The theatre, which will be erected at once, will seat 1,200.

Along Exchange Row

With the Men Who Sell the Pictures

Albany

J. H. MacIntyre, manager of the Famous Players exchange in Albany and chairman of the entertainment committee, expects about 200 persons in attendance at the dance to be given by the Associated Film Clubs of Albany at the Hotel Ten Eyck on the night of January 15. Dancing will start at 9 o'clock. There has been a heavy demand for tickets.

The southern tier in New York State will be covered for Warner Brothers from now on by Ted Hayes, who had previously been connected with the First National exchange. Walter Vadney, who has been succeeded by Mr. Hayes, will devote his attention to his theatre in Watervliet.

Joe Miller, who looks after the interests of Renown, was in Albany last week calling on various theatre owners.

Alfred Marchetti has been elected as president of the local First National Club. Miss Carrie Himmelberger has been chosen as secretary, Ella M. Rourke as treasurer and Renee Craven as chairman of the entertainment committee.

All the salesmen in the First National office sported new memorandum books the first of the year, gifts from A. W. Smith.

Employees of the Famous Players exchange tendered a farewell dinner last week to Tom Murray, prior to his departure for New York City, where he will make his home from now on.

J. H. MacIntyre, manager of the Paramount exchange here, spent his Christmas at his home in Boston but returned here on Saturday and left a day or so later for a selling trip through Northern New York.

No one has yet been appointed as manager of the local Bond exchange in place of Jack Krause.

San Francisco

Members of the San Francisco Universal exchange, thirty-two in all, cast business cares to the wind on the afternoon of December 24 and enjoyed a Christmas party. Presents of a comic nature were exchanged and the rest of the afternoon was given over to dancing. Employees joined in presenting Manager Carol A. Nathan with a handsome foot-stool.

Lou Metzger, western division manager of Universal, with headquarters in New York, spent the Christmas holiday at San Francisco, conferring with District Manager L. J. Schlaifer and Local Manager Carol A. Nathan.

Harold Moore, formerly San Francisco city salesman for F. B. O., has been transferred to Portland, Ore., where he has been made branch manager.

Fred Voight has taken over his duties as manager of the local exchange of Associated Exhibitors and is rapidly becoming acquainted with the product of this concern. Jack Marpole has been added to the staff in the capacity of booker.

The lure of San Francisco attracted several members of the Los Angeles film exchange colony during the Christmas season, among these being Jack and Betty Brower of First National, Mell Hulling of Warner Bros. and George Knowles of the Pathe Exchange.

Mike Coyne, for some time connected with United Artists, has been made manager of the San Francisco exchange of this organization.

Earl Cohen of the E. L. C. Co. is doing the proud-papa act these days, a bouncing boy having arrived to make things lively in the Cohen household.

A. J. Moeller of the Moeller Theatre Service, New York, was a recent visitor at San Francisco.

Buffalo

Members of the various committees which planned for the annual Movie Ball staged Monday evening, January 4, in the Hotel Statler, are to be congratulated on the success of the event, which was the largest attended in the history of these dances. The ball, which was staged by the Film Board of Trade, attracted a huge throng of exhibitors and exchange men, not only from Buffalo but from surrounding towns.

John M. Sitterly, Associated Exhibitors' representative, has engaged F. A. Maxwell as city salesman. E. J. Smith, general sales manager, was in town last week for a brief conference with Mr. Sitterly, stopping off in Buffalo on his way home from Toronto where he went to confer with Frank S. Hopkins, representative in Canada.

Robert T. Murphy, one of the best known exchange men in Western New York, has left Universal to assume his duties as manager of Shea's North Park. Bob took over the managerial reins on Sunday, January 3.

Manager Basil Brady of Pathe has engaged George Ross, formerly with Bond and Fox as cashier, at the Pathe office, to succeed Louis Schindler, who has been appointed booker.

Harry T. Dixon, manager of the F. B. O. office, is still trying to figure out who is trying to make a golf bug out of him. He received a whole outfit for Christmas but to date has never swung a niblick.

Colonel Howard F. Brink received a beautiful toilet set for Christmas from the employees of the Educational exchange. It includes everything but the bath tub. Jack Lyons, salesman, is confined to his home with the grippe. Wants to be in style.

Canada

Formal announcement has been made of the appointment of I. H. Allen of Winnipeg, Manitoba, as Western Canada manager for Vital Exchanges of Canada, Ltd., by R. J. Romney, president and general manager of the Canadian company, the head office of which is at St. John, N. B. This completes the organization of Canadian district representatives, Bill Melody having been made manager at Toronto and James A. Kirkpatrick at Montreal. Mr. Allen has opened offices in 302 Film Exchange Building, Winnipeg, to handle Western Vital distribution.

W. A. Sault, one of the veteran film men of Canada, has been appointed branch manager for Canadian Universal at St. John, N. B., succeeding Joe Lieberman who has been in charge of that branch for some time.

Harry Manheim of Toronto, for some years publisher of a Canadian picture trade paper, was arrested recently through the efforts of the Royal Canadian Mounted Police on a charge of printing fictitious whiskey bottle labels, having turned these out in large quantities, it is alleged.

J. P. Bickell of Toronto, vice-president of Famous Players Canadian Corp., has made a business trip through the Canadian West. H. M. Thomas of Winnipeg, Western Division manager for Famous Players, has been paying a visit to the head office of the Canadian Famous at Toronto.

Leo M. Devaney, Toronto, Universal sales manager, has returned from a business trip through Eastern Canada, going as far as Halifax and St. John.

Fred W. Crosbie has been appointed exploitation manager for Canadian Universal in Western Canada and has been doing excellent work with "Phantom of the Opera."

Pittsburgh

G. C. Porter was elected president of the Universal Club, a social organization composed of members of the Universal exchange force at the Charleston, W. Va., branch. Other officers elected were: Boyd Eskew, vice-president; Miss Margaret Porter, secretary; Fred Eddington, teasurer, and Ralph Smith, sergeant. Members of the entertainment committee named were: Russell Hunt, Miss Lee Eperthener, Miss Lavina Burdette and Ralph Smith. Finance committee—Fred Eddington, Earl Goff and Miss Bessie Meadows. N. E. Shiren of the home office was elected a member of the club. Mr. Shiren is a personal representative of Carl Laemmle and is here for an extended stay to make a survey of conditions in West Virginia. J. E. Daly, manager of the local exchange, was presented with a beautiful leather set by his employees, and Mr. Porter, who is a salesman and known over the territory as the "little man with the big cigar," was given two cigars that resembled small baseball bats in size.

Manager J. J. Maloney, of the Pittsburgh Metro-Goldwyn-Mayer branch, has just fitted out his private office in such tasteful manner that it is about the prettiest on the local Film Row. Walls painted battleship grey, draperies on the windows and rugs on the floor. Very classy.

Manager R. S. Wehrle, of the First National exchange, is again hard at work after having spent Christmas Day at the old home in Bluefield, W. Va. "Russ" is right at home in the Mountain States, he having served for five years on the road for F. N. in that territory, plor to his being named manager of the office.

Harry Grelle, of the Supreme Photoplay Company, Pittsburgh's oldest film man in point of service, suffered a broken left arm on Christmas Eve. Harry fell in a public garage, and fractured a small bone near the elbow, as well as badly spraining his wrist.

The employees of the local Pathe exchange played Santa Claus to their boss, "Bert" Moran, by presenting him with a Pathex camera and projector.

The home office of the P. D. C. presented their Pittsburgh branch with a projector for Christmas. Now Manager Jack Cohen is happy. He can screen his product for interested exhibitors.

St. Louis

Jack Weil has moved into his new offices at 3314 Lindell boulevard. The exchange was formerly used by Producers Distributing, which several weeks ago moved into ground floor space in the Plaza Hotel Building.

George William Gambrill, Paramount exploiteer here for three years, has been transferred to Cincinnati. He will serve Cincinnati, Louisville and Indianapolis.

William Goldman has added Jimmy Gately, formerly assistant manager for United Artists, to his staff of theatre managers.

Hall Walsh is Warner Brothers' new city salesman, succeeeding John Morphet. Walsh was with Universal. Morphet goes with Producers Distributing.

A. H. Klein, booker for Warner Brothers, has gone to Memphis, Tenn., to book for Fox there.

R. O. Drummond, assistant comptroller for United Artists, visited the local office during the past week.

Bill Collins is now booking for United Artists. He was with Universal. Miss Thelma Shirley, formerly bookkeeper for Universal, has also joined the United Artists office as cashier.

Straight from the Shoulder Reports

Exhibition Information Direct from the Box-Office to You

Edited by A. Van Buren Powell

Associated Exhibition

CAMILLE OF THE BARBARY COAST. (5,308 ft.). Star, Mae Busch. A fairly entertaining picture, that will come and depart and just fill in the day with no comment either way. Weather fair. Good attendance. Average program picture. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

GOING UP. (5,886 ft.). Star, Douglas MacLean. Very good thrill comedy, but not up to what I had expected from the advertisements. The last reel gives enough stunts to keep them up in the air for that length of time at least. Tone, good. Sunday, yes. Special, no. Appeal, eighty per cent. Small town class and farmers town of 600. Admission 10-20, 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

HIS BUDDY'S WIFE. Star, Glenn Hunter. This is a show that pleased about 90 per cent., especially the ladies. Tone, good. Sunday, yes. Special, no. 90 per cent. appeal. J. M. Blanchard, Lone Rock, Kossuth County, Iowa.

KEEP SMILING. (5,400 ft.). Star, Monte Banks. Plenty of laughs in this and that's what the picture was bought to accomplish here. Good cast and produced well, would advise exhibitors to play this, it will get by in any town. It's clean and funny. Weather fair. Excellent attendance. A good comedy program picture. Tourists and health seekers. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

MANHATTAN MADNESS. (5,560 ft.). Star, Jack Dempsey. What business you are going to do is solely on Dempsey's name and then when you get them in this picture won't entertain. It didn't here, but this is a particular town, Dempsey can't act a lick, didn't do what he does best, fight. If I had it to do over again I wouldn't have played the picture, the squawks were many and in my opinion justified. If you ballyhoo this you can get them in, if you don't care how the audience feels after you've counted up, play it. Estelle Taylor can act, but she never had a chance in this except to run in and out of doors. I wouldn't call this even a program picture. Fair weather, good attendance. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

F. B. O.

GALLOPING VENGEANCE. Star, Bob Custer. Not very good. The story didn't hold interest. Tone, good. Sunday and special, no. Fair appeal. Farmers town of 412. Admission 10-25. J. C. Leveck, Benoit Auditorium, Benoit, Mississippi.

HEADS UP. Star, Lefty Flynn. This is about the worst Flynn that I have ever run of him. I think that F. B. O. is trying to kill him as they don't put him in the stuff he should belong in, which is western type. Tone and appeal, good. Sunday, yes. Special, no. Working class city of 14,000. Admission 10-15. G. M. Bertling, Favorite Theatre (167 seats), Piqua, Ohio.

JIMMIE'S MILLIONS. (5,167). Star, Richard Talmadge. Any of Dick Talmadge's shows please our crowd. Buy all of his pictures you can. Tone, good. Sunday, yes. Special, no. 95 per cent. appeal. J. M. Blanchard, Lone Rock, Kossuth County, Iowa.

LAST EDITION. (6,400 ft.). Star, Ralph Lewis. Step on this one, boys. Emory Johnson's greatest bar none. A real good bond and gold mine for the exhibitor if exploited right. New print. Tone and appeal, good. Sunday and special, yes. R. A Preuss, Arvada Theatre, Arvada, Colorado.

> **"It is my utmost desire to be of some use to my fellow men." That is the spirit that prompts sincere exhibitors to send the dependable booking tips you always find on these pages. Used by a host of exhibitors, they have aided in the booking of good pictures. They are published in a spirit of fair play to producer and exhibitor, without fear or favor. Use these tips and send some from your own experience.**
>
> **"OUR GANG."**

LAST EDITION. (6,400 ft.). Star, Ralph Lewis the grand old man of the screen back with Emory Johnson in a real honest to goodness picture, of the type of "In the Name of the Law" and "Third Alarm" and is just as good as any of these. Tone, good. Sunday and special, yes. Appeal, ninety-five per cent. Small town class town of 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

LAUGHING AT DANGER. (5,442 ft.). Star, Richard Talmadge. Packed with stunts, action, and daring adventures. Also has adequate comedy. A few of my patrons kick because all of Dick's stuff is so unreasonable but the majority like him fine. M. W. Larmour, National Theatre, Graham, Texas.

LET'S GO GALLAGHER. (5,182). Star, Tom Tyler. Best Western on market; plenty of comedy and action. The little boy with his pony and dog will help make you like it. Tone, good. Sunday, yes. Special, no. 100 per cent. appeal. Draw farmers, town of 150. Admission 15-30. Robert W. Hines, Hines Theatre, (250 seats) Loyalton, South Dakota.

NO MAN'S LAW. Star, Bob Custer. Here is a chap that is sure batting one hundred per cent. Bow Custer is making some real westerns at last. This one was pronounced a real bet by all. Tone and appeal, good. Small town class town of 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

PARISIAN NIGHTS. (6,278 ft.). Star, Lou Tellegen. Just a fair program picture with all sorts of scraps and supposedly thrilling adventures that make little impression here. Only a fair program picture. Fair weather, attendance not good. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

TEARING THROUGH. (4,714 ft.). Star, Richard Talmadge. Not as good as his former pictures and very short. Not over four thousand feet of film. Business a little below normal for Saturday. He usually goes big for me. Tone, fair. Sunday and special, no. Appeal, seventy per cent. All classes town of 2,900. Admission 10-25, specials, 15-30. A. E. Andrews, Opera House (486 seats), Emporium, Pennsylvania.

TEXAS BEARCAT. Star, Bob Custer. A good western picture full of action, that will please all western fans. Tone, fair. Sunday and special, no. Appeal, eighty-five per cent. Town and country class town of 700. Admission 10-20. W. F. Denney, Electric Theatre (250 seats), Lowry City, Missouri.

THAT DEVIL QUEMADO. (4,720). Star, Fred Thompson. Up to the Thompson standard, which is a good recommendation. Tone, good. No for Sunday and as special. Appeal 80 per cent. Draw farmers, small town oil field, town about 600. Admission 10-25. H. P. McFadden, Reel Theatre, (200 seats), Natoma, Kansas.

WHITE FANG. (5,600 ft.). Star, Strongheart (dog). The worst dog picture I have played. Strongheart was okay but the picture and cast fell down. Special, no. Not much appeal. Town of 3,000. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

THREE WISE CROOKS. Star, Evelyn Brent. Two days to fair business. This picture is just the old crook hokum. General class city of 35,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

WHITE THUNDER. Star cast. Satisfactory western, but not as peppy as most persons want in action film; as a matter of fact it is not a Western until near the end. Opera House, Shepherdstown, West Virginia.

WYOMING WILDCAT. (6 reels). Star, Tom Tyler. "Let's Go Gallagher" with Toy Tyler was a knockout. "The Wyoming Wildcat" is all the title implies. Action, thrills, and romance. For Western fans great. Tone and appeal, good. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

First National

AS MAN DESIRES. (7,650 ft.). Star, Milton Sills. One of the best liked pictures shown here in months. Gets the business. Paper good. Easy to advertise. Wish could get more like it. Tone, okay. Special, yes. Good appeal. Town of 3,000. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

BRASS BOWL. Star, Edmund Lowe. Very good mystery story. Keeps you guessing who is who most of the time, better than the average mystery fiction. Tone, good. Sunday, yes. Special, no. Appeal, eighty-five per cent. David W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

CLASSIFIED. (6,925 ft.). Star, Corinne Griffith. This is one of the most pleasing pictures Miss Griffith ever made and if she is a drawing card with your audience she certainly will please them in this one. Slightly out of her class but nevertheless a very fine picture that will do business and please your patrons so what could any exhibitor want. Tone, O. K. Sunday, O. K. Special, yes. 100 per cent appeal. Admission 10-30. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

CLASSIFIED. (6,927 ft.). Star, Corinne Griffith. Very good and just what the people like her in; this is a story with a foundation whereas few others of her output have the slightest semblance of a sensible theme. Tone, spicy. Sunday, yes. Special, no. Appeal, 95 per cent. Mixed class town of 1,400. Admission 10-30. Pace & Bouma, Rialto Theatre (300 seats), Pocahontas, Iowa.

CLASSMATES. (6,982 ft.). Star, Richard Barthelmess. The authentic West Point atmosphere and action in this makes it a production that will greatly interest everyone. I pushed this one hard but didn't clean up as the weather and a county basketball tournament was against me. Tone, okay. Sunday and special, yes. Strong appeal. Village and rural class town of 400. Admission 15-30. E. L. Partridge, Pyam Theatre (250 seats), Kinsman, Ohio.

DARK ANGEL. (7,311). A good one and it will stand up for two or three days run. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

DESERT FLOWER. (6,837). Star, Colleen Moore. A very good picture from every viewpoint. Miss Moore well liked here. Ran it on a Monday (Blue Monday) and it went over big. Tone, excellent. Yes for Sunday and as special. 100 per cent. appeal. Draw rural and surrounding towns, town of 30,000. Admission 10-20. Charles Epler, Lyric Theatre (300 seats), Hamburg, Pennsylvania.

FOR SALE. (7,840). Star, Corinne Griffith. Excellent picture. The kind that makes them come back for more. Tone, good. Sunday, yes. Special, no. C. C. Golden, Missouri Theatre, La Belle, Missouri.

FRIVOLOUS SAL. (7 reels). Star, Eugene O'Brien. This is a fine program picture of the western type and just a little different from other Western pictures. It went over in fine shape and everyone well pleased. Didn't have a very big Saturday night crowd, so just made a little above expenses. Prints in good condition. Tone, fine. Sunday, yes. Special, no. Appeal, 90 per cent. General class town of 600. Admission 10-25, 15-35. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

HER TEMPORARY HUSBAND. (6,722 ft.). Star cast. Good comedy, plenty of laughs. Tone and appeal, good. Sunday, yes. Special, no. Farmers and merchants town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

HUSBANDS AND LOVERS. (7,883). Star cast. A bright and clever picture with that human touch for which John W. Stahl has become known. Well done and pleasing. Tone, O. K. Sunday, yes. Special, no. Appeal, high. Draw better class, town about 14,000. Admission 10-35. E. W. Collins, Grand Theatre, (700 seats), Jonesboro, Arkansas.

IDLE TONGUES. (5447 ft.) Star cast. Good story worth seeing. Tone and appeal, good. Sunday, yes. Special, no. Farmers and merchants town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

KNOCKOUT. (7,450 ft.). Star, Milton Sills. It's a story of the woods with the big he-man triumphant over villainy, etc. They liked it, that's enough for me. They pay the freight. Weather fair. Attendance good. A program picture and priced as such here. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

LADY WHO LIED. (7,111 ft.) Star, Lewis J. Stone. The exhibit was found no fault with by my patrons and that's the proof. Weather good, attendance good. A good program picture, nothing more. Tourists and health seekers. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

MAKING OF O'MALLEY. Star, Milton Sills, I don't believe this will suit Sills' fans. It didn't here. The story is very weak and disconnected. It doesn't seem true to life. Don't boost it too much. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

MAKING OF O'MALLEY. Star, Milton Sills. If your patrons like action pictures this should suit them. Special, no. A. Entwisle, Dreamland Theatre, Edmonton, Altoona.

MARRIAGE CHEAT. (7 reels). Good picture just a little above program schedule. Rental too high for this small town. Tone, good. Sunday, yes. Special, no. Fair appeal. Draw farmers and merchants, town about 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

PACE THAT THRILLS. One of the worst that I ever played. Absolutely rotten from the first to the last reel. Lots of walkouts on this show, and the few who did remain only stayed to "bawl" me out when they came out. If you run this one, advertise that it is rotten, and may be they will want to see how rotten it is. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

PLAYING WITH SOULS. (5,830). Star, J. Logan. This is an ordinary program picture that will get by as such and no doubt please your average movie-goer. Special, no. Appeal, 80 per cent. Admission 10-30, L. O. Davis, Virginia Theatre, Hazard, Kentucky.

POTASH AND PERLMUTTER. (7,700). All star cast. This picture should have been run first ahead of "Potash and Perlmutter in Hollywood" but was not, consequently people became confused, thinking they had seen it, and stayed away. Tone, fair. Sunday and special, no. 70 per cent. appeal. Draw all classes, town about 2,900. Admission 10-25—specials 15-30. A. E. Andrews, Opera House, (486 seats), Emporium, Pennsylvania.

Between Ourselves

A get together place where we can talk things over

Every once in a while the boys here in the office look up from the work of getting out the trade paper you like to read, and then, with a shrug, return to their work.

All because the chap who gathers your dependable tips and gets them in shape for type, has gotten a letter from one of Our Gang, let out a yell of sheer delight and pretty near knocked over his desk getting up to show the letter around.

And that's not kidding either! You may get the idea that I'm a "nut"—all right. The real dope is that I'm so enthusiastic about the brotherhood spirit that I can't hold down the soft pedal when I get a fresh proof that you boys are interested enough to send in an extra word or two of friendly talk.

Such an occasion very lately made the office crowd think New Year hootch had got me—but it was a letter from our old dependable, John McGill.

But read it—and you'll see why I hurrahed!

VAN.

SCARLET WEST. (3,391). We did not consider this to be more than an ordinary Western. Did not draw or please any better than a Jones, Mix or Fred Thompson production. P. R. Matson, Crystal Theatre, (436 seats) Flandreau, South Dakota.

SHORE LEAVE. (6,856). Star, Richard Barthelmess. Dick very good in this one. Why don't he make more like it? Everybody raved over it. Tone, very good. Sunday and special, yes. Appeal, 100 per cent. Draw rural and surrounding towns, town of 30,000. Admission 10-20. Charles Epler, Lyric Theatre, (300 seats), Hamburg, Pennsylvania.

SHORE LEAVE. (6,856). Star, Richard Barthelmess. One of the new ones but cannot say that it's any better than the others and certainly not the picture "Classmates" was for box office value. Tone, fair. Sunday and special, no. Ordinary appeal. Draw all classes, town about 2,900. Admission 10-25, specials 15-30. A. E. Andrews, Opera House, (486 seats), Emporium, Pennsylvania.

SINGLE WIVES. (7,308). Stars, Griffith-Sills. Our patrons did not care for this. With Lou Tellegen, Milton Sills, Henry B. Walthall and Kathleen Williams all in the cast it has the appearance of having been photographed in the Od Folks' Home. Yea, verily youth must be served. Tone, O. K. Sunday, yes. Special, never. Appeal, negative. Draw better class, town about 14,000. Admission 10-35. E. W. Collins, Grand Theatre, (700 seats), Jonesboro, Arkansas.

SOUL FIRE. (8,262 ft). Star, Richard Barthelmess. A high class audience will enjoy this picture but the average audience will pan it. A very good picture with wonderful action but will only be appreciated by a very intelligent class of people. All classes town of 3,000. Admission 25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

TALKER. (7,801 ft.). Star, Anna Q. Nilsson. Played this one on a Sunday and did very good business. My patrons seemed to be pleased. Very good entertainment. Tone and appeal, good. Sunday, yes. Hardly suitable for special. Farming and dairy class town of 1,750. Admission 10-30. E. W. Fischer, Rialto Theatre (500 seats), Oakdale, California.

WHAT FOOLS MEN. (7,349 ft.) . Star, Lewis Stone. An excellent program picture. Tone, okay. Sunday, yes. Special, no. Appeal, eighty-five per cent. Mixed class town of 1,400. Admission 10-30. Pace & Bouma, Rialto Theatre (300 seats), Pocahontas, Iowa.

WHY MEN LEAVE HOME. (8 reels). Star cast. A very good program picture. Some funny situations appeal in this picture, but had several say good picture. Tone, fair. Sunday and special, no. Appeal, seventy-five per cent. Town and country class town of 700. Admission, 10-20. W. F. Denney, Electric Theatre (250) seats), Lowry City, Missouri.

Fox

CONQUEROR, THE. (Star, William Farnum). While this picture is of ancient locale concerning the rise of Sam Huston's life from Indians to governor of Texas, it is a very true narrative of history. The events concerning same are well handled and the acting is well done. This picture contains heart interest, action, humor, and some comedy. The battle between settlers and raiders is big with a large body of Indians to the rescue of the settlers. This is a picture that should please where action is demanded. Good comments were heard from my patrons, although I had three days' rain. Tone, good. Special, no. Good appeal. Draw general class, town of about 1,200 to 2,200. Admission 15-25. E. N. Prescott, Prescott Theatre (257-700 seats), Union, Maine.

CURLY TOP. (5,82). Star, Shirley Mason. A picture that will hold your audience from beginning to end, although the end isn't very fitting. It is unbelievable, but the picture is worth running. Tone, fair. Sunday and special, no. 80 per cent. appeal. Draw factory class. Admission 15-25. D. W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

DANTE'S INFERNO. (5,680 ft.) Star cast. This is something different and will get you good crowds as the book has been widely read. However, I don't think it a special. Don't raise your admission on this. Tone, questionable. Sunday, no. Appeal, eighty-five per cent. All classes town of 600. Admission 10-30. A. F. Schriever, Onida Theatre (225 seats), Onida, South Dakota.

DEADWOOD COACH. Star, Tom Mix. For your western fans and plenty of it. Tone, okay. Sunday and special, no. Appeal, eighty per cent. Mixed class town of 1,400. Admission 10-30. Pace & Bouma, Rialto Theatre, (300 seats), Pocahontas, Iowa.

DICK TURPIN. (5,224 ft.). Star, Tom Mix. A story dealing with the olden times in England. A good picture but of course Tom Mix pulls it through, but he is better in his good westerns. Sunday and special, no. Eighty per cent. audience appeal. Town and country class. Admission 15-25. O. G. Odell, Odelphia Theatre (400 seats), Hughesville, Pennsylvania.

DICK TURPIN. (5,224 ft.). Star, Tom Mix. It might be a good picture but my audience seemed to smell it and thought it was a piece of chesee so they didn't come and I don't blame them. Tone, okay. Sunday, yes. Special, I shoul say not. Rotten appeal. Mixed class town of 2,800. Admission 10-20. Charles Martin, Family Theatre (300 seats), Mt. Morris, New York.

EVERLASTING WHISPER. Star, Tom Mix. A very poor Tom Mix picture. Another one like this and he's done for. Give Mix something with lots of action. Jake Jones, Cozy Theatre, Shawnee, Oklahoma.

FIGHTING HEART. Star, George O'Brien. Three days to fair business. Some favorable and some unfavorable comments. Draw general class, town 35,000. Admission 25-35. C. D. Buss, Strand Theatre, (700 seats), Easton, Pennsylvania.

GOLD HEELS. (6,020 feet). Star, Robert Agnew. An ordinary program picture; melodrama pure and simple; acting good, though there is not one punch in the race. Tone, okay. Sunday, yes. Special, no. Appeal, seventy-five percent. Mixed class town of 1.400. Admission, 10-30. Pace & Bouma, Rialto Theatre (300 seats), Pocahontas, Iowa.

GRAIL. Star, Dustin Farnum. To those exhibitors who are hard pressed for a Sunday show you can feel safe in booking this one. The moral tone is very strong throughout the story. Strong tone. Sunday, yes. Good appeal. Working class city of 200,000. Admission, 10-15-20. W. C. Budge, Comedy Theatre (275 seats), Jamaica, New York.

LUCKY HORSESHOE. (5,000 ft.). Star, Tom Mix. Not the type of story for Mix. Will disappoint many fans. Keep Tom in westerns where he belongs. Tone, okay. Sunday, yes. Special, no. Fair appeal. All classes town of 3,000. Admission 25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

TIMBER WOLF. (4,800 ft.). Star, Buck Jones. Played this on a Saturday and the verdict was "much enjoyed" one of my patrons said, and a rather severe critic, "Well, there was something doing every minute and it kept you interested," so we'll accept that version and say it was a good melodrama. Weather good, attendance, good. A program picture of thrills, fights, and comedy, that's enough. Tourists and health seekers. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

Metro-Goldwyn

ALONG CAME RUTH. (5,000 ft.). Star, Viola Dana. Very ordinary. Viola, you are slipping, patrons remarked. They did not like you in this one. The character man stole the picture away from the star. A. E. Andrews, Opera House, Emporium, Pennsylvania.

GO WEST. (6,256 ft.). Star, Buster Keaton. The press book says it's Keaton's best, but it isn't. No doubt this picture will make money for the exhibitor if bought right. Sunday, yes. Special, no Appeals to kids and men. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

LITTLE ROBINSON CRUSOE. (6,216 ft.). Star, Jackie Coogan. Little Jackie Coogan in "Little Robinson Crusoe," well, you can guess the rest, it's some picture. The little comedian is cast on a cannibal infested island and becomes their war god and is instrumental in saving a white settlement from the man eaters. Although a serio-comic tale to give the kid a chance to show his cuteness it is quite a pretentious production and has many spectacular scenes that will bring excitement in your house. This is one of Jackie's best pictures and old and young like it and so will you. Draw from tourist town of 3,000. Admission 10-30. George W. Walther, Dixie Theatre (500 seats), Kerrville, Texas.

MIDSHIPMAN. (7,498 ft.). Star, Ramon Novarro. Four days to big business. Advertise this one strong. It wants it. General class city of 35,000. Admission 25-35. C. D. Buss, Strand Theatre, Easton, Pennsylvania.

TOWER OF LIES. (6,809 ft.) Star, Lon Chaney. A film classic with Chaney doing wonderful work, he doesn't act, he lives the part and Miss Shearer is right with him as regards artistry. That's the picture, the audience end of it. But the well known box office is liable to take an awful flop. It's not an "Unholy Three" by any guess, the former has color and variety, this simply treats of a girl who went to the city and her return to find her father demented, rather a single track theme. It's wonderfully directed and acted and I admired it, just the same. It did not hold up after the matinee and my best advertisement. Weather fair, matinee fine. Night poor. A picture that's hard to classify, hence my comparison above with the "Unholy Three." Played it at regular prices and it wasn't worth a nickel more, according to my patrons. Tourists and health seekers. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

UNHOLY THREE. (7,000 ft.). Star, Lon Chaney. Only a fair picture. Much disappointed in it. May go over big in a large city but not a small town picture. Jake Jones, Cozy Theatre, Shawnee, Oklahoma.

WAY OF A GIRL. (6 reels). Star cast. Just fair, won't break any house record. Opera House, Shepherdstown, West Virginia.

Hands Across the Continent

"Dear Van: In the daily rush, we are apt to neglect old friends.

"Not because we have forgotten them, but because our own problems temporarily set our daily actions, so that we concentrate on them until disposed of.

"Your Xmas greeting jerked me back to last April 18. That was the opening date of my new theatre, and in the midst of creating order out of chaos and the last-minute rush, I found time to open some of my mail and telegrams of congratulations.

"One of the first opened was from you, and I remember thinking that this great country of ours is not such a big place after all, when New York could say good luck to Port Orchard several thousand miles away, just at the very time we were getting ready to sell the first ticket in the new building.

"In a small town, exhibitors are as a rule, alone in their business. There may be several grocers, garages, drug-stores, etc. But only one exhibitor.

"When this exhibitor receives greetings from his trade journal he feels that he is not alone. That through his journal he is in touch with his brother exhibitors throughout the country. That his problems are being shared, studied out, overcome by helpful suggestions; he feels that he is a cog in a great machine which covers the earth, operated by men who take their work seriously; work which largely consists of building up a public desire for the best in entertainment.

"This makes one feel he is one of the "Gang," and as such he should realize his obligations to his brother exhibitors and never let an opportunity pass to give or receive a helpful suggestion.

"So here's starting the New Year with the resolution to do my small bit towards the whole.

"With my best personal regards, Van, and wishing you everything good starting right away and continuing for all time, sincerely yours—John McGill."

Paramount

COAST OF FOLLY. (7,000 ft.). Star, Gloria Swanson. Very good picture, if you buy it right; they soaked me on all the Swanson's so I didn't make any money on this one. Tone and appeal, fair. Sunday, yes. Special, no. Farming and dairy class town of 1,750. Admission 10-30. E. W. Fischer, Rialto Theatre (500 seats), Oakdale, California.

EAST OF SUEZ. (6,821 ft.). Star, Pola Negri. A lot better than some of her others (although that isn't much of a compliment). Still I don't believe Pola will ever be the star they claim she is. She doesn't draw here at all. Tone, okay. Sunday, yes. Special, no. Fair appeal All classes town of 3,000. Admission 25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

GOLDEN BED. (8,584 feet). Star cast. This is an elaborate picture. Some objectionable parts in it, though. Pleased ninety per cent. of those who saw it. Tone and special, yes. All classes town of 1,000. Admission 10-30. G. H. Perry, Peoples' Theatre (250 seats), Cloverdale, California.

GOLDEN PRINCESS. (8,564 feet). Star, Betty Bronson. This is a good western picture that will please all classes. I believe Paramount has made no mistake in starring Betty Bronson. She is very good. If they

had given this a decent title it would have gone over well, but I had to explain to everyone that it was not a fairy story or a foreign picture. Tone and appeal, good. Special, no. Town and rural class. Admission 10-25. E. F. Keith, Strand Theatre (300 seats), Granbury, Texas.

GOLDEN PRINCESS. (8,564 feet). Star, Betty Bronson. A Bert Harte story well produced and well liked by a fair crowd. The star does not fit this part as well as she would a more polished part. She just doesn't look like a rough mountain girl. Tone, okay. Sunday and special, no. Universal class town of 3,200. Admission 10-20-30. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

LIGHT OF WESTERN SKIES. Star cast. A very fine western drama. The story is excellent. The play is well acted and the fine cast do justice to the story. It was well enjoyed by the audience. W. C. Budge, Comedy Theatre (275 seats), Jamaica, New York.

LUCKY DEVIL. (5,935 ft.). Star, Richard Dix. All the good things you can say about a mighty fine picture can be said about this. Played this Thanksgiving and did well, had a great comedy program with it. Weather, fine. Attendance, splendid. While this is not big enough to merit special classification, it will please a lot more than some of these alleged superplays. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

PATHS TO PARADISE. (6,741 feet). Star, Ray Griffith. Truly a splendid picture. Buy, boost and profit by it. Fair weather; fine attendance. Draw health seekers and tourists. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

NOT SO LONG AGO. (6,943 feet). Star, Bronson. Just fair. Draw general class. Admisison 10-25 and 15-35. H. V. Smoots, Vine Theatre (600 seats), Mt. Vernon, Ohio.

MAN WHO FOUND HIMSELF. Star, Thomas Meighan. Again Thomas Meighan falls flat. I have not made my expenses on any of his pictures in the last two years. He is positively a dead issue with me and I have featured this faded luminary for the last time. As a box office magnet he is everything an actor should not be. His pictures neither draw nor please those who happen to drop in. Special, no. Appeal, fifty per cent. Admission 10-30. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

PETER PAN. (9,593 feet). Star, Betty Bronson. Book this picture on date when the school superintendent will bring the children over to a matinee. Make him a special rate. Will help your evening show. Tone, good. Sunday, yes. Special, no. Audience appeal, one hundred per cent. for women and children, for men forty. Rural class town of 700. Admission 10-25. W. C. Whiting, Opera House (250 seats), Whiting, Iowa.

SINNERS IN HEAVEN. (6,621). One of those pictures which may go over and may not. Depends on the atmosphere. Tone, good enough. No as special and for Sunday. Appeal 60 per cent. Draw farmers and small town oil field, town about 600. Admission 10-25. H. P. McFadden, Reel Theatre (200 seats), Natoma, Kansas.

STAGE STRUCK. (6,691 ft.). Star, Gloria Swanson. It's about time they are putting Miss Swanson in a good attraction. This is without a doubt her best in the 1925-1926 group. Title hurt business here. Natural color scenes beautiful. Print good. Tone, good. Sunday, yes. Fair appeal. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

STAGE STRUCK. (6,691 ft.). Star, Gloria Swanson. This star fails to draw any more. Second night people stayed away. No box office value. Elaborate costumes and some colored scenes very beautiful but people do not care for Swanson any more. Tone, good. Sunday and special, yes. Fair appeal. Farmers and merchants town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

TEN COMMANDMENTS. (11 reels). Star cast. A picture that will draw all classes of patrons possibly make a few new ones for you. Special, decidedly. A. Entwisle, Dreamland Theatre (500 seats), Edmonton, Altoona, Canada.

TEN COMMANDMENTS. (11 reels). Yes, it is big! A marvelous production, which for me in my town had the following traits:

MARCELINE DAY

The "Necia" in Metro-Goldwyn-Mayer's "The Barrier" is a charming young girl, and will be seen in important roles often hereafter. Norman Kerry has the leading role in this George Hill production. She is one of the "Baby Stars" of 1926.

First, my admission was 25 and 50 cents and as money is not hanging on street corners and lamp posts kept attendance somewhat in small percentage from what I had estimated, partly due to the fact that it was shown not far distant as first run in this territory, and many went to see it, believing it would not be seen in my town, so I did not get them for a second time. Second, weather conditions were awful for the entire run. Third, it drew people who were almost strangers in my house. Most of my regular patrons stayed away. Misled by my advertising, but believe if I had only used regular advertising, I would have done as well under the circumstances. Tone and appeal good. Special, yes. Draw general class, town of about 1,200 to 2,200. E. N. Prescott, Prescott Theatre (257-700 seats), Union, Maine.

THAT ROYLE GIRL. Star, Carol Demster. Good underworld picture but not the thing for small town showing. I ran it before it had been shown in the large towns around here and was forced to charge. Draw small town and farmers, town 600. Admission 10-20, 10-30, 25-50. H. D. Batchelder, Galt Theatre (175 seats) Galt, California.

TROUBLE WITH WIVES. (6,498 ft.). Star, Florence Vidor. Domestic comedy drama with a simple theme and very little of that. Some liked it and others said it was downright silly. Personally, we haven't anything to say as we are biding our time until this edition of Paramount is run out. Tone, okay. Sunday, yes. Special, no. Appeal, sixty per cent. Mixed class town of 1,400. Admission 10-30. Pace & Bouma, Rialto Theatre (300 seats), Pocahontas, Iowa.

WILD HORSE MESA. Star, Jack Holt. Poorest Zane Grey Paramount have produced. Nothing to this one and what a price! More to one reel of "Black Cyclone" than all eight of this one. Tone, fair. Sunday and special, no. Appeal, just fair. Family and student class town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

WILD, WILD SUSAN. (8,774 feet.) Star, Bebe Daniels. Good program picture. Plenty of thrills, full of pep. Tone and appeal, good. Sunday, yes. Special, no. Farmers and merchants town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

WILD, WILD SUSAN. Star, Bebe Daniels. Bebe seems to be hitting her stride again. This is the best from her for some time. The is great in these comedy roles. Tone and appeal, good. Sunday, yes. Special, no. General class town of 5,000. Admission 15-35. C. A. Anderson, Liberty Theatre, Kalispell, Montana.

Pathe

BLACK CYCLONE. (5,038 ft.). Star, Rex, the horse. Sweet Mama, but this is a pip. Drags them all in, old and young, big and little, and then let's them go out feeling like they had seen one hour and thirty minutes of one hundred percent entertainment. Tone, good. Sunday and special, yes. Lots of appeal. Small town class of 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

FRESHMAN. (6,683 ft.). Star, Harold Lloyd. Oh, boy, what a scream; I can't see when Lloyd can make them any funnier; run it by all means, but run it now. Tone, good. Sunday and special, yes. Appeal, one hundred percent. David W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

Producers' Dist. Corp.

CHARLEY'S AUNT. (7,245). This picture lived up to all the good reports I read. Very satisfactory in every way. C. E. Holt, Legion Theatre, Elmwood, Wisconsin.

CHARLEY'S AUNT. (7,245). Very good. About same box office receipts as Harold Lloyd in his features. N. J. Halpin, De Milo Theatre, Covington, Kentucky.

CHARLEY'S AUNT. (7,245). Star, Sydney Chaplin. This is the stuff, boys, to offset the rotten sex pictures that kill our business and make it impossible to write out big guarantees on super-specials. If you haven't run this yet, get it and boost it to the top notch. Prints still good. Tone, good. Yes for Sunday and special. Good appeal. Draw all classes, town less than 1,000. Admission 10-30. G. H. Perry, People's Theatre (250 seats), Cloverdale, California.

FRIENDLY ENEMIES. Stars, Weber and Fields. Good show that did no business. Stars too old, I guess. "It's got to be jazz" nowadays. I guess is right. Tone, okay. Sunday and special, yes. Good appeal. Family and student class town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

HELL'S HIGHROAD. (6,064 ft.). Star, Leatrice Joy. A theme that sure has been done over and over again. Not a bad offering, it has some of the DeMille lavish touches and the picture tried hard, but just missed. However, I am not condemning the film, its value as a program picture, but when eloquent salesmen talk special, watch out. Weather, good. Attendance, good. A good program photoplay, well acted, but handicapped by the familiarity of the story, but in spots it has class. Tourists and health seekers. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

HOUSE OF YOUTH. (6,050 ft.). Star, Jacqueline Logan. A very good picture dealing with the pleasure made youth of today and its results. My people thought it was fine. Tone, good. Sunday and special, no. Appeal, ninety percent. Town and country class town of 1,800. Admission 15-25. O. G. Odell, Odelphi Theatre (400 seats), Hughesville, Pennsylvania.

SEVEN DAYS. Star, Lillian Rich. Not in same league with "Charley's Aunt," but nevertheless a pretty good laughing picture. You can do business on this, you have plenty of talking points, but don't get loose with your language, as a program picture you will get by and please the folks at advanced prices; that's another story. Weather fair, attendance good. Tourists and health seekers. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

Universal

HOME MAKER. Star, Alice Joyce. Here is another of Uncle Carl's White List pictures, that are go-getters. It will appeal nearly one hundred percent to any audience, and O Boy! it sure makes you feel good when they hunt you up and tell you how good it is. Tone, good. Sunday and special, yes. Appeal, one hundred percent. Small class town of 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

HUNCHBACK OF NOTRE DAME. (11,000 ft.) Star, Lon Chaney. This picture is a little old but it certainly is a knockout for entertainment and the box office. If you haven't run this don't pass it up. It will make you money. Tone, good. Sunday, yes. Appeal, ninety-five percent. All classes town of 600. Admission 10-30. A. F. Schriever, Onida Theatre (225 seats), Onida, South Dakota.

LET 'ER BUCK. Star, Hoot Gibson. Marion Nixon, G. Raymond Nye, Charles K. French in a story that would be just as good under the Educational trade mark with Harry Langdon taking Hoot Gibson's place. Title writer is a characteristic Universal product. Tone, fair. Sunday and special, no. Appeal, seventy-five percent. All classes town of 3,500. Admission 15-30. Henry W. Nauman, Moose Theatre (700 seats), Elizabethtown, Pennsylvania.

Every report you send on a picture you have played, is a real help to many exhibitors.

No matter how big or how small your theatre may be, remember it is one of the contact points between the production and the public—and your audience, a thousand or only ninety people, whichever it may have been, reacted for or against the entertainment value of the picture.

Tell your fellow exhibitors about it. These dependable tips are the best help any exhibitor can give—or get.

USE THE BLANK NOW!

MAN IN BLUE. (5,629 ft.). Star, Herbert Rawlinson. A good program picture. Special, no. A. Entwisle, Dreamland Theatre, Edmonton, Alberta.

OH, DOCTOR. (6,507 ft.). Star, Reginald Denny. This picture has been tooted very highly by its producers but if this is a comedy knockout I sure don't want any more of them. Didn't please here. Tone, good. Sunday, yes. Appeal, seventy-five percent. All classes town of 600. Admission 10-30. A. F. Schriever, Onida Theatre (225 seats), Onida, South Dakota.

PHANTOM OF THE OPERA. (8,404 ft.). Star, Lon Chaney. While I just about broke even on this, as the picture did not draw for me, still it is a one hundred percent picture, and I am glad that I ran it. Tone and appeal, good. Sunday and special, yes. Small town class town of 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

SPOOK RANCH. Star, Hoot Gibson. Hardly up to Hoot's standard. However, it will please where he is a favorite. It has good action and comedy but it drags terribly in spots. Tone and appeal, good. Sunday, yes. Special, no. Fair appeal. All classes town of 3,000. Admission 25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

WHERE WAS I? Star, Reginald Denny. If you have this coming step on the gas, because it is a humdinger. Cover the town like a circus and then get out of the way to keep from getting hurt in the scramble for seats, for Reginald Denny's day is here. Tone, good. Sunday and special, yes. Appeal, one hundred percent. Small town class town of 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

Independents

COLD FURY. (Aywon). Star, Ora Carewe. Here is a western drama that is different from the rest. Many tense moments throughout the play. Plenty of action. The cast is a very good one and play their parts excellently. W. C. Budge, Comedy Theatre (275 seats), Jamaica, New York.

CRACKERJACK. (C. C. Burr). Star, Johnny Hines. About the best Johnny has ever made. Funny isn't the word for it, it's great. I saw it twice and enjoyed it more the second time. Tone, okay. Sunday, yes. Special, no. Good appeal. All classes town of 3,000. Admission 25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

GALLOPING JINX. (State Right). .Star, Buddy Roosevelt. Another good one, with a different story. Keep it up, Buddy, and you will be a comer for us yet. Tone and appeal, good. Sunday and special, no. Small town class town of 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

HIS OWN LAW. (State Right). Star, Lew Meehan. Another good western from the independent field; however, Wesley Barry walks off with the picture, for he sure is good. Tone and appeal. Sunday, yes. Small town class town of 300. Admission 10-25. Roy E. Cline, Osage Theatre, (200 seats), Osage, Oklahoma.

MIDNIGHT EXPRESS. (Columbia). Star, Elaine Hammerstein. A good thriller. If your audience likes railroad stories give them this one and it will please them. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

MINE WITH THE IRON DOOR. (Principal Pictures). Star, Pat O'Malley. A Harold Bell Wright story that will surely draw them in if you will let them know that it is coming, but what makes us hot under the collar is for an exchange to take our money and palm off a bum print on us, with about fifty feet gone off of each reel. This is a good picture, what we have seen of it; wish that we could have seen it all. Tone and appeal, good. Sunday, yes. Small town class town of 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

TAINTED MONEY. (Perfection). Star, William Fairbanks. Not as bad a show as it could have been. Some scenes are well done and the story is not a cut and dried lumber camp affair. Will pass with an audience that isn't too discriminating. Tone, fair. Sunday and special, no. Appeal, eighty percent. All classes town of 3,500. Admission 15-30. Henry W. Nauman, Moose Theatre (700 seats), Elizabethtown, Pennsylvania.

Fill In Tear Out Send Along

A Straight From the Shoulder Report

Fellow Exhibitors: Being an exhibitor myself, I appreciate what help comes from dependable picture tips, so I'm sending "Our Gang" the subjoined dope on the feature and surrounding program I've run. When Van sends me a report blank I'll send more tips. Here's the starter:

Title ..... **Producer** ..... **Star** .....

My report.....

.....

With it I ran (Short Subjects)..... **and** .....

My tip on these is:.....

.....

My name..... **Theatre** .....

City ..... **State** ..... **Class I draw**.....

"Laugh Month" Material

Edited by Charles Edward Hastings

Pathe and Mack Sennett Sign Contract Involving Big Two-Reel Comedy Schedule

A MEMORABLE step in the production and distribution of "greater and better short-feature comedies" was taken this week in the closing of an important contract between Pathe Exchange, Inc., and the Mack Sennett Studios. Involving two outstanding factors in the short-comedy field in the person of Mack Sennett, the veteran comedy producer, and Pathe, the leading short-feature distributor of the industry, the new contract holds a special significance for the entire trade, affecting, as it will, the future programs of thousands of theatres throughout the country.

ELMER R. PEARSON
Vice-President and General Manager of Pathe Exchange, Inc.

The contract just consummated provides for the production and release of 52 two-reel comedies per year over a period of several years. This schedule calls for substantial increases in production costs to assure the highest-calibre talent and material available in the way of stories, direction, cast and production effects. The plans under way promise to transcend all previous efforts to provide exhibitors with two-reel comedies of quality entertainment and definite box-office power.

In his statement announcing the new contract, Elmer R. Pearson, vice-president and general manager of Pathe Exchange, Inc., strikes the keynote of Pathe's campaign to establish its short-comedy output on a plane of quality with the finest feature productions on the screen, as instanced by its recent contract with the Hal Roach and the deal just closed with Mack Sennett.

"The production cost under the new contract is increased by from 25 per cent. to 50 per cent. over our previous arrangement," states Mr. Pearson in commenting on the new Mack Sennett contract. "The entire transaction involves several hundred productions and several millions of dollars.

"It has been the aim of Pathe and Mack Sennett to produce comedies that for sheer excellence of entertainment and box-office drawing power will rival that of the best feature-length pictures on any exhibitor's program. While, heretofore, rental grosses have not permitted all the production latitude the new arrangement gives the producer ample elbow room on this score, and if the plans now in hand are carried out a real treat is in store for the Pathe customers and motion picture fans all over the world."

The return of Ben Turpin in a series of two-reelers is a highlight of the announcement just released, as is also the inauguration of a series of domestic comedies depicting the diverting mishaps of the "Smith Family," with Raymond McKee and Ruth Hiatt as Mr. and Mrs. Smith. Another important point is the listing of several Harry Langdon comedy specials which promise to be box-office attractions of the highest type.

Five series of two-reel comedies as well as the Harry Langdon specials are listed under the terms of the new agreement which becomes effective at once. In addition to the Turpin and Smith Family series referred to above, the Alice Day and Ralph Graves starring series as well as the Mack Sennett brand of two-reelers will be continued.

The inimitable Ben Turpin will be seen again in the type of starring vehicles which have endeared him to the movie-goers of the world. Those who recall Turpin's work in such Pathe funfilms as "Three Foolish Weeks," "The Reel Virginian," "Romeo and Juliet" and "Yukon Jake" know what is in store for those who see the new Turpin comedies.

Alice Day, the vivacious young star of the series bearing her name, has won a permanent place in the hearts of the public. She is the first girl to be starred by Mack Sennett since the days of Mabel Normand, which bespeaks her ability as a comedienne. Some of her recent two-reel comedies are "Tea for Two," "Hotsy Totsy," "Hot Cakes for Two," and "The Soapsuds Lady." As in the past, she will be supported by such capable players as Danny O'Shea, Ruth Taylor, Eddie Quillan, and Joseph Young. Alice Day is certainly destined to be one of the biggest of screen stars.

Domestic comedies always appeal to audiences. It was in this type of vehicle that the late Mr. and Mrs. Sidney Drew attained world-wide fame and provoked the laughter of millions. The new Mack Sennett series is of course played in much broader vein than the Drew comedies but the domestic element predominates in the plots. Ruth Hiatt and Raymond McKee, who appear as the Smiths, are one of the best comedy teams ever cast in a family spat. Mary Ann Jackson, the little freckled-face youngster who always lures a smile and a laugh, plays the Smith baby, and "Cap," grandson of the noted canine actor "Teddy," also plays an important part in the comedy proceedings.

MACK SENNETT
Who has signed to continue releasing his comedies through Pathe.

(Continued on Following Page)

LIST TO THE GLADSOME NEWS! Ben Turpin is coming back in two-reel comedies! Harry Langdon will be seen in some screamingly funny stuff. Beautiful Alice Day, heading her own unit, will "carry on," and Ralph Graves (right) will go right on being funny for Mr. Sennett.

"Laugh Month" Promises to Set High Sales Record on Fox Film Corporation Comedies

WITH National Laugh Month well on its way and an unusually good list of comedies to offer exhibitors, Fox Films seems likely to establish a new sales record in January for laughing pictures.

Scheduled for release during the last half of the month are "A Flaming Affair," an Imperial, in which Sid Smith has the role of a street car conductor with a great longing to be a hero, and "The Feud," one of the Van Bibber series.

In "The Feud," Earle Fox, as Van, buys an old southern mansion at auction without realizing it until informed that he is the successful bidder. He has merely been telling a deaf native the price of his Rolls-Royce and the auctioneer, overhearing the amount mentioned, construes it as a bid on the property. This is only one of many big laughs in the picture and New York reviewers declare the film a genuine wow at the preview.

According to reports received from Fox branches throughout the United States, hundreds of exhibitors have adopted the all-comedy program suggested by the Fox short subjects sales department and the innovation has proved an exceedingly popular one with their patrons. Many showmen who were frankly dubious when an all-comedy program was proposed to them have satisfied themselves that it really "works" and are planning to make it a regular feature in their theatres henceforth.

The first of the East Side, West Side series, released November 15, appears to have scored heavily, and George Harris as the enterprising Jewish boy with an Irish sweetheart, Barbara Luddy, is receiving high praise from film reviewers throughout the country. The second of this series is "The Fighting Tailor" which will be released January 1. This film also was declared a genuine knockout by reviewers and advices from the Fox West Coast Studios assert those to follow will be even funnier.

George E. Marshall, comedy supervisor, is assisted by one of the biggest and best laugh-making crews ever assembled, including an even dozen directors and a young army of gag-men.

In addition to the two-reelers, three feature-length comedies will be ready for showing the last week in January. "The First Year," one of the John Golden adaptations, with Matt Moore, Kathryn Perry, J. Farrell MacDonald and Margaret Livingston, will be released January 24. "A Trip to Chinatown" and "The Cowboy and the Countess" are scheduled for first showings on January 31. In the latter picture Buck Jones again demonstrates that he can act as well as ride.

Pathe and Mack Sennett Sign Contract

(Continued from page 254)

The first Smith Family comedies listed are titled "Smith's Baby," "Smith's Vacation," and "Smith's Landlord."

Ralph Graves with his amusing characterization of a bashful youth has proved a consistent laugh-maker. Graves has "rung the bell" in "Wide Open Faces," "The Window Tell Dad.' The casts of the new Graves' Dummy," "Take Your Time" and "Don't Tell Dad." The casts of the new Graves films will include such favorites as Thelma Parr, Eugenia Gilbert, Marvin Lobach and William McCall.

The Mack Sennett brand comedies are welcome on every program. Such postive laugh-riots as "The Gosh Darn Mortgage" and "Whispering Whiskers" have established this brand as a favorite with many fans.. Casts of this series will include Billy Bevan, Andy Clyde, Madeline Hurlock, Eugenia Gilbert, Kewpie Morgan, Ruth Taylor and other members of the stock company. The renowned Mack Sennett Bathing Girls also will adorn the cast of these funfilms.

Harry Langdon is to be seen in six special comedy productions. Three of these are yet to be scheduled and three are already dated for release. "Lucky Stars," a two-reeler released a short while ago played two weeks on Broadway at the Rialto and Rivoli Theatres, respectively, and followed with bookings over the entire Greater New York theatres of the Loew Circuit. "There He Goes," a three reeler is the current release. "Saturday Afternoon," also a three-reeler, will be released at the end of January and is sure to add a highlight to the events of "Laugh Month."

Forthcoming "Langdons" are notable in their entertainment quality. These are "Junk Man," a two-reel comedy the plot of which may be guessed from the title and which sounds as if it might fit Langdon like the proverbial glove; "The King" (tentative title) a four-reel picture and "His First Flame," the comedian's initial five-reel comedy production. Concerning "His First Flame," Mr. Sennett says this is probably the best feature comedy ever made on his lot, and that is going some.

LOTS OF GOOD THINGS IN STORJ FOR YOU! Here are some of the Mack Sennett fun-makers. Right to left are: Raymond McKee, Madeline Hurlock, Thelma Parr, Ruth Hiatt and Billy Bevan.

PRODUCERS, STARS AND DIRECTORS IDENTIFIED WITH "NATIONAL LAUGH MONTH" OFFERINGS. In this group we have, reading left to right, top row: Harry Langdon, Alice Day, Charley Case and Martha Sleeper. Middle row: Thelma Parr, Mack Sennett, Hal Roach and Glenn Tryon. Bottom row: Madeline Hurlock, Ralph Graves, Clyde Cook and Katherine Grant. Pathe will release a number of short comedies produced by Sennett and Roach with the above stars and featured players among their string of releases for "Comedy Month," January, 1926.

Educational's Novel Color Film; Hope Hampton in Fashion Display

BY ARRANGEMENT with McCall Colour Fashion News, Educational Film Exchanges, Inc., will soon offer two single reel subjects showing in their natural colors advance spring and summer fashions approved by the greatest designers of Paris and displaye dby Hope Hampton. Prints of the first of these fashion news releases, titled "Parisian Modes in Colour," will be in all Educational Exchanges early in January. Release of the second subject—"Colourful Fashions from Paris"—will follow in a few weeks.

According to the announcement from Educational's Home Office, these pictures will display authentic styles contributed by such famous couturiers as Poiret, Lanvin, Drecoll, Patou and many others of equal prominence and arranged for screen display with the cooperation of the great McCall staff of fashion experts so far in advance that exhibitors will be able to show them before these spring styles are advertised in the great stores.

These two short features have been done entirely in the all-color Kodachrome photographic process, which succeeds in showing off the colorful garments to quite as much advantage as if the actual styles were shown. They are directed by Henri Diamant Berger.

Exhibitors showing these short features will have secured for their patrons the "last word" in fashion news and a style "beat" of tremendous importance. Newspapers, fashion magazines and the great department stores cannot display these new styles as early as it will be possible for exhibitors to show them on the screen. Every theatre patron will be intensely interested in viewing this showing of ultra-advance styles.

Through an arrangement with the great McCall Pattern publishing house there has been provided a definite tie-up, making it possible for the exhibitor to secure the cooperation of all local pattern agencies whereever the subjects are shown. Every Educational Exchange has a list of pattern dealers which will be accessible to all exhibitors booking the film.

It offers exhibitors an exceptional opportunity to link up their showing of the fashion reel with the customary style of opening festivities usually engaged in by all Ready-to-Wear merchants at the beginning of the new style season and at a time when all the newspapers are full of fashion "ads" and news.

"Parisian Modes in Colour" will mark Miss Hampton's second appearance on the Educational Pictures' program this season, this famous star having appeared in "The Marionettes," which has created such favorable comment from exhibitors and critics in the few weeks since it was released.

Educational Pictures
"THE SPICE OF THE PROGRAM"

JOHNNY ARTHUR

is proving one of the greatest comedy bets in years. He took the critics and exhibitors by storm in "THE TOURIST," his first appearance in

Tuxedo Comedies

Now he's making a real clean-up in "CLEANING UP"—and in "MY STARS" he gives the biggest proof of all of his right to a place in the first constellation of comedy stars.

E. W. Hammons Presents

"CLEANING UP"

"Johnny Arthur's first starring comedy for Educational was a corker, and . . . his second is just as funny."—
M. P. World

"MY STARS"

His girl was a star worshipper—but as soon as he got to look like a sheik, he found she had a new idol—it's a scream!

For foreign rights address
Far East Film Corporation
729 Seventh Avenue
New York, N. Y.

EDUCATIONAL FILM EXCHANGES, Inc.
E. W. Hammons, President

Member, Motion Picture Producers and Distributors of America, Inc.
Will H. Hays, President

"What's the World Coming To?"

(Pathe—Comedy—Two Reels)

THIS Hal Roach-Clyde Cook comedy deals with that imaginary time when woman will have usurped man's place in the world and will have become the more influential sex. The supposed events of a hundred years from now are treated in a highly fantastic and farcical vein and should keep audiences in roars of merriment. Men dress like women and have their sweet feminine ways, while women wear breeches and boyish bobs and stalk the screen in manly fashion. Cook is married to a manly young beauty who rules him with an iron fist when not out sporting with other blushing men. Domestic quarrels finally center around the indignant appearance of father-in-law, with father-in-law more readily getting his just deserts than any mother-in-law nowadays. Katherine Grant is excellent as the manly woman. Others having good parts are Martha Sleeper, Laura De Cardi and Jimmie Finlayson. Richard Wallace directed.—**Sumner Smith.**

"The Whirlpool of Europe"

(Fox—Variety—756 Feet)

ADDITIONAL interest is attached to this issue of Fox varieties because it deals with that portion of Europe in which the spark was ignited that caused the world war and brings out the fact that this section now included in the new Jugo-Slavia has since the earliest times been the scene of conflict between opposing forces. There is a view of the street corner on which Archduke Ferdinand of Austria was assassinated, this event precipitating the great conflict. The camera also takes us through the rugged and beautiful section of Dalmatia pointing out fortresses and historical spots where Turks battled with Venetians and where the Roman Emperor Diocletian lived. There are a number of scenes of striking photographic beauty and the reel as a whole should prove entertaining as well as instructive.—**C. S. Sewell.**

"Hot Cakes For Two"

(Pathe—Comedy—Two Reels)

ALICE DAY again shows to advantage in this Mack Sennett subject, with excellent support by George A. Beranger, Marvin Lobach and Joseph Young. Alf Goulding directed. Alice is a girl of the corn fields who, in the big city with the intention of being a movie actress, flips corn cakes in a restaurant. A persistent admirer is supplanted in her affections by a movie sheik. He stages a movie rescue of a drowning girl, so Alice, posing as an heiress, gives him a chance to rescue her too. Later he discovers her real identity but true love wins. The close of the picture is especially effective, with a steam shovel aiding the lovers to escape interference. The moral of the picture ought to be caught by movie-struck girls everywhere—it is, you haven't got a ghost of a show in Hollywood. The picture itself is good fun, but we like Alice Day so well that we feel she could be given a better subject.—**Sumner Smith.**

Here They Are!

Fighting Tailor, The—Fox
Film Facts—Red Seal
Hair Cartoons—Red Seal
Hot Cakes for Two—Pathe
Lighter Than Air—Pathe
Pathe Review No. 3—Pathe
Reelview—Red Seal
Searchlights—Red Seal
Song Car-tune—Red Seal
What's The World Coming To? —Pathe
Whirlpool of Europe, The—Fox

"The Fighting Tailor"

(Fox—Comedy—Two Reels)

THIS issue of Fox Imperial Comedies is of a different type from the usual run issued under this brand name. The action concerns a young Hebrew lad, son of a tailor, who favored by Fate in a fight with a gang of toughs so impresses his Irish sweetheart that he is signed for a ring fight with the champion. He takes an unmerciful drubbing but is elated as his share of the purse is $600, which immediately causes his father to withdraw his objection to "box-fighting." Georgie Harris who did good work in some of the O. Henry stories was a good selection for the Jewish lad and is thoroughly amusing in this character. There are a lot of humorous incidents including the fight itself and some rough and tumble stuff in the gymnasium and it is above the average as a laughmaker.—**C. S. Sewell.**

"Searchlights"

(Red Seal—Instructive—One Reel)

WITH this issue, Red Seal inaugurates a new series called "Searchlights" made by Urban-Kineto Corp. The first section deals with sound waves showing by various experiments that they are the result of vibrations, as for instance the flickering of a candle in response to a musical note. An interesting experiment shows the odd designs assumed by sand on a metal plate when a violin bow is rubbed across the edge. Other experiments show effect of a violin bow on glass and the ever-different designs traced by the swing of a vibrating body. The second section deals with rare white animals, albinos as they are known, and includes weasels, ferrets, dear, rattle snakes, tortoises and their near relatives in this class, the blue fish-frogs. This reel is entertaining and instructive.—**C. S. Sewell.**

"Ko-Ko Song Car-Tune"

(Red Seal—Song Film—One Reel)

KO-KO, Max Fleischer's famous cartoon clown has his "Kartoon Kwartette" rendering the familiar old song of a past generation "Ta-Ra-Ra Boom Der E" in issue E of this series. As usual the words are thrown on the screen with a marker jumping from one to the other keeping time with the music. When the chorus is reached this marker is replaced by a ballet girl who dances from one word to the other and does stunts.—**C. S. Sewell.**

"Reelview"

(Red Seal—Magazine—One Reel)

THIS is the first issue of a new series offered by Red Seal, made by Urban-Kineto Corporation. There are two sections, the first dealing with pottery making in the Orient. There are views of the city of Tunis showing the pottery dealers, this being one of the principal as well as one of the oldest occupations of the country. Other scenes show the making of different kinds of pottery, the men doing the light and skilled work and the boys the more strenuous work of mixing and kneading the clay. The second section deals with nature in its less peaceful moods, with scenes of storms, ships covered with ice, angry waves, effect of wind storms, and the havoc caused by floods.—**C. S. Sewell.**

"Film Facts"

(Red Seal—Magazine—One Reel)

HAY-MAKING and silkworms furnish the two subjects in issue 1 of Film Facts. The evolution of the industry of cutting and harvesting hay from the primitive to the modern tractor-drawn combination harvester and loader. Especially interesting are the scenes showing the breeding of millions of silkworms and their care as well as the manner in which the silk is unwound from the cocoon. This should prove especially interesting to the female contingent as should the course of the silk which they admire so much. An instructive and entertaining number of this series issued by Red Seal.—**C. S. Sewell.**

"Hair Cartoon"

(Red Seal—Cartoon—One Reel)

HERE is another lot of clever cartoons drawn by Marcus of the New York Times. By clever manipulation of the hair and mustaches Snub Pollard's picture is changed into Jack Holt and Charles Chaplin into Rudolph Valentino. Other faces are manipulated until they appear as Charles Murray, Mabel Normand, Irvin Cobb and Harold Lloyd. It will afford amusement for the average patron and furnish added zest in enabling them to guess who each drawing will be.—**C. S. Sewell.**

Pathe Review No. 3

(Pathe—Magazine—One Reel)

THIS features another installment of a series showing Knud Rasmussen driving his dog teams across Arctic spaces to the last outpost of civilization, before penetrating the real terrors of those bleak regions. "Makers of Men" shows West Point preparing America's military manhood for perilous days, and "The Sea Rover" is a study of seagulls in Pathecolor.—**Sumner Smith.**

"Lighter Than Air"

(Pathe—Cartoon—One Reel)

IN this Cartoonist Paul Terry has his animals and farmer riding high in the air on soap bubbles. But pride always comes before a fall and they flop to earth when envious mice shoot holes through the bubbles.—**Sumner Smith.**

THE ONLY TEARS YOU'LL SHED will be happy tears when you see Alberta Vaughn and her playboys in "A Snitch in Time," the eleventh release in the "Adventures of Mazie," an F. B. O. contribution to "Laugh Month."

International and Hearst Newspapers Boost "Laugh Month" Extensively

A SPECIAL Laugh Month section in International Newsreel No. 1, the current issue, and a full page layout now being sent out to newspapers all over the country by the King Feature Syndicate, mark two important steps during the past week in the drive for National Laugh Month.

The newsreel section included a peek behind the scenes, showing several popular newspaper cartoonists at work. Included in the subject are Billy De Beck, creator of Barney Google, and George McManus, the pen-daddy of Mr. Jiggs. The International Newsreel cameraman caught McManus drawing some special cartoon adventures of Mr. Jiggs tied up with Laugh Month. Mal St. Clair and Adolphe Menjou were present during the taking of these pictures. These two stars are ardent supporters of the Laugh Month idea and are shown watching and applauding the work of the cartoonists in furthering the Laugh Month propaganda.

The Laugh Month page being sent out by the King Feature Syndicate is a layout showing the leading comic cartoonists of that syndicate at work drawing cartoons of their famous proteges. Included in the page are Harry Herschfield, with his great character, Abie the Agent; Cliff Sterrett, with Pa Perkins; Jack Lait with Gus the Bus Boy; Russ Westover, with Tillie the Toiler; Billy De Beck with Barney Google and Sparkplug, and George McManus, with Mr. Jiggs.

The page is headed "Laugh and the World Laugh With You," one of the Laugh Month slogans. Each sub-caption on the page refers to Laugh Month.

This great Laugh Month layout also includes two Laugh Month poems by William F. Kirk. The poems are as follows:

IT IS TO LAUGH

By William F. Kirk

Loads of chuckles let us carry through the month of January.

And wherever we may tarry let us tarry with a smile!

What may come in the Hereafter may not move our souls to laughter

But the present can be pleasant and decidedly worth while!

And your burdens will be lighter, when you have to stad the gaff,

If you keep right on agrinning whether losing out or winning—

So with Laugh Month just beginning, let us laugh, laugh, laugh!

LAUGH MONTH

By William F. Kirk.

There are many things to growl at, many things to rave and howl at,

Things we feel we have to scowl at in our stern, judicial way;

But I want to tell you, sonny, that it's more fun being funny

And you make more friends and money if you stop at times to play.

When a little smile comes creeping, longing for your care and keeping,

Bear in mind there's time for sleeping when they write your epitaph!

Just remember that the New Year is a sort of Up-to-You-Year!

It can never be a blue year if we laugh, laugh, laugh!

Red Seal Picture Popular

"Bill," Picture Version of Anatole France's Masterpiece, Plays Revivals in Big Houses

"Bill," the great picture version of Anatole France's masterpiece, "The Majesty of the Law," portrayed by Maurice de Feraudy, one of the best known of the French character actors, has been booked again by some of the biggest "first-run" theatres in the country which report good business on this revival.

John P. Goring, one of the best known showmen on the Pacific Coast, wired to Edward Miles Fadman, president of Red Seal Pictures, distributors of "Bill," that it greatly pleased and caused more favorable comment than any other short subject ever shown here." Also, "that newspaper reviewers and directors are coming to see it."

Many personal letters were received by Fadman from stars and directors, praising him for his understanding and courage in releasing such a perfect work of screen art, ranking well with "Thé Last Laugh." "Bill," being released in three reels only, makes no pretentions of being a "full" program picture and rightfully comes under the "short subject" category.

Last Sunday the International Film Arts Guild which revives noteworthy productions each week, ran "Bill" at the Central Theatre on Broadway and report that the audiences, after each showing, proved their appreciation by applauding.

"KO-KO STEPS OUT"

Out of Inkwell Cartoon Plays

N. Y. STRAND

This Week

729 7th Ave. N. Y. C.

Edwin Miles Fadman, Pres.

FAY TINCHER

The role of "Min" in Universal's new series of comedies, "The Gumps," is played by this charming actress—one of the pioneers among feminine screen stars.

Governor Ferguson Proclaims January Laugh Month in Texas

THE biggest local stunt so far engineered in connection with Laugh Month—and one of the greatest pieces of exploitation work ever put over by motion picture men—has been engineered in Texas by the Laugh Month Committee of Dallas exchange men and the Texas Motion Picture Theatre Owners whose combined efforts brought about the issuance of a governor's proclamation declaring January Laugh Month in the State of Texas.

On Thursday, December 31, Governor Miriam A. ("Ma") Ferguson, in the presence of the Dallas Laugh Month Committee and Col. H. A. Cole, President of the Texas M. P. T. O., signed the proclamation:

Realizing that the year of 1925 brought prosperity to many, though adversity to some; and

Believing that a cheerful, happy outlook is the best antidote for gloom, as well as the greatest assurance of future well being; and with the most heartfelt conviction that "It is better to laugh than to mourn," and that "we must laugh to live"—

I HEREBY PROCLAIM the month of January, 1926, as

LAUGH MONTH

for the State of Texas; and I recommend to the people of this great and glorious commonwealth that they start the year with happy laughter and good cheer, with the assurance of a

HAPPY AND PROSPEROUS NEW YEAR

(signed) Miriam A. Ferguson,
Governor of Texas

Governor Ferguson's proclamation resulted in front page publicity for Laugh Month in practically all the newspapers of Texas, giving a most auspicious start to the celebration of Laugh Month in that State. Motion picture and still photographs of the signing of the proclamation were made, and while the newspapers were printing the still pictures, all four news reels were showing the ceremony in the theatres throughout the State.

The Dallas Laugh Month Committee which put over this great piece of exploitation work is comprised of F. A. Tomes, manager of the Educational Exchange; Oscar A. Morgan, Pathe Exchange; P. K. Johnston, Fox Exchange, and R. C. McIlheran, Universal Exchange. This committee was formed as soon as plans for National Laugh Month were announced and promptly met with Col. Cole, head of the Texas exhibitors, to map out the Texas campaign. With their hearts and souls sincerely in the work and with the finest spirit of co-operation at all times, the Laugh Month Committee and the exhibitors' organization secured the complete co-operation of the executive office at Austin. The Laugh Month Committee and Col. Cole went to Austin on December 31 accompanied by camera men and Associated Press representatives and within an hour after the proclamation was signed the Austin Statesman announced it in a big two-column box story on page one.

Copies of the Governor's proclamation have been sent to all exhibitors in Texas for lobby display use and are now being prominently displayed in connection with the special Laugh Month accessories.

Alabaman Tries Laugh Insurance

When the Pathe-Harold Lloyd feature "The Freshman" played the Empire Theatre, Montgomery, Ala., the management of the theatre ran in an advertisement a "liability policy" for his patrons, which insured them against fractured ribs, broken jaws and tired bodies.

The advertisement was headed "It's so funny, we had to do this" and goes on to say:

"This latest Harold Lloyd mirthquake is so hilariously funny that we thought it best, for the protection of our patrons, to take out a policy against broken ribs and other accidents from too much laughter. You'll see when you see the picture."

An exact copy of a liability policy was published, numbered, and made out for $10 payable by the Georgia Casualty Company.

COL. H. A. COLE, PRESIDENT OF M. P. T. O. OF TEXAS, and representatives of the Motion Picture Industry at the Capitol, on invitation of Governor Miriam A. Ferguson, to witness the signing of her official proclamation designating January, 1926, as Laugh Month for Texas. Seated: Governor Miriam A. Ferguson. Standing, left to right: P. K. Johnston, Manager, Fox Films Dallas Exchange; F. A. Tomes, Manager, Dallas Educational Exchange; R. C. McIlheran, Manager, Universal Dallas Exchange; Col. H. A. Cole, President, Texas M. P. T. O.; Oscar A. Morgan, Manager, Dallas Pathe Exchange.

"The Enchanted City"

Educational Single Reel Gem Shown at Special Sunday Revival

Coupled with revivals of worth while features by the International Film Arts Guild, Inc., New York City, at the Sunday programs they are presenting at the Central Theatre, usually there is included on the same program a short feature of outstanding merit. On Sunday, December 27, the short feature distinguished in this manner was the Educational single reel Special "The Enchanted City," shown with Dr. Jekyll and Mr. Hyde," the John Barrymore feature.

Said to have scored a "knockout" wherever shown, this short feature released through Educational Film Exchanges, Inc., was produced by Warren A. Newcombe, an artist who received his inspiration through List's "Dream of Love." It represents a highly idealistic version of a young man's search for lost love and happiness. The boy tells the girl that in his dreams he saw a spiritual life with his sweatheart acting as his guide. Sometimes he loses her, and then his craft speeds on towards the falls of oblivion. At the climax he seems doomed utterly, but again finds faith in his love, and the picture concludes with the couple promising always to be united in their dreams as well as when awake.

"The Enchanted City" is a beautiful subject and any exhibitor who is desirous of showing an unusual and remarkable short film will find this a novelty of unusual distinction that will appeal to patronage capable of appreciating a really artistic presentation.

12 2-Reelers LAUGH TWELVE MONTHS 24 1-Reelers

KENNETH J. BISHOP Presents

CHESTER CONKLIN

12—NEW-IDEA COMEDIES—12

FATTY LAYMON and CHARLIE DORETY

12—TWO-STAR COMEDIES—12

HANK MANN

12—BIG-TIME COMEDIES—12

12—Comedies—12

SHELDON LEWIS

CLARA HORTON

ERIC MAYNE

ALL STAR

STUART HOLMES

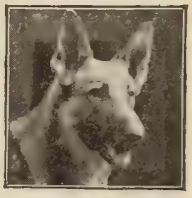
DIRECTED BY AL HERMAN

BILL PATON

EILEEN SEDGWICK—LIGHTNIN' THE GREAT

12—INTERNATIONAL DETECTIVE STORIES—12

DIRECTION ALVIN J. NEITZ



12—NEW SHADOWS OF THE JUNGLE—12

SELIG'S WILD ANIMALS

12—SINGLE REELERS **CHUCKLES** NOVELTIES—12

FAMOUS STARS IN MOMENTS OF MIRTH

12—SINGLE REELERS **TRAVELOGUES** NOVELTIES—12

ROMANTIC! (Pre-release Engagement Capitol Theatre, New York City) FANTASTIC!

1540 Broadway New York Cable: Intertors

Woodhull Tells Radio-Picture Fans About the Serious Side of Furnishing Comedy in Address on "Laugh Month"

THE furnishing of laughs through selection of good comedies and proper balancing of his program, is one of the exhibitor's biggest concerns today; and comedy is fast coming to a position of predominance on the screen—R. F. ("Pete") Woodhull, president of the Motion Picture Theatre Owners of America, said so in a fifteen minute talk to a vast audience of radio and picture fans listening in to the program broadcast from the Radio Corporation of America circuit of stations Wednesday afternoon, January 6. "Pete" talked from station WJZ in New York.

"The Art of Making You Laugh," was the subject of Mr. Woodhull's talk, in which he told the fans a little of the serious side of comedy-making and explained why he was so heartily in favor of the celebration of "Laugh Month" in January.

I trust that the folks listening in will pardon me for a moment while I pay my respects to the Motion Picture Theatre Owners of Western Pennsylvania, who are meeting today at Pittsburgh. I say "pay my respects" because it is with the highest regard that I always think of the personnel of that organization. Knowing their sincerity of purpose and the honest endeavor they make to serve their patrons, I trust that their deliberations at the present time will be productive of unlimited good to the motion picture theatre-going public of that vicinity.

Explains Industrial Units

At the outset permit me to explain for the benefit of those not thoroughly conversant with out industry, that it is made of three distinct departments; namely, the producer, the distributor, and the exhibitor. In other lines, these departments parallel the producer, the jobber and the retailer. I am speaking for the latter unit—the retailer—or perhaps, as you know him, the motion picture theatre owner, who retails to you, the public, the product or picture produced and distributed by the first two units.

It is my thought that a theatre just as much as any other institution has its own important part to play in the rendition of community service, and is one of the five great educators, namely, the pulpit, the press, the school, the radio, and the screen.

The latter is an universal language. No printed word or wonderful oratory can be understood in every language and in every country, but a picture depicting mother-love, comedy, drama, or any other situation, registers with all the people throughout the universe.

All this is merely a foreword to the message it is my pleasure to convey to you today.

Why "Laugh Month"

The month of January has been dedicated to laughter by an association of gentlemen in our industry who devote their efforts to the production of the shorter subjects of the motion picture programs; and may I say, speaking for the theatre owners, that the time has arrived when it has become necessary for us to pay quite as much attention in the planning of our entertainments to these most important featurettes as to the longer features, and I am quite sure if you will ask the theatre owner or manager in your community, he will tell you that one of his greatest worries is the art of making you laugh. It is a very serious matter, and while January is being celebrated as "Laugh Month," and the theatre owners all over the country are making a special effort

R. F. WOODHULL
President, Motion Picture Theatre Owners of America.

to keep the brighter side of life foremost, one of the principal reasons that I so heartily welcome this promotion of laughter is because of the fact that it is directing the attention of the movie fan quite seriously to the matter of comedy.

If there is any group of workers in motion pictures who give much to picture lovers and I am afraid receive little in the way of recognition, it is the splendid group of fine men and women who are devoting their lives to making you happier through laughter.

You may not have realized it before, but comedy is an absolute essential to a well-rounded bill of entertainment, and yet too often you have perhaps accepted it as a matter of course, and when the laughs are over, and you have been one of the many to write admiring letters to the stars, you have perhaps overlooked forwarding a little word of encouragement to the comedy artists who, for a few moments, at least, lifted the weight of worry and tears, of which our average lives are all too full, and made these lives happier with a laugh.

It is perhaps due to the fact that you have neglected to tell your local theatre manager how much you enjoyed the short subjects that he has in many cases devoted his entire time to the selection of his feature, and purchased his short subjects with the idea of their being fillers instead of featurettes.

Putting it to Test

The best test of the importance of comedy, novelty or news reels is for you to attend a theatre, if possible, where the entire evening is devoted to showing of a long dramatic feature.

Fortunately, all of this is being changed, and "Laugh Month" is the best evidence of the new position of importance which the comedies and their makers are taking to the march of screen progress.

After all, in this regard the screen is just following the course of the stage, only doing it very much more rapidly. Early stage productions were tragedies. All productions in the famous old Greek amphitheatres were tragic productions, the majority of them most gruesome. Then, in later centuries, we began to have drama, then the comedy drama, and so on, until today in America, the most successful of all stage productions are in the comedy class, either musical comedies or some other form of comedy performance.

Vaudeville, long recognized as one of the most successful entertainment institutions of our country, depends almost entirely upon balance of program, and by balance I mean a large percentage of laughter.

And so comedy is fast coming to a position of predominance in motion picture entertainment. Many of the big feature productions of this season have been out-and-out comedies, and the dramatic director today who fails to inject into his picture a plentiful supply of comedy relief has put forth his creation under a most terrific handicap.

It is, however, the briefer comedies in which we are most interested during January, "Laugh Month," and I do not feel I have to direct your attention to the improvement in quality manifested in the shorter subjects during the last few seasons. Not so many years ago these comedy subjects were often a contest of rude falls and pie throwing. The man on the studio lot whose funniest face would stop the most pies in one reel was generally the star.

Some of these pictures were made with the rudest sort of simple settings, or were made with scenery just abandoned by some dramatic company and turned over to the comedy director for his use for a short time before the carpenters tore it down to make ready for the next dramatic feature.

Differs from Early Shorts

The comedy featurette of today is just as different from this type of picture, as the greatest spectacles showing in our finest theatres are different from "The Great Train Robbery," that crude and simple subject which really marked the dawn of the motion picture drama.

Many of the two-reel films that make you roar with laughter represent six to eight weeks or more of constant work by huge studio organizations and in their making it is often necessary to photograph 8,000 to 10,000 feet of film to get the 2,000 feet of finished product, in order that you may laugh for twenty minutes.

At the present time a large number of the greatest studios in Los Angeles are devoted entirely to comedy production, and a number of others, both on the West Coast and in the East, are devoting much of their effort to the making of laugh pictures.

In the West the great Christie, Educational, Hal Roach and Mack Sennett Studios are comedy producing plants exclusively. Other great studios such as those conducted by Universal, Fox and Film Booking Offices, put much of their time and effort into the short comedies. So you see the art of making you laugh is a serious problem, not only with the producers and distributors, but with your own motion picture theatre owner—the man who arranges the programs for your entertainment and actually presents them on the screen.

I sincerely hope that during this month of January you will secure an unlimited store of healthful laughter, and also that in the future you will remember that your local theatre manager has a problem that has never dawned upon you before. Help him by telling him if you like the short subject section of his program, because after all his one and only thought is to please you.

Thank you.

Through the Box-Office Window

Reviewers' Views On Feature Films

Edited by C. S. Sewell

"Ben-Hur"—M-G-M

Screen's Greatest Spectacular Achievement; Ramon Novarro Is Superb in Title Role

Reviewed by C. S. Sewell

CAST:

Ben-Hur	Ramon Novarro
Messala	Francis X. Bushman
Esther	May McAvoy
Mother of Hur	Claire McDowell
Tirzah	Kathleen Key
Iras	Carmel Myers
Simonides	Nigel de Brulier
Shick Ilderim	Mitchell Lewis
Sanballat	Leo White
Arrius	Frank Currier
Bakthasar	Charles Belcher
Madonna	Betty Bronson
Amrah	Dale Fuller
Joseph	Winter Hall

Based on novel by General Lew Wallace.
Adapted by June Mathis.
Scenario by Carey Wilson.
Directed by Fred Niblo.
Length, 12,000 feet.

IN THE field in which the motion picture is undoubtedly supreme, the realm of the gigantic spectacle, the Metro-Goldwyn-Mayer production of General Lew Wallace's immortal story "Ben Hur" stands as the screen's crowning achievement, and to back it up is a story rich in drama and action and having in generous measure practically every element of audience appeal.

In the forty-five years since its publication and twenty-two years as a stage production it has brought enjoyment to countless thousands in every country for in both forms it was a huge success. There is hardly anyone who does not know of "Ben Hur" as a story of the days of Christ or associate with it the idea of a tremendously thrilling chariot race. It is safe to say that there is scarcely a man or woman or child who will not look forward to seeing this picture, and it will live up to and probably exceed their expectations.

The story opens with the events surrounding the birth of Christ. Then follows the years of his childhood spent in comparative obscurity during which there was growing up in Jerusalem a prince of the Jewish house of Hur, known as Ben-Hur. His friendship with the Roman centurion Messala turns to enmity when Messala reveals his Roman egotism and hatred of the Jews and to curry favor with the governor arrests not only Ben-Hur, when a loose tile accidentally falls from the coping killing the general, but also takes into custody his mother and sister. Sentenced as a galley slave and driven across the desert, parched with thirst he meets Christ who gives him water and refreshes his spirit. For three years he toils at the galleys. His thoughts of revenge against Messala and Rome buoy him up and he attracts the attention of the commander of the fleet, Arrius, whose life he saves when the ships are attacked by pirates. Arrius adopts him as his son sharing his wealth, and he becomes the idol of the people as a charioteer but never ceases to look for his mother and sister. Hearing that Simonides a trusted servant is in Antioch he journeys thither and again meets Simonides' daughter Esther with whom he had fallen in love. Learning that Messala will compete in the chariot race he seizes the opportunity to satisfy his revenge, defeats him, stripping him of his wealth which he bet on the race. Urged by Esther, Simonides recognizes Ben-Hur turning over to him great riches, and acknowledging himself and his daughter to be Ben Hur's slaves. Ben Hur again hears of Christ whom the Jews looked forward to as their deliverer from the Roman yoke, and using his wealth recruited two legions of soldiers. Hastening back to Jerusalem, his mother and sister, now lepers, see him but do not reveal their presence. Christ is taken before Pilate and sentenced to be crucified and on the way to Calvary Ben-Hur tells him of the legions he has raised but Christ says he came to save men not to destroy them. In the meantime, Esther learning of the miracles goes to the valley of lepers, brings back the mother and sister and Christ cures them. The family is reunited and with Esther as his wife they return to the palace of Hur.

Here is a story filled to overflowing with dramatic material and superb entertainment angles. There is practically everything, romance, action, spectacle, military glamour, family love, gratitude, revenge, deep emotion, and the pitiable plight of the galley slaves, the thrill of the chariot race and the sea battle and strong religious appeal, even a touch or two in lighter vein, though more would be out of place. Unlike the great majority of huge productions with thousands of people the spectacular side does not overshadow the story. In fact, the chariot race does not anticlimax the following sequences in which Christ figures.

As to the chariot race, it supplies the screen's superb thrills. Words cannot convey the tremendous feeling that goes over you as you watch these scenes. The enormous amphitheatre with tier on tier of seats filled with thousands of persons, the staging of the event in a manner to do justice to the grandeur and glory of Rome, the host of chariots each drawn by four spirited steeds. The effect achieved is remarkable and a striking tribute to the genius of Director Fred Niblo, notably in the way he has sustained the thrill as the chariots race around and around the arena. Shot from every angle, you see them tearing around corners, now approaching at breakneck speed, now apparently passing over your head, now viewed from the side with the superb animals neck and neck, chariots with wheels locked, upsets narrowly missed by the oncoming vehicles and even a grand smashup of tangled vehicles, men and horses piling on top of each other. These are sights not soon to be forgotten.

Great as is the chariot race scene it is but one of the big scenes in the picture, for there are the wonderfully effective sequences showing the galley slaves, scores of them, in three long tiers on each side of the ship below deck, chained together toiling at their oars, lashed to keep at their tasks, with some dying from exhaustion. This is followed by scenes in which the Roman armada of several huge ships is attacked by an overwhelming number of pirate vessels which ram their way through the sides of the Roman ships or snap off the oars dealing death. There are hand-to-hand encounters of hundreds, in fact the glory and savagery of warfare in which neither asks or gives quarter is magnificently depicted. Then there is the impressive scene in the valley of lepers which recalls Dore's wonderful illustration of Dante's Inferno.

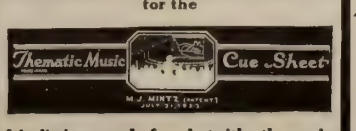
This picture has been mounted on a tremendous scale and one can readily believe the statements of its enormous cost for there are scenes upon scenes representing huge palaces, streets of Jerusalem and Antioch with their tremendous walls, and capping it all, the enormous amphitheatre. Shots of thousands of persons are numerous, some little more than flashes but all essential to the rounding out of the story.

The deeply religious note in this picture has been handled with great reverence and powerful effect, and most impressive is the manner in which Christ is shown. At no time do you see His face, sometimes an arm or the feet, occasionally the outline of the figure and when He is bearing the cross everything but the head is visible. Powerfully handled too are the scenes in surrounding the nativity of Christ, the shepherds watching their flocks, the wise men following the star which seems to shed ever increasing circles of radiance and the homage to the infant Christ, filmed in Technicolor as are some of the other striking scenes in the picture, are truly beautiful and awe-inspiring.

Rivalling the tremendous directorial achievement of Fred Niblo is the truly superb portrayal of Ramon Navarro as Ben-Hur. In appearance he is ideal and his handling of the role in all of its varied phases is remarkable. He makes Ben-Hur a living,

(Continued on page 264)

Mr. Exhibitor: Ask at the Film Exchanges for the



It's little to ask for, but it's the only reliable aid you can give your musicians to help put the picture over.

"Womanhandled"—Paramount

Richard Dix Provided with Amusing Vehicle in Snappy Satire on "Western" Productions

Reviewed by C. S. Sewell

CAST:

Bill Dana.....Richard Dix
Mollie.....Esther Ralston
Aunt Abby.....Cora Williams
Owen.....Olive Tell
The Kid.....Eli Nadel
Uncle Les.....Edmund Breese
Lucille.....Margaret Morris
Butler.....Ivan Simpson
Pinky.....Edgar Nelson

Based on story by Arthur Stringer.
Scenario by Luther Reed.
Directed by Gregory LaCava.
Length, 6,765 feet.

DELIGHTFUL comedy drama which burlesques and pokes good natured fun at the rip-roaring, rough-riding West where men are fearless and are either heroes or villains, such as are pictured in the familiar "westerns" is "Womanhandled," the latest Paramount production starring Richard Dix.

Bill Dana, society idol jumps into a park lake and rescues a little boy, winning the gratitude of the kiddy's beautiful cousin Mollie, who asks Bill if he is a Westerner. He says he is and submits to mauling at the hands of the little fellow while the girl tells him how she admires the great big rough Westerners. Later she is disappointed to find he is one of the pampered petted womanhandled men that she hates. He convinces her of his sincerity and goes West to become the kind of man she wants him to be. He finds the West has changed and is thoroughly up-to-date in every way. The girl wires she is coming out and Bill bribes the boys to fake the necessary western atmosphere. She discovers the deception and forgives him until she misunderstands the appearance of a lot of girls on the scene and leaves in a huff. The cattle unused to the horses have stampeded and when Bill rescues her everything is all right.

"Womanhandled" is thoroughly amusing from beginning to end. The way in which the little kid pesters Dix while he is trying to make a hit with Mollie is good for a number of smiles and chuckles, while his appearance as he walks away is a roar. The western sequences are good farce, broadly burlesquing the situations and atmosphere of the typical western movie ranch and are good for many a laugh. The ranch house has bath rooms and all improvements, there is a tennis court for the cowboys and instead of horses, flivvers are used to round-up the cattle which is really the only familiar thing on the ranch. The cowboys are a nondescript lot of Eastern toughs and when Dix has them stage the kind of western atmosphere the girl expects to find it develops none of them have ever been on a horse. Their efforts to learn furnish more side-splitting comedy. Even the cows turn out to be afraid of the horses and this causes the big situation which furnishes the climax where they stampede and Dix rushes to the rescue of the girl who is directly in their pathway. These stampede scenes are exceptionally well-handled and furnish a real thrill to top off the comedy angles. In keeping with the spirit of the story, the boys have an awful time in rounding up enough horses even after scouring the country and a sorry looking lot of animals they prove to be. Their regalia has to be snitched from a museum and when they appear at the railroad station the train crew think it is a movie outfit filming a serial. Oh, yes the negro family on the ranch are disguised as Indians to round out the atmosphere.

Richard Dix is excellent in the straight comedy and western atmosphere and Esther Ralston is good to look at and does fine work as the girl. Edmund Breese as the old rancher who enters into the spirit of the fun and transforms his ranch and poses as a tough old westerner does especially fine work while little Eli Nadel aids materially in the comedy.

"Womanhandled" has a good story well worked out, is finely directed and with an extremely popular star and an abundance of smiles, laughs and chuckles should prove a popular hit and a big box-office attraction for any type of theatre.

"The Gilded Butterfly"—Fox

Strong Box-Office Cast in an Entertaining Story with a Well-handled Punch at Climax

Reviewed by C. S. Sewell

CAST:

Linda Haverhill.....Alma Rubens
Brian Anestry.....Bert Lytell
John Converse.....Huntley Gordon
Jim Haverhill.....Frank Keenan
Courtney Roth.....Herbert Rawlinson
Mrs. Ralston.....Vera Lewis
Maid.....Carolynne Snowdon
Mr. Ralston.....Arthur Hoyt

Story by Evelyn Campbell.
Scenario by Bradley King.
Directed by John Griffith Wray.
Length, 6,200 feet.

WITH a cast composed almost entirely of names with box-office value, such as Alma Rubens, Bert Lytell, Huntley Gordon, Frank Keenan and Herbert Rawlinson, William Fox is offering "The Gilded Butterfly," a picture that should prove a distinctly pleasing entertainment for the majority of patrons.

Linda Haverhill, reared in luxury, learns that her father has dissipated their wealth but is keeping up appearances on bluff. He succeeds in convincing her that it is not what you are but what you seem that counts and that one must, regardless of consequences, keep in the front of the parade or be unnoticed. When he dies she accepts the financial aid of Converse when he offers to advance money on bonds she knows are worthless, and leads a butterfly existence in Europe where she meets an American, Brian Anestry. Finally the day of reckoning nears and Anestry seeing her with Converse gains an unfavorable impression but she convinces him of her goodness and sincerity. Back in America, her money gone, and Converse becoming obnoxious she sets fire to her gowns for the insurance and is arrested. En route to the police station the auto is wrecked and the detective admiring her grit points to another woman as his prisoner. Anestry finds Linda and she tells him everything and they sail for South America.

While the story is not unusual and has a number of familiar twists, it has been so well directed by John Griffith Wray and finely acted by the stellar cast that it holds the attention closely from beginning to end. By placing the onus of the heroine's false philosophy of life on the father a certain necessary sympathy for her is established that would not otherwise be the case. While you do not O. K. her actions always, you are at all times interested in them. There is a good railroad wreck scene and a particularly well handled street smashup in which a taxi crashes into a patrol wagon and a hook-and-ladder into the two, which provides an excellent thrill. Altogether, "The Gilded Butterfly" is good entertainment.

Alma Rubens has a congenial role and is excellent as Linda and Bert Lytell entirely satisfactory in the sympathetic role of Anestry. Huntley Gordon is capable as the polished villain, Frank Keenan gives a fine performance as the father and Herbert Rawlinson is pleasing in a rather thankless role.

"Ben-Hur"

(Continued from page 263)

vivid personality, an effect seldom achieved by a character of another time or period, and strikes you as feeling deeply the emotions he portrays. As the Roman Centurion Francis X. Bushman gives an excellent performance and makes an impressive picture. May McAvoy is a beautiful and effective Esther and Claire McDowell is very fine as Ben-Hur's mother. Great praise is also due Carmel Meyers as the siren, Nigel de Brulier as the servant, Mitchell Lewis as the Sheik and Frank Currier as Ben-Hur's adopted father. Especially remarkable is the portrayal of the Madonna by Betty Bronson which is a revelation of wistfulness and spiritual beauty.

There is so much to this picture that we could keep on and on did space permit, for despite its great length there is no padding. In fact, while the continuity is smooth, there is evidence of close and remarkably fine cutting right down to the bone on each sequence. As it stands, "Ben-Hur" is a tribute to everyone concerned in its making, a credit to the industry and a picture destined to enjoy a remarkable triumph.

"Soul Mates"—M-G-M

Newest Elinor Glyn Novel with Edmund Lowe and Aileen Pringle Is Pleasing and Amusing

Reviewed by C. S. Sewell

CAST:

Velma	Aileen Pringle
Lord Tancred	Edmund Lowe
Markrute	Phillips Smalley
Velma's Brother	Antonio D'Algy
Tancred's Mother	Edythe Chapman
Velma's Maid	Mary Hawes
Dolly	Katherine Bennett
Stevens	Lucien Littlefield

Based on story by Elinor Glyn.
Scenario by Carey Wilson.
Directed by Jack Conway.
Length, 6,073 feet.

UNDER the title "Soul Mates" Metro-Goldwyn-Mayer is offering a screen version of Elinor Glyn's novel "The Reason Why" adapted by Carey Wilson and directed by Jack Conway with Aileen Pringle and Edmund Lowe in the principal roles.

While the central idea is the familiar one of certain parties endeavoring to bring about a marriage between two young persons unknown to each other at which they both rebel, only to have Fate bring them together with the result that they fall desperately in love with each other; other complications are introduced and the plot is worked out so smoothly and enlivened with clever and amusing subtitles.

The couple meet in the park and Lord Tancred is so persistent that Velma capitulates. All goes well until a mortgage on the lord's estate complicates matters. Velma's uncle holds it and proposes that Tancred marry his niece but he refuses unaware that Velma is the girl. Velma believes Tancred is marrying her to save foreclosure and only consents to save her brother who is charged with embezzlement. After the marriage she still continues to show her hatred and disgust. Finally she realizes her love when he takes her in his arms and then threatens to go away and get a divorce and he discloses that he has paid off the mortgage.

Aileen Pringle who has been identified with the majority of Elinor Glyn roles, wears some stunning gowns and gives a pleasing performance as Velma while Edmund Lowe is excellent as the dapper and fascinating and perfectly groomed Lord Tancred. The other roles while satisfactorily handled are of minor importance.

The course of this romance can scarcely be taken as a mirror of real life but there are a number of amusing situations and an especially bright and witty set of conversational subtitles so that aided by smooth direction "Soul Mates" despite its rather improbable and not altogether original story furnishing pleasing light entertainment.

"Blue Blazes"—Universal

Western Starring Pete Morrison Has Plenty of Punch and Fast Action and Should Please

Reviewed by C. S. Sewell

CAST:

Bee Halloran	Pete Morrison
Grace Macy	Barbara Starr
"Red Dan" McKellar	Jim Walsh
Jeff Macy	Dick La Reno, Jr.
Buck Fitzgerald	Les Bates
Matt Bunker	Jerome La Gasse

Based on magazine story by Frank C. Robertson.
Continuity by Joseph Beresford.
Directed by Joseph Franz.
Length, 4,700 feet.

THERE is certainly no dearth of action, villainy, heroism, fast riding, fighting, romance, or in fact any of the attributes so dear to the heart of the "western" fan in "Blue Blazes," the newest Universal production starring Pete Morrison.

With the return of young Halloran to the West the action starts off with a bang for it develops that a young girl he rescued from a runaway stage is seeking treasure left in a hidden cabin and also to bring to justice the murderer of her grandfather. She has accidentally fallen into the clutches of Fitzgerald, leader of a band of desperadoes and the real murderer who has made her believe that a friend of Halloran is the culprit. Before Dan manages to straighten matters out, convince her of his innocence and sincerity and recover the treasure there are plenty of developments that keep the story moving at a rapid pace. Among the highlights are the situation where Dan goes to the desperado's place and licks him in a hand-to-hand fight, and the climax in which there is a four sided battle between different ones seeking the treasure which is further enlivened by a cloudburst in the mountains.

All of the characters are broadly developed types played up to get the maximum effect and the director has concentrated on the punch action and melodramatic possibilities rather than in making the story smooth and plausible. The hero undaunted rides into the face of overwhelming odds and even succeeds in holding his own against a half dozen desparadoes who attack him; there is a cunning leering spy, a powerful unprincipled gunman and the forceful, crafty brutal leader and there is nothing subtle or restrained about their portrayals but there certainly is punch and fast action.

"Infatuation"—First National

Egyptian Setting with Intriguing Oriental Atmosphere in Newest Corinne Griffith Film

Reviewed by C. S. Sewell

CAST:

Violet Bancroft	Corinne Griffith
Sir Arthur Little	Percy Marmont
Ronald Perry	Malcolm McGregor
Osman Pasha	Warner Oland
Lady Etheridge	Clarissa Selwynne
Ronald's Sister	Leota Lorraine
Pasha's Wife	Claire DuBray

Based on W. Somerset Maugham's play, "Caesar's Wife."
Directed by Irving Cummings.
Length, 5,794 feet.

EGYPT with its Oriental glamor and atmosphere of intrigue that mystifies the Occidental mind furnishes the setting for "Infatuation," adapted from W S.omerset Maugham's play "Caesar's Wife" and offered by First National as the newest Corinne Griffith production.

The star is cast as a fascinating young Englishwoman who despite an initial dislike for what she terms his inhuman method of warfare with the natives, marries an English general who is in charge in Egypt. Business and secret diplomacy which he does not share with her result in loneliness, and she finds solace in the love of a subordinate. Faced with a situation where her husband's life is in peril she rushed to his rescue and realizes her real love for him and that she was only infatuated with the younger man.

The picture has been produced on a high class scale with a good sequence at the beginning showing warfare with the desert-tribes. The Egyptian settings are convincing and director Irving Cummings has admirably established the strange and sinister Oriental atmosphere which aids in holding the interest in a story that moves forward at a deliberate tempo from the war scenes to the well-handled climax. There is a good melodramatic punch here when the wife rushes through the streets of the native quarter and throws herself in front of the horses drawing her husband's carriage in time to save him from an assassin's bullet.

As always, Miss Griffith is decidedly attractive and wears some gowns that will captivate the women. Percy Marmont gives a sincere performance as the husband and Malcolm McGregor is well cast as the younger man. Warner Oland is decidedly fine as a sauve but cunning and unscrupulous native diplomat.

Selling the Picture to the Public

This Department Was Established September 23, 1911 by its Present Editor

Epes Winthrop Sargent

Larmour's School Popularity Contest Is Fruit of Long Goodwill Campaign

RECENTLY business has been sagging a little at the National theatre, Graham, Texas, and M. W. Larmour decided that something needed to be done. They did not respond as usual to lobbies and other exploitation, so he decided on a popularity contest limited to the girls in the High School. It nearly doubled his usual receipts and on the three contest nights it more than tripled business. More, it has held up business since.

It was very simple. Each of the four classes elected five representatives. These girls were photographed by the local studio and slides were made. The first Friday these twenty slides were shown on the screen. Guided by the applause, eight were eliminated.

The following Friday the twelve remaining girls (three from each class) appeared in person, and the most popular member of each class was decided by the same means. On the third Friday night these four again appeared and a choice was made of the most popular girl in the entire school.

Brought Results

Well known persons were selected as judges, and Mr. Larmour worked a number of surprise stunts as at the last contest when the girls were hidden back of paper screens, painted with the class colors, through which they broke as their names were called.

Each event got a strong notice in the local paper, which praised the manner in which the event was conducted.

But the manner in which Mr. Larmour obtained the consent of the school authorities pleases him more than the actual result. When he asked their approval of the idea he very frankly admitted that while it probably would arouse class spirit, his big idea was that he needed the money.

That would have been fatal to the scheme in most instances. That the frank admission was regarded as a good reason is the result of a five year good-will campaign of which Mr. Larmour is not a little proud.

Five years ago Graham had a not unusual form of entertainment: poorly projected, poorly chosen pictures in a converted garage. The National was the first real theatre, clean, neat and well kept. In the past five years five efforts have been made to work opposition, only one of which remains. The others had to quit.

When he came in Mr. Larmour found the schools and churches actively antagonistic. It was an actual and not a passive dislike. The picture theatre was denounced from the pulpit and at the school assemblies. The pupils were virtually warned against going.

Mr. Larmour's initial attempts to be friendly were repulsed. He was not wanted. He did not resent the fact, but he watched his programs carefully, eliminating all that might prove objectionable from any angle.

Landed Two

The second year he sent passes to the school principals and the clergy. Out of seven, only two acknowledged the courtesy, and neither of those accepting used the pass more than three or four times.

The third year one of the ministers wakened to the fact that there were good as well as bad pictures. He took picture themes for his texts and even announced the coming of pictures of which he approved. This year the same passes went out without a material increase in the enthusiasm.

But he hooked in a big picture. It was educational as well as interesting. Its theme was a subject for study in the schools. He had to play it at increased admissions, but he asked the Superintendent of Schools to invite the entire teaching staff to be his (the superintendent's) guests.

The invitation was refused, but Mr. Larmour was told that he might invite the teachers himself, if he so desired. Most of them came, and they liked the picture.

Shortly after he booked In the Days of Buffalo Bill, he sought out the educators, explaining that this serial was the first of a number that Universal would make provided it was found that the audiences would support this semi-educational style of serial. He pointed out that the schools could help the cause of better pictures.

The argument was sound, the serial made good, and the schools were sold.

One of the local churches was to be torn down. For nine months, while the new edifice was building, two church services and Sunday School were held in the National each Sunday.

Another church wanted to put on a Christmas pageant. They came to him for advice on staging and lighting the production. Mr. Larmour not only gave the desired information, but he rehearsed 200 amateurs for a month, staged the show and constructed a floating Star of Bethlehem that was the hit of the performance.

A School Stunt

Then Mr. Larmour worked a shift on the prize pass idea. Instead of the usual pass to each class, he offered a theatre party each month to the entire class having the most perfect attendance record.

For a year the principal or the teacher of the winning class picked the picture, but in its second year the school sent down a committee of students to look over the bookings, select three or four titles and put these to the class vote.

Mr. Larmour immediately congratulated the Superintendent on the business-like methods of the pupils. The scheme is now a regular feature, and it has a material effect upon the attendance records.

The Result

It was slow, and sometimes discouraging work, but today Mr. Larmour works in with the schools and churches, and when he told them that he needed the money the contest would bring, that reason was practically sufficient, though of course he pointed out that

A Universal Release

THE PAINTINGS USED TO PUT OVER PHANTOM OF THE OPERA AT THE ALDINE, PHILADELPHIA.

This is a corner house and both front and side are decorated with special paintings, that on the side being nearly 150 feet long. Situated in the shopping district, the advantage of big paintings is apparent. The big smash was backed by an almost universal use of material by the phonograph shops, the main Victor store giving an elaborate stage setting.

Special Matinee Gets Hallowe'en Reform at Pueblo

it would quicken the school spirit and incidentally give the students training in handling the class angle.

Receipts have been permanently bettered because new interest was aroused. When that stales, Mr. Larmour will think of something else.

Meanwhile here's a new form of contest that costs little and brings in much both in money and local interest. Keep it serious and dignified. Put it on like a production, and you'll share Mr. Larmour's profits.

Save This for Next Hallowe'en

Put this in your Hallowe'en folder, particularly if you are in a town where the kids go crazy Hallowe'en night and try to put the City Hall inside the First M. E. Church.

Pueblo has suffered from these volunteer scene shifters, and this year E. P. Briggs, of the Rialto Theatre, struck a popular note when he offered the boys a special morning matinee if they would lay off their usual playful burglaries.

The Star-Journal featured this coupon:

"The following pledge or promise, filled out in good faith by a student of the Pueblo schools, then taken to the box office of the Rialto Theatre Saturday morning, will admit him free to a special program at that theatre.

"To J. Arthur Grady,
"Chief of Police,
"Pueblo, Colorado.

"I hereby pledge my support in protecting our city on Hallowe'en. I will not move or damage any property in the city, and will use my influence in keeping others from doing it."

There were spaces for the name, address and school of the signer, and the coupon was signed by practically all the boys.

It cost $10 to put the stunt over including three comedy reels which formed the show, and the boys kept faith. It was the least destructive Hallowe'en the city ever has known.

Production Hints from Edward L. Hyman

Managing Director, Mark Strand Theatre, Brooklyn

Another Victor recording orchestra graced the program for the week which had William S. Hart in "Tumbleweeds" as the feature photoplay. Art Landry and his Victor Recording Orchestra were given 12 minutes on a show which had in addition three other stage presentations and the Mark Strand Topical Review. The entire running time was one hour and 54 minutes, of which time the Hart photoplay took 1 hour and 20 minutes. This left 26 minutes for the musical numbers and 8 minutes for the Topical Review.

Beginning each de luxe performance was a piano solo by Lilly Kovacs, girl-pianist. Her number was "Rondo Capriccio" by Mendelssohn. She played from her place in the orchestra and was lighted as follows: the dome had a straw Mestrum flood covering the purple draw curtains closed across the small production stage; also a dark straw spot on the soloist. The projection room had two Mestrum floods of steel blue on the orchestra, and there were four arch spots of steel blue hitting the pleats of the draw curtains. This piano number required four minutes.

Following the Mark Strand Topical Review came Harry Breuer, xylophone virtuoso, who as a regular member of the orchestra has become very popular in Brooklyn. He played from the orchestra, a popular medley which included "Sleepy Time Gal," "We Danced Till Dawn" and "Top of the World." His number, which took three minutes, was lighted as follows: steel blue spot from the dome on the soloist; orchestra stage foots and borders of purple; projection room had two violet Mestrum floods on the orchestra and apron of the stage; the dome had violet Mestrum floods covering the purple draw curtains which were closed over the production stage; four arch spots the same as in the piano number.

Seven minutes were given over to the Russian Cathedral Male Quartet, which appeared on the apron of the orchestra stage. They appeared in concert dress and sang the following: "Russian Hymn" (Protopoft); "Russian Folk Song" (Dargomysky), and "Asleep in the Deep" (Petri). As an encore they sang "The Rosary." The lights as for the previous number with a steel blue flood added to the orchestra. For the singers' second number foots and borders of the large stage were red, while the projection room had two red floods on the orchestra; the dome threw a steel blue on head and shoulders of the quartette; dome also had a green Mestrum flood on the curtains which were closed over the production stage. For the third number all lights dimmed off slowly except the blue on the quartette.

Art Landry and his Victor Recording Orchestra were the concluding musical presentation preceding the photoplay. The setting represented the salon of an ocean liner with a center opening and two side openings through which the horizon could be seen. The band was dressed in naval uniforms. A series of popular numbers were played by the orchestra, one of which was "Rip Saw Blues," the latest this orchestra has made for Victor. The big number was "The Storm", rain and electrical effects were seen through the three openings of the back-drop. Through special apparatus real water was used for the rain effect.

A Fox Release

THE BEST LOCATION IN PITTSBURGH WAS GIVEN THE ANCIENT MARINER.

A Mail Early poster was not only used on all delivery trucks by the Post Office, but posters were put in the lobbies and the front of the main office was placarded as shown in the photograph. No theatre was mentioned, for the officials were willing to give publicity to the title but not to the theatre. This did not matter, since the attraction had been so widely advertised by the house.

Physical Contest is Another Way to Sell Don Q.

Physical Contest a Help to Don Q

A silver loving cup was the chief publicity factor on Don Q. at the Stillman theatre, Cleveland. M. A. Malaney tied the Press to a contest for the best example of the physically fit boy between the ages of fourteen and sixteen.

There are ten branches of the Y. M. C. A. in Cleveland, and a boy could register at any of the branches for examination. One boy was picked by each branch for a competition in jumping, running, swimming and other sports and the winner was awarded the cup as the best developed boy in the city.

There was a direct reader interest in the contest that made for general interest in the athletic prowess of Fairbanks as exemplified in Don Q, but the stunt went beyond that. Many of the boys were added to the roster of the Y. M. C. A., and in turn the cooperation of the Y was helpful not only to the United Artists picture, but to all pictures in general.

The stunt was worked through the sporting pages instead of the regular news columns. Of course the cut was supposed to have been donated by Fairbanks.

Here is a sunt that can be worked in almost any town and with the cooperation either of the Y. M. C. A. or the Boy Scouts, where there are a number of troops of scouts.

A Paramount Release

HERE'S THE SUCCESSOR TO THE MILK BOTTLE HANGER

Special labels affixed milked bottles carries the message of The Pony Express directly into the homes. The only trouble is that the milk is generally iced, which causes moisture condensation which is apt to strip the labels from the bottles.

Jailed

Some years ago prison lobby fronts were popular on many plays, but they seemed to wear out. They are being revived on The Man Who Found Himself with considerable success.

Oscar White made a showy prison front for the Liberty Theatre, Greenwood, S. C., and backed this with the telephone call stunt. The two ideas netted a substantial advance.

Riders a Record

The best two-day business the Rivoli Theatre, Greenville, S. C., has yet drawn to Riders of the Purple Sage. The best seller A. S. Grist designed was a painting about the size of a six sheet on top of the marquise. This showed a western scene and was lettered for Tom Mix and the story.

Another strong factor was a six sheet cutout in the lobby of the Garing Theatre, flanked with two three sheets. The Garing, in the centre of the business district, is dark, so the signs were permanent.

Going Over

Tell your local stores that they will be out of it unless they show Phantom Red goods. Even Paris has announced that Phantom Red will be used in Spring models and Sak's big store in New York has made two showings of red shoes, first in leather and then in velvet, while other stores have used the dress fabrics; one Southern concern filling three windows with the color. It's going to be more used in the Spring than it was in the Fall, so if you have the play coming tell the stores to write for window material supplied by Universal.

A United Artists Release

A CIRCUS LOBBY FOR SALLY OF THE SAWDUST FROM DENVER

C. W. HALLOCK, of the Victory Theatre, built a den above the heads of the lobby crowd and set in an elephant and camel borrowed from a toy store. Compo board giraffes and clowns completed the effective display, and the results were big.

Names Still

Getting back into the past, Bill Danziger, Paramounteer, dug out the names stunt for M. Blaettner to use at the Colonial Theatre, Dayton, Ohio. To make it more interesting, it was announced that the circulation list of the Dayton Herald had been sent to Los Angeles where James Cruze, Betty Compson, Wallace Beery, Ernest Torrence and Ricardo Cortez had each picked twenty names.

Tickets to The Pony Express were issued to these 100 fortunates and of course the newspaper played the stunt up big.

Went Into Town

Oakland, Calif., is a sort of sleeping annex to San Francisco, though it is scarcely polite to refer to hustling Oakland as a sleeper, for it is more than that. But a large proportion of the residents work across the bay and for the engagement of The Fool the Franklin Theatre used a stereopticon in the San Francico waiting room of the ferry to catch the waiters, supplementing a strong local campaign.

Two Good Animated Displays and a Capital Pram

Dancers Kicked on a Swanson Display

D. Roscoe Faunce put a kick in his lobby display on Stage Struck by means of a motor. The cut shows the shadow box used on this picture in the lobby of the Strand theatre, Birmingham.

A Paramount Release

THE SWANSON KICKERS

The front shows Gloria flipping the flapjacks while the steam from the griddle outlines an opening showing a small stage on which were coutouts of the star and three ballet dancers. The three dancers had jointed legs which were fastened by hairs to a geared down motor, causing them to do some fancy kicking. The stage was spotlighted from the back of the front plane.

It brought everyone to a dead stop and most of them bought in either then or later.

A Metro-Goldwyn Release

A USEFUL BATTLESHIP FLOAT ON THE MIDSHIPMAN

This was planned by W. E. Drumbar, of the Plaze Theatre, Asheville, N. C., for the Armistice Day parade and later perambulation and it got even better than the heavy receipts this play has piled up all through the Southeast.

Rode the Prince

Raymond Griffith got a ride by proxy when He's a Prince was offered at the Broadway Theatre, Newburgh, N. Y.

Charles Hammerslough dressed a float to suggest a throne and got a man who looked not unlike Griffith to ride about town. He was attended by a herald who blew a blast on his trumpet to attract attention to the outfit. Because of the dual title the banner cleverly read: "He's a Prince, A Regular Fellow, now playing at the Broadway Theatre."

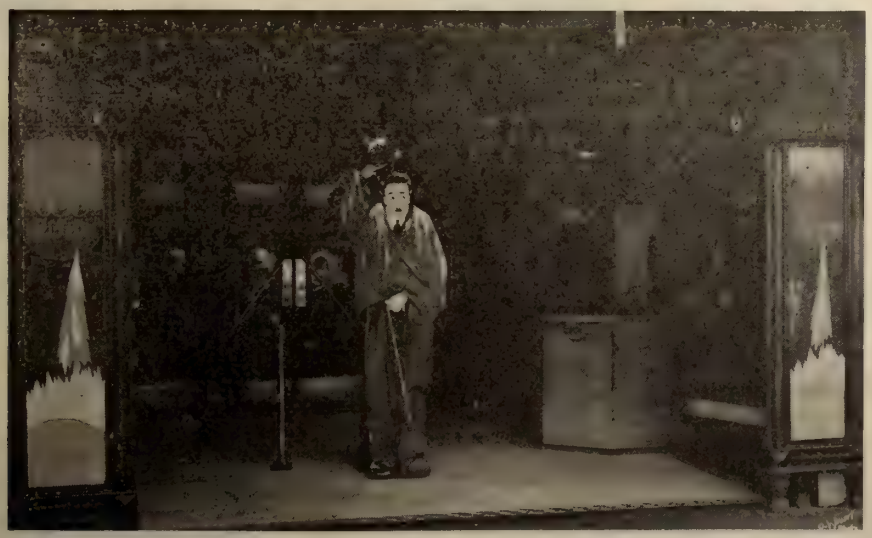
A local comedy act helped to put the picture over. Mr. Hammerslough is building up a regular troupe of amateurs.

Dress Models Were Fine Clothes Club

Revamping an old idea, Arthur C. Janisch, of the First National staff in Portland, organized the store models into a Fine Clothes Club to promote the release of that title at the People's threatre.

Ostensibly the objects of the club were to improve the appreciation of good dressing in Portland and to replace "models" and "mannequin" with the more dignified "Fashion delineator," which gave the newspapers paragraphers a chance to write something.

They obtained the approval of the leading women's organizations and got a lot of newspaper space before the theatre advertising came along, and it made for an interest in the picture that was cashed in at the box office.



A United Artists Release

GIVING ACTION TO A CHAPLIN GOLD RUSH CUTOUT

D. Roscoe Faunce cut off Chaplin's right arm, hid the joint with an old shawl, streaked with whitewash "snow" and hooked the arm to a motor which caused the comedian to doff his hat with a familiar gesture in the Strand, Birmingham.

A Balloon

For I'll Show You the Town, Paul Ellis of the Liberty Theatre, Youngstown, Ohio, made a balloon and basket of compoboard, with Denny and three girls from the six sheet looking over the edge of the basket.

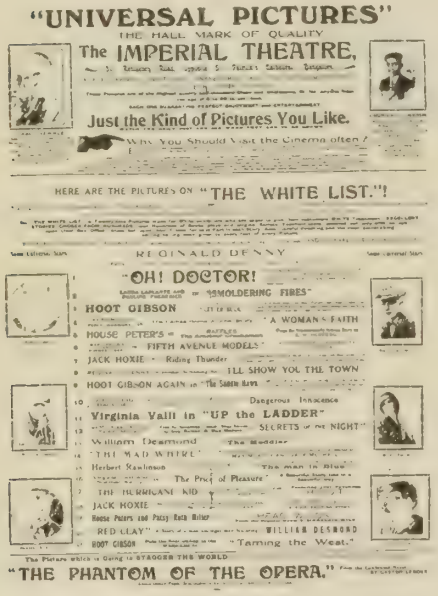
This was suspended from a rope running across the street. It would have been good just that way, but Mr. Ellis gave it motion by having a small boy on the roof pull it back and forth. That made it more than twice as good. The kid took his pay in tickets.

Almost a Train

Many toy stores carry a very faithful reproduction of a battleship, and one of these was the lobby feature of The Midshipman at the Academy Theatre, Haverhill, Mass., It helped the picture over, backed by some song tie-ups and a posting and card campaign.

How They Put Them Over Out In Karachi, India

Indian Broadside Runs Three Tones

G. R. Gvalani, of Karachi, India, sends in a broadside on the Universal white list that seems to be a combination of house throwaway and trade appeal. The top announces that the Imperial theatre, Bangalore, has booked these releases and will show them all, but there is a lot of talk about the Universal policy that cannot be of very great interest to the patron, but which can effectively reach other exhibitors. You cannot get much of an idea of the 18x24 inch sheet from this reproduction, but you can arrive at the fact that they cleaned

Universal Releases

AN INDIAN BROADSIDE

out the display cases on this job, for there are a dozen different faces in the list alone. The cuts are printed in purple with the text in red and deep blue. From the fact that the job carries the imprint of a Bangalore firm we infer that it is done on behalf of the Imperial, though it makes good trade advertising as well. Mr. Gvalani also sends in a smaller sheet in native character, but does not name the dialect. We used to get a set from India printed in English and four different native dialects, but this is the first to come to hand for some time.

Selling Romola With a Dignified Appeal

Becuuse it is a special, some theatres have sought to sell Romola with too much of the circus appeal. The result has been that they have sold the bult of their seats to the wrong people. They have failed to get in those who are most likely to appreciate the beauty of the production and the care with which it was made. The chief value of Romola to a house lies in the better class of patrons who can be attracted and who may be interested in coming again. They will not come to Romola if the suggestion is created that the Elliot novel has been slaughtered to make a film holiday, yet this is precisely the outcome of a circus style of announcement. The New Theatre, Baltimore, makes the most of its opportunities in a four nines in which there is strong appeal to both the intelligent and the lovers of the purely pictorial. The

LILLIAN GISH "ROMOLA"
NEW
THE FILM THAT IS THRILLING THE WORLD!
MAGNIFICENTLY beautiful. A stirring tale of love, piracy, treachery and revolution! Impressive with the intrigues of an age when Romance lived truly. Glamorous with the glory of ancient Florence. A story of lust for power, of romance and revenge!
To see it is to see the Screen's Greatest.
with
DOROTHY GISH
A HENRY KING PRODUCTION
from the novel by GEORGE ELIOT
LILLIAN GISH
DOROTHY GISH

A Metro-Goldwyn Release

A GOOD ROMOLA AD

appeal is on the splendor of the production, and the form of the display suggests dignity and respect. The space is not overcrowded with copy, but the few lines are set in eighteen point. The cut suggests action and romance, and about the only point overlooked is the fact that the exteriors were made in the authentic locales. We think that this handling not only got more patrons for the New, but that it helped business for the following attractions, since it helps get new patrons, some of whom will return on later attractions. From a purely technical angle, this open composition is more effective than would be a space filled to overflowing with eight and ten point appeals.

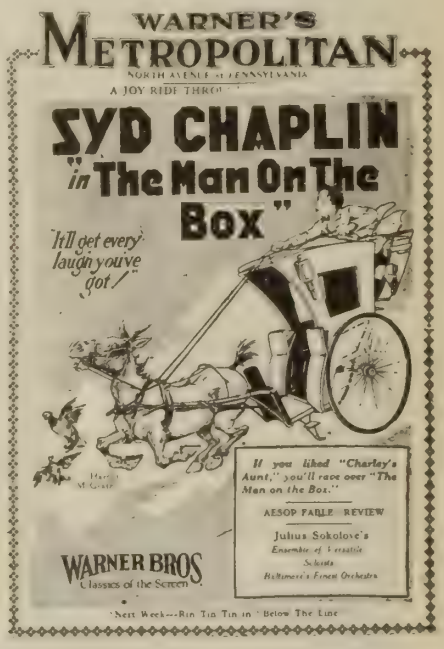
Striped the Star

Bearing down on the prison angle of The Man Who Found Himself, D. Roscoe Faunce, of the Strand Theatre, Birmingham, Ala., put out a convict perambulator with a sign on his back.

The lobby display showed Meighan behind the bars with a guard patroling the wall. Trick lighting made the display very attractive.

One Strong Line Sells Man on Box

While the comedy cut of Syd Chaplin driving a hansom is the chief attractor for The Man on the Box, we think that more than half of the selling will be done by the line "It'll get every laught you've got." This is better than the paneled: "If you liked Charley's Aunt you'll rave over The Man on the Box." That probably will help, and it is not the usual "better than," but there is more real appeal and argument to the line first quoted. That has a tang to it that the other lacks. It means something, and that something is entertainment. It looks as


WARNER'S METROPOLITAN
NORTH AVENUE at PENNSYLVANIA
A JOY RIDE THRO'
SYD CHAPLIN
"in The Man On The Box"
"It'll get every laugh you've got!"
If you liked "Charley's Aunt," you'll rave over "The Man on the Box."
AESOP FABLE REVIEW
Julius Sokolove's
Ensemble of Versatile Soloists
Baltimore's Finest Orchestra
WARNER BROS.
Classics of the Screen
Next Week—Rin Tin Tin in "Below The Line"

A Warner Brothers' Release

A SELLING LINE

though this might be a plan book cut, though it may have been produced by Warner's Metropolitan Theatre, Baltimore, but whatever its origin it is distinctly useful and should materially increase the work of the box office attendants. It looks like a press book cut because it is fitted into the space and not a part of the full design, but wherever it came from, it is distinctly good. There is not much use arguing about Chaplin in this play. He sold himself in Charley's Aunt and as long as he can repeat, the name will suffice.

This Type Lettering Gives Fine Display

Here is the upper portion of an advertisement from Loew's Theatre, Newark. The

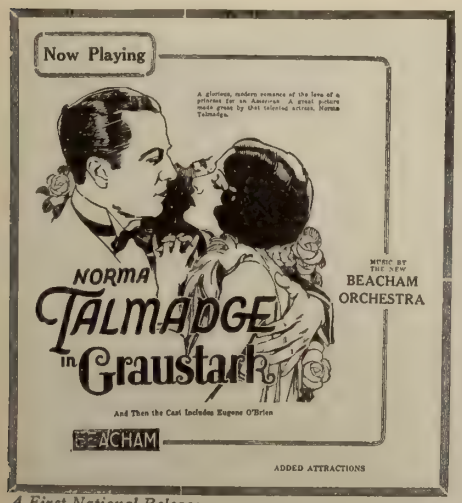
A Metro-Goldwyn Release

CLEAN TYPE FACES

Meet the "Super Colossal Spectacle." How's That?

lower portion does not matter. That's just the vaudeville additions. The thing to notice is the manner in which these names are gotten over in all type. After you have looked at cuts all messed up with a lot of hand lettered names and facts, it's pleasant to see a display in which type performs its normal function of giving display. This may not be as "pretty" or as "artistic" as some other spaces, but it has a visual punch that is lacking in a majority of theatre displays. It gets it all over at the first look. This is a four-column space and it reduces down considerably, but you can get the idea. And if you like this nice clean display, remember that most supplied cuts can be trimmed to give the essential feature and leave room for type. And before you turn from the cut notice the signature. No mistaking the house with a signature like that, is there? From the Christmas wreaths we gather that this is a special drawing but that heavy letter is typical of this house, and it cannot well be bettered.

Makes Three Column Fit Into the Four

Most managers who used this three column cut on Graustark used it for a three column space. Frank H. Burns, of the Beacham Theatre, Orlando, Fla., put it in four columns and practically got nine column inches free, for this gives a five column effect on a four nines. Not long ago one of the students in the Paramount Training School for Managers wrote for a list of managers whose work might be profitably watched and we recommended Mr. Burns as one of a list of half a dozen because he makes a nicer use of white space in small sizes than any

A First National Release

HARD TO BEAT

other manager we know. He never resorts to local art work, yet he can get a better effect from supplied cuts than he could with the usual staff artist because he knows how to place the cuts to get the greatest possible value. Here the essential feature of the layout is that three point rule border on three sides of the display. Centering the cut and using border all around would have been too regular and formal. Putting the cut over to one side of the space and leaving the right blank makes this a design rather than rule work. He saves the cost of a column of space and at the same time gets the effect of an additional column. He does not just slap them in. He studies effects, and he suits the treatment to the individual cut. If he selected one form and always used that he would not be particularly well worth while. It is his treatment of the individual display that raises his work out of the ordinary and makes him a leader in this type of display If you really are interested in getting good advertisements, it will be worth the trouble to make a special scrap book section of these Burns displays.

Bright Lights

Here's the best bet on Charlie Ray's Bright Lights. The Gayety Theatre, Canton, Ohio, tied two electric shops to displays of bright lights and art announcement cards. The blazing windows were real sellers.

Gets New Billing for the Phantom

The Columbia Theatre, Seattle, takes six tens in which to put over the advance for Phantom of the Opera, and finds a new classification. Just under the reverse title you will learn that this is the "super-colossal" spectacle of the age. That's that. It's getting so that it is difficult to find some phrase that will suggest a bigger offering than the last, but "super-colossal" sounds like something new. It suggests bigness as well as class and may help out others who have exhausted the old string of descriptives. There is not a very powerful kick to the cut work, but the Phantom gets over if Kerry and Miss Philbin do not, and it looks interesting. The display is interesting mainly because it packs a lot of words very nicely into the space at command. It is talkative without seeming to be overcrowded.

Tom and Tony Sell in Limited Space

This is a little more than two fours used by the Monroe Theatre, Chicago, on The Best Bad Man. It puts over the Mix picture with a minimum of cut. The cut is two inches high and less than that in width. That is not

MONROE
MONROE AT DEARBORN CONTINUOUS FROM 11 A.M. to 11 P.M.
WILLIAM FOX presents
Tom Mix
and TONY the wonder horse
IN
A BANG-UP WESTERN ROMANCE, STUDDED WITH SUPER-THRILLS.
"THE BEST BAD MAN"

A Fox Release

SMALL, BUT EFFICIENT

a large cut as cuts go these days, but it gets over Tom and Tony, and incidentally the girl, and a larger cut could not do much more. The display is planned to get the best value for star and title, and this is important where the advertising cost is heavy.

Tomorrow! You Will See the Picture Event All Seattle Has Been Anxiously Waiting For!
LON CHANEY
MARY PHILBIN NORMAN KERRY
50 SCREEN ARTISTS
AND 5,004 OTHERS
COME EARLY
The "PHANTOM OF THE OPERA"
Gaston Leroux's Immortal Classic. The Super-Colossal Spectacle of the Age.
SEE the world-famous Paris Opera House, the maddest of all Parisian revels photographed in full color! Awe-inspiring! Breath-taking! The last word in motion pictures!
Popular Prices
Adults Anytime 50c
Children 25c
WILD! WEIRD! WONDERFUL!
MILLIONS OF THRILLS TO THRILL MILLIONS
COLUMBIA

A Universal Release

A FIVE TENS ON THE PHANTOM OF THE OPERA FROM SEATTLE

Your Equipment

Service for You—Theatre Owner—Builder—Studio—Laboratory—Exchange Executive—From Your Angle

Edited by A. Van Buren Powell

About That Protect-the-Print Award

STARTED somethin', all righty, when I sung that first warble about Heaven protectin' the poor workin' Print! I fired the first gyn—right away an exchange manager fired a careless inspector—then an exhibitor got fired with zeal and bought him some projector parts from off the manufacturer which actually made the projector which they was for, and I have saw at least six cement bottles of poor cement, layin' in waste cans—and not all used out, neither!

Then they backed up my yodle by showin' a Christmas Tree which had on it every sort of different parts and things that goes to help Protect the Print.

And Chalmers Publishing Company allows YOUR EQUIPMENT to get TWENTY-FIVE DOLLARS, repeat this way ($25.00), in the interest of this Protect the Print campaine, to be gave as a FIRST AWARD to the one who can name the most correctest list of them things showed on the said Xmas Tree and at the same time send the best letter which says what the writer does to Protect the Print.

So Duplex Film Industries gets busy and allots YOUR EQUIPMENT a Duplex Patching Block which is to be gave as second prize for the second most correct list, and the second best letter with it about what is being did by the one writin' to Protect the Print—and that's helpin', I'll say!

So Independent Movie Supply Company which has Mr. Rabell at the head of it, and which gentleman is certainly anxious and glad to do anything to boost this Protect the Print movement, its Mr. Smith says, "Go to it, in the interest of Protecting the Print, we will allot a Rewinder Set," and this is to be gave as third prize for the third most correctest list with the third best letter about how the author of it is doing to Protect the Print.

And in the case there would be a tie in any of these three cases, there will be gave a similar prize of the above to each of them which ties.

WHO PROTECTS THE PRINT FOR YOU?

Van,
Moving Picture World,
516 Fifth Avenue, New York.

I operate a theatre and in the interest of your
an exchange
Protect-the-Print campaign, wish to say that the exhibitor which returns prints to me in the best exchange
condition in my territory is.....
.....Put his name on your Honor Roll.

Signed.....

So H. H. Buxbaum, of Fox Exchange, and F. H. Richardson, of Movin' Picture World's BETTER PROJECTION agrees to be in with Van, of this YOUR EQUIPMENT, to act as judges on these lists and letters which must now be all into the office of Moving Picture World, 516 Fifth Avenue, New York, by noon of January Sixteenth, and thereafter the prizes will be gave as soon as the judges gets the mail all read and decided upon as to what is best.

And Dave Strayer writes that you must say WHAT EXHIBITOR OR EXCHANGE sends prints in best condition—and I've ast Van to reprint the blank about it again once more this week, which he has did, so if you didn't use it last week use it now.

But a feller out in the sticks writes in that the things on the Christmas Tree in the Award business is too small for him to guess what they are.

Well, now, this wasn't to be no guessing game. It's a straight, open-and-shut idea to stimulate Protect-the-Print interest, so I am having took bigger pictures of the things which was showed in the first original picture of the Xmas Tree—and these is all of them, took close-up as the studios says. Now you can see them.

If you know what they are—and you ought to if you handle Prints—send a list of them with a letter about what you do to protect the print, to Van, at above stated place and address.

In this way you can show what you do in a good cause and also maybe your list and letter will be the one that will be picked and chose, because use of spelling and correct wording of English don't count.

The little small things which you may not have saw in the Christmas Tree picture.

E. H. ALLEN ready to throw light on Educational's studio equipment.

You've Got to Have Equipment To Get the Laugh Into Comedy

So Argues E. H. Allen, General Manager of Educational Studios, in an Informal Talk Exclusively for YOUR EQUIPMENT

There isn't anybody on the lot that is more looked up to or more highly respected for his ability to get the effect needed in comedy production than is E. H. Allen, who guides the destinies of Educational Studios. While not new these studios are practically so—the lot was first occupied by King Vidor, who made several feature productions there. When purchased by Educational the ground held only one covered stage of less than 12,000 square feet; now—six months after occupation by Educational—40,000 square feet of space is available. Just one of the go-getter stunts. But let Mr. Allen do the talking. —Editor.

ABOUT a century and a half ago, Ben Franklin made a statement to the effect that "A penny saved is a penny earned." Too many people in all lines of production have taken this adage too literally and have found that pennies saved in the purchase of equipment have been dollars lost in time and quality of product.

Especially is this true of the motion picture industry. Due to the peculiar conditions surrounding motion picture production, compared with the manufacture of some staple or standardized article, equipment must not only be efficient, but adaptable to every demand made on it in every phase of production.

Nowhere are these varying demands more in evidence than in a comedy studio. Every picture presents widely differing mechanical and constructional problems and it is only through the use of well chosen and efficient equipment that these problems can be economically solved.

Of primary importance is the question of stage space. At Educational Studios we are using 40,000 square feet of space, an amount which, on the face of it, seems almost too great. But although it has been available only a few weeks we are already realizing on it, for production moves faster and more smoothly than would ever be possible without it. Directors move from set to set without delay; carpenters erect sets without disturbing working companies, and since the last stage has been finished we have never suffered the loss of an hour through waiting for space.

Lights are of equal importance, and in this instance, too, a surplus is real economy. Creco stand, rotary and scoop lights, Sunlight Arcs and Cooper-Hewitt banks furnish the illumination.

We have just installed a "remote control switchboard" which is proving its efficiency. Through the use of this piece of apparatus the electrician can control every light on the set from a small metal switchboard which he holds in his hand. It is connected to the larger main switchboard by a long cable. This enables the many cables leading to and from the main switchboard to be placed out of the way of the director and his crew, clearing up the space near the camera.

Lights are useless without a steady and dependable source of current. Two Westinghouse generators, one fixed and the other portable, supply the stages with 7,500 amperes hourly, assuring current enough for every conceivable situation. An especially installed power switchboard, with instruments

JUST A GLANCE at the Educational studios equipment that helps put laughs into their comedies. Top, right, is a "prop" location truck; top, center, camera and film storage vaults; top, left, remote control switchboard with cable, allowing use at a distance from main board; lower right, motor-driven pressure painting outfit; center, rolling stage, used often in photographing ship interiors, and, lastly, trolley used in many ways in comedy production.

and circuit breakers, distributes the current from the powerhouse to every portion of the studio property.

In the Educational Studio we have abandoned the practice of building our "flats" from wallboard or compo-board. We have found that it is cheaper in the end to build for permanence. Every flat made is constructed of three-ply lumber, cross-braced until it is rigid. These flats are made in standard uniform sizes and are used over and over. They are practically indestructible. Although their first cost is much higher than wall-board flats, they are, in the end, most economical. Added to this they are perfectly rigid, which prevents them from swaying during the photographing of scenes.

The new stage buildings themselves are built with an eye to efficiency. New stage buildings numbers 3 and 4 have the stage floors fourteen feet above the ground with the lower floor devoted to storage rooms for special mechanical props, a garage for the company busses and a very complete storage room for motor accessories where we have every thing from a cotter pin to an eight cylinder motor.

The fronts of these stage buildings are made to do double duty. Instead of the blank sides generally found on such buildings we have erected these with windows so that the building itself may be used as an apartment or office building front. The street level consists of store windows and a practical sidewalk which obviates the necessity of securing permits to work in downtown locations with all the attendant annoyance of the curious crowds.

The elevated stages are also useful in another manner. By cutting through the floor, entrances from stairways, elevators, trapdoors, etc., can be made without the labor of digging pits under the stage which is the case when ground-level stages are used. The plate-glass windows on the ground floor when not used in production, are protected by heavy woven wire screens.

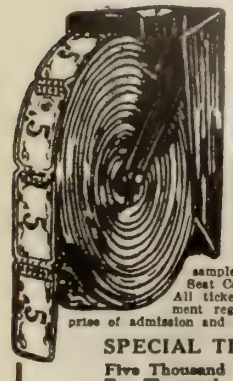
The property and furniture rooms newly erected, contain practically everything needed in comedy production. To insure against loss of valuable production time, and against loss of the "props" themselves, every article is numbered, facilitating storage, tracing and inventory. Every piece is carried on the books by number from the time it enters the studio until it comes to its end in the incinerator.

Connected with the carpenter shop is the special prop room, where special and unique props used in comedy production are made. This room is equipped with a drill press and a lathe, which have paid for themselves many times over in rapid construction of some unique and unpurchaseable bit of props or studio equipment.

The blacksmith and machine shop is complete with every device for working in iron or steel. Most useful is the oxy-acetylene torch used for both cutting and welding. With its aid working in metal becomes almost as easy and as rapid as working with soft wood.

An example of the benefit of this machine shop is the revolving head, used in trick camera work. This head, which carries a regulation Bell & Howell camera, can be turned over and over. A small motor cranks the camera. Through the use of this special head we have been able to secure comedy shots otherwise impossible to obtain.

Another bit of equipment—a rolling stage—is indispensable around a comedy studio. This stage is erected on rollers on which rests the outer rim of the entire stage. Proper man power applied to the stage gives it a very realistic roll, useful in taking ship interior scenes or in many other situations which arise in comedy making.



SPECIAL ROLL TICKETS

Your own special Ticket, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize drawings; 5,000 for $7.00. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. All tickets must conform to Government regulation and bear established price of admission and tax paid.

SPECIAL TICKET PRICES

Five Thousand	$3.50
Ten Thousand	6.00
Fifteen Thousand	7.00
Twenty-five Thousand	9.00
Fifty Thousand	12.50
One Hundred Thousand	18.00

National Ticket Co. Shamokin, Pa.

Colonial Theatres To Build a Big One

BRISTOL, Connecticut, is going to have a new theatre and one that the city, as well as the builders, can be proud of.

D. A. Peters, A. H. Lockwood and Lewis M. Gordon, the three able showmen behind Colonial Theatres, Inc., have purchased a site on Main Street, in the city mentioned, and have begun plans which will end up by giving Bristol the most modern 1,800-seat theatre in the country.

Equipment is to be of the highest quality—the design is to pay particular attention to lighting, ventilation, heating, acoustics and patrons' seating comfort.

The astute showmen behind the new project have determined to leave nothing out that will contribute to the best surroundings in which to show motion pictures. The company's other theatres, the Bristol and the Princess, which will both continue to operate, demonstrate the ability of Messrs. Peters, Lockwood and Gordon to make motion pictures one of Bristol's institutions.

Fox N. Y. Exchange Chucks Out "Bad Reel" to Protect Prints

IN THE COURSE of re-organization of the Film Department, Mr. John Weinberg was installed as supervisor, with instructions to do whatever in his opinion would perfect the service and ensure absolutely perfect prints to Fox exhibitors.

Mr. H. H. Buxbaum, New York Fox Exchange Manager, says:

"After going very carefully into the matter, we decided not to use any reels unless they were absolutely new. The ordinary life of a reel with good handling on the part of the expressmen and operators should be about twenty days, but both the improper handling of reels in cases by expressmen and the careless handling by operators tends to lessen this time by at least half. The reel should be spread apart by the operator before it is inserted into the magazine. Operators are inclined to put the reel into the magazine and spread it apart at the same time, which makes the reel bulky and in most cases film catches against the door of the magazine, and we find that both film and reel have been damaged.

"We have come to a point now where between 1,500 and 1,800 reels are discarded yearly, as they cannot be repaired to give the kind of service which we are striving for. Our instructions from the Home Office are to spare no expense in our Film Department that will enable us to offer to our exhibitors film that is in first-class condition.

"Our exhibitors seem very well pleased with the condition in which our prints are going out to them, and we have reduced the number of complaints until they average never more than one a week, and sometimes none at all."

Clarks Building

MR. AND MRS. CLARK BROWN are building the new Roosevelt Theatre in Jamestown, N. Y. They have ordered two Powers projecting machines, two Powerlite low intensity lamps and a Dalite screen from the Becker Theatre Supply Company of Buffalo. Becker is installing two Simplex machines in the new Kenmore Theatre, Kenmore, N. Y., and two of the same brand in the Thurston Theatre, Rochester.

Busy Builders These; Coast Will Benefit

THE CONSTRUCTION work will start next month on the beautiful Hollywood theatre to be built for Warner Bros. at a cost of $2,000,000. This theatre will seat 3,600 persons and will be located in the heart of Hollywood. Instead of being a four story structure as originally planned the new theatre will be six stories in height.

Fred Miller and Lou Bard will build a new theatre in Hollywood to cost $500,000 and seat 2,500 persons. The building will be constructed by Ralph B. Lloyd with the Far West Theatres taking a twenty five year lease on the structure.

Another new theatre is to be built in Hollywood on North Vermont avenue by Bouttier Bros. at a cost of $250,000.

TYPHOON COOLING SYSTEM
TYPHOON FAN CO. 345 W. 39TH ST. NEW YORK

Better Projection

This Department Was founded in 1910 by its Present Editor~
F. H. Richardson

Better Projection Pays

Here is Real Help

W. C. BUDGE hands me a report on sprocket holes, as follows. It covers everything he handled for seven days. "Sharp" means sharp corner sprocket holes. "Round" means round corner sprocket holes. What we are after is finding out the relative performance of round and sharp corner sprocket holes, proceeding on the assumption that the film which runs, most nearly without noise, is under relatively slight strain in the process of projection.

Sunday, Sept. 13. Cartoon; Pathe; Stock No. 6; Sharp; a little noise. Comedy, Big U; Stock A. G. F. A.; Sharp; Fair amount of noise. Serial, Big U; Stock don't know what; Sharp; Fair amount of noise. Comedy, Apollo; Stock Eastman; Round; A little noise. Feature, Big U; Stock Eastman Nitrate Film; Round; Ran quiet.

Monday, Sept. 14. Comedy, Eastman stock, old film; Sharp; A good bit of noise. Drama, Aywan; Eastman stock; Sharp; Good bit of noise. Feature, Dora; Eastman stock; Round; Some noise, but rather quiet.

Tuesday, Sept. 15. Comedy; Prime; Eastman stock; Round; Fairly quiet but some noise. Feature; Biltmore; Eastman stock; Round; Fairly quiet. Feature; Pathe; Pathe Cinema France stock; Round; Variable sound; Noise such as a locust makes. This only occurred when stock tinted a certain color went through. Don't know why, but that was the fact.

Wednesday, Sept. 16. Comedy; Fox; Stock old A. G. F. A.; Sharp; Some noise but fairly quiet. Western; Big U; Stock A. G. F. A.; Sharp; Ran quietly. Feature; Vitagraph; Eastman stock; Round; Fairly quiet.

Thursday, Sept. 17. Comedy; Merit; Eastman stock Round: Quiet; Serial, F. B. O., Eastman Stock; Fairly quiet. Feature; Champion; Stock; Bay State; Sharp; Fairly quiet.

Friday, Sept. 18. Comedy, Big U; Stock, Eastman, A. G. F. A.; Geveart; Sharp; Ran fairly quiet. Serial, Big U; Stock unknown, but think it was Eastman; Sharp; Ran quietly. Feature, Universal Art; Stock Eastman; New print; Round; Ran quiet.

Saturday, Sept. 19. News, Big U; Stock Eastman Nitrate; Round; Ran quiet. Comedy, Pathe; Stock Pathe Cinema Paris; Sharp; Makes a noise like a locust. (By this Brother Budge means a sharp, rather loud humming sound. Editor.) Serial, Pathe; Stock unknown; Sharp; Noisy as per preceding one. Comedy, Pathe; Stock unknown; Sharp. Noise same as previous two. Feature, F. B. O.; Eastman stock; Round; Ran fairly quiet.

You will observe that out of thirteen sharp cornered sprocket hole films, only two ran quietly, though three ran fairly so, and three were noisy. Out of ten round cornered sprocket hole films, four ran quietly, four fairly so and none were noisy.

It really is too bad that a lot of you have not taken the trouble to comply with my request, and make such a complete report as this. The meeting of the Society of Motion Picture Engineers will probably have been held before this gets into print. Had I a few dozen such reports to present to the Standards and Nomenclature Committee of that body, instead of just this one and the report of Brother Gray covering one film, but doing it very well indeed, it would have had large value, because we (I belong to the committee) are right not considering the matter of standardizing sprocket hole shape and size.

Of course reports of relatively quiet running are not positive, conclusive proof that the quiet running hole shapes are best, but it at least gives us something tangible to work on. Brother Budge's work in compiling this report is appreciated.

Back on the Job

F. H. MOORE, Projectionist City Theatre, Taunton, Massachusetts, says:

Well, I am back at my old stand again. It seems good to be handling D. C. once more, after having bucked a D. C. arc all summer.

Why not publish the names and addresses of all the boys some week, so that if some of us happen to feel like writing to each other we can do it. It would be a good stunt, what?

We have fixed up the house to some extent this season. Redecorated it inside, and put in new fixtures on side walls; also a new lobby and marquee outside. The power company has given me a 3-wire Edison service, so now we have plenty of power. Have enlarged the 3-wire, 220-volt service for my generator. Formerly had a No. 6 circuit outside for feeder. Have a 00 circuit now, and it makes a big difference.

Next summer myself and wife will certainly drop in on you at your summer home. Intended to this year, but couldn't make it. Best regards and many happy returns of the day.

Now what in heck do you mean by that last. True I'll be fifty nine years old the 25th of this month (October) but how did you know that? I'm keeping the fact of my aged age a dense, dark, dank secrut. October next year I'll be sixty, if I stick around that long, and maybe, if you feel like it, I'll let you young squirts give me a party then.

As to the addresses, I think that, except for those few who have not given me their street address—not many of them—and the two (Hanover and Doe) who purposely keep their address (street and theatre) secret, as well as their real names, I have published the addresses of all department correspondents except (again except) once in a while one who, for good reasons, asks that his name and address be not published.

It would be quite a job to hunt up all those addresses now, and I'm something more than literally swamped with work as it is. You'll all know next spring why that is true.

Congratulations on the improved equipment. I am sure there is a loss due to too-small feeders and circuits in a goodly number of theatres which would astound those paying the bills did they know of it. That is why I have repeatedly advised projectionists to measure the wires of the circuits, and calculate the voltage drop according to the Bluebook tables. Like yourself, though, Brother Moore, they neglect it, and when finally larger wires are put in they are a bit astonished at the results.

I shall be very glad to have you and your beautiful wife (I've never seen her, but all women are beautiful) spend a week-end with me next summer, always provided Mrs. Moore will do the cooking. I'm all alone here, and I'll be gosh danged if any female woman is going to get the chance to give my cooking the he haw!

DUPLEX
Reel Rewinder

Costs very little compared with the years and years of service which they give. Price $9.50 F. O. B. Factory.

DUPLEX MOTION PICTURE INDUSTRIES, INC.
Dept. W Long Island City, N. Y.

All That Gray Said

J. R. BAILEY, Projectionist, Kitchener, Ontario, says:

"Just finished a three day showing of "Introduce Me," and can indorse all that Brother Gray said in his letter about the singing and rattling. His letter was most interesting."

So you see, Gray, when you wrote me you also wrote to a man way up in Kitchener, Ontario. You also addressed men over in New Zealand, in Australia, all over the United States of America, and, in fact, men located pretty well all over the civilized world. And they read our "dope," too. Make no mistake about that.

At home you may discuss matters with a man or two, or maybe even with a dozen or two. At the A. P. S. meeting we even discussed matters with a hundred or more at one time. Through this department you can discuss matters of mutual interest with thousands of men each week scattered literally all over the surface of the globe. And that is no idle bunch of words either. Also we have a few readers in non-English speaking countries, and an occasional correspondent, too. Several most interesting letters have come from Norway. There have been many letters in the department from Australia and from New Zealand. There have been an occasional letter from other countries, including India, Ireland, Russia, England and even China.

Bluebook School Answers 421-426

(NOTE—There has been a mix-up of numbers in the Bluebook series of questions. Through a typographical error lists of questions appearing in December 5 issue and in December 12 issue both bear Nos. 422 to 426 inclusive, so that there are two 422, 423, 424, 425 and 426 questions.)

Question No. 421—What may happen if you cut straight through the insulation when stripping wire?

Brother Budge busts the Christmas calm with this answer:

Well, if you do that you are likely to amputate some of the small strands, if it be a standard wire, such as, for instance, asbestos covered, also you may 'nick' the wire, or cut a ring in its surface, which probably will cause the wire to break at that point if it be bent. Moreover, and also, should the wire be "alive"—which it should not be, of course, but we all do foolish things at times—and your body be grounded, you may get a peach of a jolt—just the current saying to you: "Pull that switch, you boob, before you begin taking my clothes off." ff

Question No. 422—Before connecting a wire to the terminal binding post of a switch, or other device, what should be done?

E. G. Steele, Salt Lake City, Utah; C. H. Hanover, Burlington, Iowa; someone whose name is not on the answer sheet; G. W. Bennewitz, Sioux Falls, South Dakota; G. L. Doe, Chicago, Illinois; Everett A. Fuller, Schenectady, New York; Allan R. Gengenbeck, New Orleans, Louisiana; T. R. Guimond, Mobile, Alabama, and S. T. Anderson, St. Paul, Minnesota, all have made fair to excellent answers to this one.

Gengenbeck says:

In making connection to a switch "or other" binding post includes two very different conditions, since the "other" connection may be to a rheostat or an arc lamp, where the connection would be subjected to a more or less high degree of heat.

In answering as to cold connections, I would say that considerable depends upon conditions. First, of course, the insulation is removed from the conductor for a sufficient distance, and no more, to permit of the operation which follows. The uncovered stub of wire should be thoroughly cleaned, either by scraping or with sandpaper—in practice usually by scraping. The terminal binding post to which the connection is to be made must be thoroughly clean, insofar as has to do with its electrical contact surface.

In theory a terminal lug should then be soldered to the wire end, the process of soldering being well described on page 121 of the Bluebook.

In practice, however, this is not always either practical or especially desirable. I would put it this way: where the wire is a large one, solder a lug to it without fail, the lug to, of course, be attached to the binding post. If the wire be a small one, this is neither necessary, or in many cases, such as incandescent lamp sockets, desirable or even possible.

Just what the dividing line ought to be I don't know, but would suppose anything larger than a No. 10 wire should have a terminal lug.

One reason for this is that large wires presumably carry heavy current, and the wire being round, when it is clamped under a binding post nut the actual contact between the round wire and flat metal surface of the nut and the binding post surface underneath is relatively small. With the smaller wire I believe it is proportionately considerably larger. In such matters my own procedure is to apply common sense and judgment. I think any man who ought to be allowed to make electrical connections at all should be able to tell when a lug is necessary and when it is not.

As to hot binding posts, I hold that a lug should always be used, for the reason that the heat the connection is subjected to will corrode the connection very rapidly, and the lug sets up a condition which will resist deterioration through corrosion much better than will the other sort of connection. The lug must of course be of the compression type, since the heat makes solder impracticable.

A most excellent, common sense discussion of the subject, it seems to me, Brother Gengenbeck, but to throw a monkey wrench into its wheels, I will quote friend Hanover's reply. He is right! So, I personally believe, are you. Where men are involved who have the ability to apply common sense, I hold set rules usually should always be tempered with that commodity. The danger lies in men who have not the real ability to form safe judgment attempting to temper set rules with common sense. That is the thing which kills many people in automobile traffic of today. The capable, level headed man or woman can do many things which badly fracture the set rules and do them with entire safety. The trouble is that so many who are not capable or level headed try the same thing and—trouble is apt to follow.

Hanover says:

Follow the Electrical Code rules and you will be safe.

That is absolutely correct, but Brother Hanover, doubtless thinking I knew the Code Rules by heart, said no more. Well, I don't, and unfortunately have not a copy of the Code by me. Just discovered that mine is gone. Probably loaned it to some one. Mad—spell it backward.

Question No. 423—What attention should terminal binding posts of switches, rheostats, etc., have, and why is this attention of importance?

Doe says:

They should be examined at periodic, set intervals, and kept clean as to their electrical contact. Once a month, say on the first, all connections should be examined carefully. To the average man it may seem a waste of labor to loosen and examine a connection which is apparently in good condition, but it is labor darned well wasted, just the same. It requires half an hour in the forenoon of the first day of each month for me to examine all electrical connections in my projection room, loosening them and making certain that the metal is clean and bright. It is labor well expended, and is no hardship to me.

Rheostat and lamphouse connections should be examined every two weeks, assuming that they are used several hours each day. If only used for an evening show, then once a month will do, provided the connections be well made in the first place.

Very good, friend Doe. I hold your "rules" to be good ones, and worthy of adoption in all projection rooms.

Question No. 424—Will power wasted in poor connections, burned wires, etcetera, be registered on the meter, and have to be paid for? Name the possible sources of waste of this sort.

Bennewitz says:

Power wasted in poor connections, burned wires, etc., will be registered on the meter and will have to be paid for as current consumed.

The possible sources of waste of this sort are: House main feeders or branch circuits working over the rated capacity of the wires. Burned wires, loose wire splices, wire splices not soldered. Switches or fuse blocks working over rated capacity. Loose, dirty, corroded, or burned switch blades or contacts. Loose, dirty, corroded or burned fuse contacts. Terminal lugs loose on wire, dirty, corroded, or not making good contact with thing to which it is connected. Old rheostats which have had many heated arguments. Dirty, corroded, or burned rheostat control arm or contacts. Dirty, corroded, or burned carbon jaws. Dirty or rough motor, or generator commutator. Motor or generator brushes making poor contact with commutator. Grounded circuit.

Which, I think, covers the ground very well, though the answer might be put into this form, as to possible sources of waste:

Inefficient projectionist or machine operator who either don't know how to keep his equipment in shape or is too demmad lazy to do it.

Question No. 425—What do Underwriters' Rules require as to the making of wire splices?

Bennewitz answers thus:

"Underwriters' rules require that wires must be so spliced, or joined that the bond will be mechanically strong and electrically perfect without solder. All joints except those made by some approved soldering device, must be soldered and all splices must be covered with insulation equal to that of the conductor itself." With which every one, in substance, agrees, so I think he must prob'ly be right.

Question No. 426—Describe the proper method of making a wire splice, beginning with stripping the insulation.

Bennewitz again makes a most excellent answer, as follows:

In making a wire splice, we start by stripping the insulation from the ends of the wire to be spliced. The proper method of doing this is to cut into the insulation two or three inches from the end of the wire, making a tapering cut towards the end of the wire, and not cutting straight in, as some do. After the insulation is removed, scrape the wire until it is perfectly clean and bright. Then place the ends together so that one faces your right and the other your left. Adjust them to the desired length of splice you want, then grasp the two wires (to one side of the center) with a pair of pliers and twist the free end of wire around the other wire. Not in a spiral direction, but so that each lap is snug against the preceding one, using another pair of pliers to twist it snug against the wire. After twisting one wire end, twist the other and solder the splice. Wrap with approved rubber tape, and then with approved friction tape to a thickness equivalent to that of the conductor.

On page 122 of the Bluebook, fig. 26 shows different methods of making wire splices.

Brother Fuller, the new "student," Schenectady, New York, also made an excellent answer, his remarks about acid in soldering flux, etc., having distinct value.

The correct method of making wire splices

Bluebook School

Queestion No. 440—What is meant by a T. P. S. T. and a T. P. D. T. switch and where are such switches used in projection practice?

Question No. 441—What is a D. P. D. T. switch, and in what places might we have use for them in projection practice?

Question No. 442—What marks must be stamped on some part of every knife switch?

Question No. 443—May a knife switch be used for a higher or lower amperage or voltage than it is marked for?

Question No. 444—In inspecting your switches each week, what faults would you look for, and DO you make a weekly inspection—or any periodic inspection at all?

is to first remove the insulation from the ends of the wires to be joined for a distance from two to four inches, depending on the size of the wire. The insulation should be whittled away as if you were to sharpen your lead pencil. Never run the knife blade around, as you may cut in the wire and thus weaken it so that in time it would be likely to break at that point. After the insulation has been removed, the next step is to clean the ends of the two wires thoroughly—till they shine. This may be done with emery cloth or sandpaper, or scraping with a knife blade.

The metal must be clean in order to secure good electrical contact. The wire ends may now be twisted together tightly. The next step will be the soldering. Wet the joint thoroughly with soldering fluid, smear with soldering paste. Care must be taken in selecting soldering fluid, as some of them contain acids which will eat the metal, and thus cause trouble. After wetting the joint with the fluid, or paste, hold the wire over the blaze of a gasoline torch until it is warm. Also hold in the blaze a piece of stick solder or solder wire, until it melts and runs all through the joint. Care must be taken not to get the wire too hot, as that will injure the wire and reduce its carrying capacity; also if too hot the solder will run through—and out of the joint. If the soldering be properly done the splice will have greater mechanical strength, and as high carrying capacity as the wire itself. I might add that brazing the wires together with German silver makes a neat splice, but the above method is the one ordinarily used. All joints should be soldered, except for temporary use—say for one day only. After the soldering is properly done, the splice must be wrapped with rubber insulation tape, to about the depth of the original rubber insulation, over which adhesive cloth tape (friction tape) must be wound. After this is all done white shellac could be used over this outer tape, if it be a white wire, and black shellac on the black wire. This shellac will hold firm the piece of tape over the splice and make a very neat job.

Birmingham, Ala. Local Union Elects Officers

DOWN in the Southland they do everything we do but skate—even to getting a bunch of men to work for them for nothing for a year.

Local Union 236, Motion Picture Projectionists, I. A. T. S. E. & M. P. M. O., down in Birmingham, Alabama, where they make railroad rails, big I beams and a lot of li'l things like that by the thousands of tons, has elected officers for the coming year.

L. Nation will wield the gavel at meetings, and boss things generally. He will be addressed as President and will be assisted by Brother J. Chambless, who will sit at the opposite end of the meeting room and be addressed as Mr. Vice-President when some one wants to take an appeal from the "chair"—if ever they do.

R. A. Root will be close to the root of things, because he is the new Business Representative—more power to him. The official pen will be wielded by Secretary J. F. Mankin, while W. B. Herring will keep the money the boys pay in—until it is wanted, of course. He will be Treasurer.

A. B. Jackson's duty will be to stand 'em outside if they don't behave themselves in meetings. He is Sergeant-at-Arms, though what kind of "arms" I don't quite know. The Trustees, whom we hope are trusty, and who certainly better not let themselves get rusty, are J. N. Cason, J. C. Harper and H. A. Rensford.

The Examining Board (ah, ha! they'd better be GOOD!!) is composed of R. A. Root, F. J. Emmerson and C. L. Gaston. J. T. Amberson will take a joy ride to the International Convention, where he will put up a stiff fight to eliminate the IDIOTIC "Operator" from the name of the organization, and substitute Projectionist. Ouch! Throwing brick is not fair, Brother Amberson. Y' didn't hit me, anyhow! R. A. Root will be delegate to the Alabama State Federation and F. E. Walker Chairman of the Banquet Committee.

Banquet! Gosh, I'd like to be with you all on that night, but I guess it's too costly a trip to even think about. And, anyhow, I'm probably not invited, though that wouldn't stop me if I were closer.

Well, men of Birmingham, I wish you all sorts of good luck—which you may have if you—work for it.

Some Language

A PROJECTIONIST in St. Charles, Missouri, hands me a sample of film punching which consists of the amputation of the right half of one picture, the left half of another twelve frames away, and the right half of one again twelve frames away. He says:

I thought I had seen all the varieties of film outrages it was possible for even the most expert inventor of cussedness to evolve, but the attached is, to me at least, a new variety.

It is rather hard to believe that any human being exists with an order of intelligence so low and a bump of destructiveness so enlarged that he would do so idiotic a thing as this. Which leads me to remark that the field of operatin' a pitcher machine would be in some danger of encroachment by clever anthropoid apes, who might be trained to thread, strike an arc, etc., and who might be expected to do such things as this, were theatre managers who employ the curiosities who perpetrate such crimes aware that they might be had a bit cheaper than even the present variety of film butcher.

Phew! That is some roast—but pretty thoroughly deserved all around. The theatre manager who tolerates men who do such things in his projection room is equally guilty with the man himself; also he has little if any more sense than the film destroyer he employs. However, I think the good St. Charles brother has covered the matter fairly well, so that's that. Next!

CLASSIFIED ADVERTISEMENTS
Help and Situations Wanted Only

3c per word per insertion
Minimum charge 60c
Terms, Strictly Cash with Order

Copy must reach us by Tuesday noon to insure publication in that week's issue.

PROJECTIONIST—At liberty on short notice; 6 years experience, Powers, Simplex, Motiograph, repair own machines; steady, reliable; salary reasonable; state equipment, salary, etc. Robert K. Malone, Excelsior Springs, Mo.

AT LIBERTY—Projectionist-electrician; 17 years' experience; union, married, clean habits, steady; references; will go anywhere. Claude McAdams, 1404 Ellsworth, Muskogee, Okla.

Protect the Print

Lo a Voice from the West

MURL. STANSBURY, Woodburn, Oregon, radios the following via U. S. mail:

"Dear Mr. Richardson: An lo a voice from the far, far west! A confession! I am only an "operator," but believe you me, Mr. Richardson. I'm going to do my best to get out of the "motley crowd." To convince you of this I am herewith ordering a Bluebook.

Ever since I started work here, in the Bungaiow theatre, I have followed the projection department, and I am telling you straight that it has helped me. A lot of the Bluebook questions are 'over my head,' but just the same I do manage to answer some of them. Have all the departments cut out, and each subject filed under its own heading. Makes it mighty handy for me.

Have a cozy little projection room, eight feet by ——— feet in size, in which are two Motiograph DeLuxe projectors and a homemade stereopticon, all Mazda G. E. equipped. I would like to ask this: Does it hurt the the constant current regulator to get hot? Mine certainly do; also the ammeters. Have an eighty-five foot projectionistance, and a Minusa screen. The net result is, with careful work on the part of the gink in charge, a darned good picture, if I do say it myself.

Sounds good, as to room and equipment, though you did not say which way the eight feet were measured. Presumably front to back.

As to the "constant regulators," if you will turn to page 460 of your new Bluebook, you will find your question answered. Roughly speaking, if you can hold your hand on the device without discomfort it is not outside the range of safety in the matter of heating. However, that is not at all the right way, to determine such a serious matter. Get a thermometer—Centigrade if you can, if not then a Fahrenheit. Bed its bulb in rather stiff putty, place the putty in firm contact with the thing you desire to measure the temperature of, and leave it there long enough for the putty to get as hot as the part is. If the centigrade thermometer registers more than 90, or the Fahrenheit more than 194 degrees, then the device is operating outside the limits of safety, and will eventually probably "burn out."

The probable reason for overheating is that your line voltage is high. This is the more likely, because of the fact that, as I understand you, all regulators heat the same. If the regulators are found to heat beyond safety limits, then you may do either one of two things. First, you can take the matter up with the General Electric, through the company you purchased the equipment from, telling them exactly what the voltage reading is across the supply lines at the PRIMARY terminals of the regulator. Second, you may get hold of some old rheostat coils, or make some resistance coils from ordinary iron wire of sufficient size to carry the current, inserting sufficient resistance in one of the supply wires, near where it connects to the regulator, to reduce the voltage to 110, or whatever the supply voltage is supposed to be. This will be effective, but will waste power. Better consult the General Electric and get the job done right by them. Bye the way, tell them exactly how hot the regulators get if you write them.

I am, of course, glad to know you have found the department of value to you in your work. Your "filing under proper heading" of the articles is a corking good stunt. Such a reference file, plus the Bluebook, ought to tide you over many a rough spot.

Quick Reference Picture Chart

Handy, Compact Information to Help You with Your Bookings, Showing: Title, Star, Type of Story, Date of Moving Picture World Review, and Footage on Current Films

ARROW

	Kind of Picture	Review.	Feet
		1925	
Primrose Path (Clara Bow)	Melodrama	Oct. 3..	6,840
Tessie (May McAvoy)	Comedy	Oct. 10..	6,800
Wandering Fires (all-star)	Drama	Oct. 17..	6,300
Children of the Whirland (all-star)	Crook melodrama	Oct. 17..	6,500
Unnamed Woman (Leah Baird)	Society drama	Oct. 24..	6,300
Substitute Wife (Novak)	Domestic drama	Oct. 31..	6,580

ASSOCIATED EXHIBITORS

		1924	
Never Say Die (MacLean)	Comedy of thrills	Sep. 13..	5,803
East of Broadway (O. Moore)	Police drama	Nov. 22..	5,785
Price of a Party (H. Ford)	Modern drama	Oct. 18..	5,315
Barriers Burned Away	Spectacle	Dec. 27..	6,236
Is Love Everything?	Sex melo.	Nov. 15..	6,000
Battling Bunyan (Barry)	Comedy-dr.	Dec. 27..	4,718
		1925	
Greatest Love of All (Beban)	Drama	Jan. 17..	6,486
Bad Company (Tearle)	Society drama	Jan. 24..	5,551
Introduce Me (Douglas MacLean)	Comedy thrills	Mar. 21..	6,710
Sky Raider (Logan)	Drama		6,638
Back to Life (Patsy Ruth Miller)	Drama	Feb. 28..	5,628
Manhattan Madness (Dempsey-Taylor)	Action melodrama	Aug. 1..	5,580
Under the Rouge (Percy-T. Moore)	Crook drama	Aug. 1..	6,055
His Buddy's Wife (Glenn Hunter)	Sentiment drama	Aug. 1..	5,226
Headlines (Alice Joyce)	Sacrifice drama	Aug. 1..	5,600
Fifty-Fifty (Hampton-L. Barrymore)	Drama	Aug. 1..	5,531
Keep Smiling (Monty Banks)	Comedy	Aug. 1..	5,460
Camille of Barbary Coast (O. Moore-Busch)	Drama	Aug 1..	5,308
Never Weaken (Harold Lloyd)	Reissued comedy	Aug. 1..	3,000

CHADWICK PICTURES CORP.

		1925	
Tomboy (Devore-Rawlinson)	Melodramatic com.	Jan. 3..	6,000
Midnight Girl (Lila Lee)	Drama	Mar. 28..	6,300
Wizard of Oz (Larry Semon)	Slapstick com.	Apr. 25	6,300
Man of Iron (L. Barrymore)	Drama	July 4..	6,200
American Pluck (G. Walsh)	Action melodrama	July 11..	5,900
Unchastened Woman (Theda Bara)	Domestic drama		
Some Pun'kins (Chas. Ray)	Rural com.-dr.		
Prince of Broadway (G. Walsh)	Action romance		
The Bells (L. Barrymore)	Drama		
Perfect Clown (Larry Semon)	Typical comedy		
Blue Blood (G. Walsh)	Action romance		
Paint and Powder (E. Hammerstein)	Stage life drama	Oct. 17..	7,000
Some Pun'kins (Chas. Ray)	Rural comedy-drama	Dec. 26..	6,500
Perfect Clown (Larry Semon)	Feature comedy	Jan. 2..	5,700
Prince of Broadway (G. Walsh)	Prize ring drama	Jan. 9..	5,800

EDUCATIONAL FILM CORP.

		1925	
Wide Awake (Lige Conley)	Mermaid comedy	May 2..	2,000
King Cotton	Hamilton comedy	May 9..	2,000
Dragon Alley	Juvenile comedy	May 9..	2,000
Rock Bottom (Bowes)	Cameo comedy	May 9..	1,000
Tender Feet (Hiers)	Hiers comedy	May 16..	2,000
Pares Please (St John)	Mermaid com.	May 16..	2,000
Only a Country Lass	Novelty	May 16..	1,000
Wild Waves	Cameo comedy	May 23..	1,000
Balto's Race to Nome	Special	May 23..	2,000

A Dollar for Your Time

In an effort to make this Quick Reference Picture Chart just as accurate as human carefulness can make it, we offer to the reader who finds MAJOR ERRORS, such as a wide discrepancy between printed footage on a feature or features and that which is a fact, One Dollar for your trouble in writing us a letter stating the correct facts.

Please do not consider errors that do not actually work a hardship on the user of this Chart—such as a misplaced parenthesis, or a minor typographical error.

What we want you to point out is the often unavoidable discrepancy between the footage that comes to us at time of reviewing a picture and the time you play it, caused by cutting down of a picture and failure of producer to give us correct facts regarding the changed footage.

We cannot secure exact footage on all Short Subjects and so the general term "1,000" or "2,000" feet is applied, broadly, one or two-reel subjects. We've tried to get exact Short Subject footage, and as soon as we can get it will print it exactly. Till then, consider the broader designation as the best we can do.

When you write us about a major error, realize, please, that it will take a little time to check up, and be patient—we will not delay sending you the dollar for your trouble any longer than is absolutely compulsory.

	Kind of Picture	Review.	Feet
Curses (St. John)	Comedy	May 30..	2,000
Hello Goodbye (Conley)	Mermaid comedy	May 30..	2,000
Two Poor Fish	Hurd cartoon	May 30..	1,000
Earth's Other Half	Hodge-Podge	June 6..	2,000
Fun's Fun (Bowes)	Cameo comedy	June 6..	1,000
Clodhopper (Larry Semon)	Comedy	June 6..	2,000
Air Tight (Vernon)	Christie comedy	June 13..	2,000
Going Great	Mermaid comedy	June 13..	2,000
Wake Up (Bowes)	Cameo comedy	June 13..	1,000
Baby Blues	Juvenile comedy	June 20..	2,000
Prop's Dash for Cash	Hurd cartoon	June 20..	1,000
Call a Cop	Christie comedy	June 20..	2,000
Oh, Bridget (Walter Hiers)	Hiers comedy	June 27..	2,000
Mexican Melody	Hodge-Podge	June 27..	1,000
Never Fear (Bowes-Vance)	Comedy	July 4..	1,000
Lewis-Mann Bout	Magazine	July 4..	2,000
Bobby Bumps & Co.	Hurd cartoon	July 4..	1,000
Below Zero (Lige Conley)	Mermand comedy	July 11..	2,000
Permit Me (Bowes)	Comedy	July 11..	1,000
Waiting (Hamilton)	Hamilton comedy	July 11..	2,000
Hot and Heavy (Eddie Nelson)	Mermaid comedy	July 18..	2,000
Travel Treasures	Hodge Podge	July 18..	1,000
Beware	Comedy	Aug. 1..	2,000
Look Out	Comedy	Aug. 1..	1,000
Tourist	Tuxedo comedy	Aug. 15..	2,000
Pictorial Proverbs	Hodge Podge	Aug. 15..	1,000
Be Careful (Adams)	Christie comedy	Aug. 22..	2,000
Pleasure Bound (Conley)	J. White prod.	Aug. 22..	2,000
Watch Out (Vernon)	Christie comedy	Aug. 29..	2,000
Felix the Cat Trifles With Time	Sullivan cartoon	Sep. 5..	1,000
Soup to Nuts (Neal Burns)	Comedy	Sep. 5..	2,000
Props and The Spirits	Pen and Ink Vaud.	Sep. 5..	1,000
Off His Beat (Hiers)	Comedy	Sep. 12..	2,000
Wild Beasts of Borneo	Animal special	Sep. 12..	2,000
Busts into Business	Sullivan cartoon	Sep 19..	1,000
Fair Warning (St. John)	Camedy	Sep 19..	2,000
The Movies (Lloyd Hamilton)	Comedy	Sep. 26..	2,000
Felix the Cat Trips Thru Toyland	Cartoon	Oct. 3..	1,000
In Deep (Bowes)	Comedy	Oct. 3..	1,000
A Misfit Sailor (Billy Dooley)	Comedy	Oct. 3..	2,000
Dog Daze (Cliff Bowes)	Cameo comedy	Oct. 10..	1,000
Felix Cat on the Farm	Sullivan cartoon	Oct. 10..	1,000
Who Which?	Cameo comedy	Oct. 10..	1,000
The Story Teller	Hodge-Podge	Oct. 10..	1,000
Maid in Morocco (Lupino Lane)	Comedy	Oct. 17..	2,000
Scrambled Eggs	Cameo comedy	Oct. 17..	1,000
Spot Light (Lige Conley)	J. White comedy	Oct. 17..	2,000
Baby Be Good	Juvenile comedy	Oct. 24..	2,000
A Goofy Gob (Dooley)	Comedy	Oct. 31..	2,000
Slippery Feet (Vernon)	Comedy	Oct. 31..	2,000
Felix the Cat on the Job	Sullivan cartoon	Oct. 31..	1,000
Knicknacks of Knowledge	Hodge-Podge	Oct. 31..	1,000
Sweet and Pretty (Cliff Bowes)	Cameo comedy	Nov. 7..	1,000
Fire Away (St. John)	Mermaid comedy	Nov. 7..	2,000
Felix, the Cat in the Cold Rush	Sullivan cartoon	Nov. 7..	1,000
Cleaning Up (Johnny Arthur)	Comedy	Nov. 14..	2,000
Hot Feet (Bowes)	Comedy	Nov. 14..	1,000
Hot Doggie (Hiers)	Comedy	Nov. 14..	2,000
On Edge (Conley)	J. White prod.	Nov. 21..	2,000
Eats Are West (Felix-cat)	Sullivan cartoon	Nov. 21..	1,000
Slow Down (Bowes)	Comedy	Nov. 28..	1,000
Framed (Hamilton)	Comedy	Nov. 28..	2,000
Magical Movies	Hodge-Podge	Nov. 28..	1,000
Fighting Dude (Lane)	Acrobatic comedy	Dec. 5..	2,000
Marionettes	Color fantasy	Dec. 5..	1,200
Felix-the-cat Tries the Trades	Sullivan cartoon	Dec. 5..	1,000
Cheap Skates (Conley)	Jack White prod.	Dec. 12..	2,000
Bachelor's Babies	Juvenile comedy	Dec. 12..	2,000
What's Up (Bowes)	Cameo comedy	Dec. 12..	1,000
Weak But Willing	Walter Hires comedy	Dec. 19..	2,000
Yes, Yes Babbette (Vernon)	Christie comedy	Dec. 19..	2,000
Felix the Cat at Rainbow's End	Cartoon	Dec. 26..	1,000
A Salty Sap (Dooley)	Christie comedy	Jan. 2..	2,000
Live Cowards (St. John)	Mermaid comedy	Jan. 2..	1,000
Hodge-Podge No. 40	Howe scenic	Jan. 9..	1,000

FILM BOOKING OFFICES OF AMERICA

	Kind of Picture	Review	Feet
		1925	
Range Terror (Bob Custer)	Western	Feb. 14..	4,738
Cloud Rider (Al Wilson)	Airplane-thrill	Feb. 21..	5,070
Jimmie's Millions (R. Talmadge)	Athletic-stunts	Feb. 28..	5,167
Parisian Nights (Hammerstein-Tellegen)	Drama	Mar. 7..	6,227
Welcome Granger (Vaughn)	Pacemakers	Mar. 7..	2,000
Helping Hand (Aubrey)	Comedy	Mar. 7..	2,000
Breed of the Border (Lefty Flynn)	Western	Mar. 14..	4,930
Love's Bargain (Marjorie Daw)	Drama	Mar. 21..	6,000
Captain Kidd	Bray cartoon	Mar. 21..	1,000
Scar Hanan (Yakima Canutt)	Western	Mar. 28..	6,020
Galloping Vengeance (Bob Custer)	Texas Ranger dr.	Mar. 28..	5,005
He Who Gets Rapped (Vaughn)	Pacemakers	Mar. 28..	2,000
Forbidden Cargo (Evelyn Brent)	Melodrama	Apr. 4..	4,850
O. U. West (Lefty Flynn)	Western	April 11..	5,000
That Devil Quemado (Thomson)	Thrill western	Apr 18..	4,720
Merton of the Goofies	Pacemakers	Apr. 18..	2,000
Lilies of the Streets (V. L. Corbin)	Hum. Int. melo.	Apr. 25..	7,216
White Fang (Strongheart-dog)	Drama	May 2..	5,800
Tearing Through (R. Talmadge)	Stunt melodr.	May 9..	4,714
Great Decide	Pacemakers	May 9..	2,000
Fast Male	Pacemakers	May 9..	2,000
Texas Bearcat (Bob Custer)	Western drama	May 16..	4,778
Speed Wild (Flynn)	Melodrama	May 23..	4,700
Alias Mary Flynn (Brent)	Regeneration melo.	May 30..	5,550

Continued from Preceding Page

Drusilla With a Million (Mary Carr)	Human Interest dr.	June	6..	7,391
Fighting Demon (R. Talmadge)	Thrill drama	June	6..	5,470
Three Bases East	Pacemakers	June	6..	2,000
White Thunder (Yakima Canutt)	Western	June	13..	4,550
If Marriage Fails—? (Logan-Brook)	Domestic drama	June	13..	6,000
Navy Blue Days (Stan Laurel)	Comedy	June	13..	2,000
Bandit's Baby (Fred Thomson)	Western comedy drama	June	20..	5,291
Smooth as Satin (Brent)	Crook drama	July	4.	6,043
Human Tornado (Canutt)	Action western	July	4..	4,472
The Bloodhound (Bob Custer)	Mounted police	July	11..	4,800
That Man Jack (Bob Custer)	Action western	July	25..	5,632
The Sleuth (Stan Laurel)	Comedy	July	25..	2,000
What Price Gloria?	Pacemakers	July	25..	2,000
Wild Bull's Lair (Fred Thomson)	Typical western	Aug.	8..	5,280
Don Coo Coo ((Vaughn-O'Hara)	Pacemakers	Aug.	8..	2,000
Dr. Pyckle and Mr. Pride (Laurel)	Comedy	Aug.	8..	2,000
Lady Robinhood (Evelyn Brent)	Bandit melodr.	Aug.	15..	5,580
Isle of Hope (R. Talmadge)	Sea-adventure-thrill	Sep.	5..	5,800
Let's Go, Gallagher (Tom Tyler)	Action western	Oct.	10..	5,182
Keeper of the Bees (all star)	Drama	Oct.	17..	6,712
Three Wise Crooks (E. Brent)	Crook drama	Oct.	17..	6,074
How the Elephant Got It's Trunk	Bray cartoon	Oct.	17..	1,000
Ridin' the Wind (Thomson)	Western action dr.	Oct.	24..	7,518
Adventures of Mazie (Vaughn)	Comedy series	Oct.	24..	2,000
Last Edition (Ralph Lewis)	Stromberg action	Oct.	31..	6,400
Wall Street Whiz (R. Talmadge)	Stunt comedy-drama	Nov.	7..	6,000
Mazies Won't Tell	Mazie series	Nov.	14..	2,000
Constant Simp	Mazie series	Nov.	14..	2,000
Or What Have You?	Mazie series	Nov.	14..	2,000
No Man's Law (Custer)	Action western	Nov.	21..	4,042
So's Your Old Man	Mazie series	Nov.	21..	2,000
All Around Frying Pan (Thomson)	Action western	Nov.	28..	5,519
How the Camel Got His Hump	Bray cartoon	Nov.	28..	1,000
Wyoming Wildcat (Tom Tyler)	Action western	Dec.	5..	5,150
On the Links (fat men)	Golf-Slapstick	Dec.	5..	1,000
Broadway Lady (Evelyn Brent)	Star a chorus girl	Dec.	19..	5,500
Peaceful Riot (Summerville)	Comedy	Dec.	26..	2,000
Pike's Pique (Vaughn)	Adventures of Mazie	Dec.	26..	2,000
Tea for Tooney (Vaughn)	Adventures of Mazie	Dec.	26..	2,000
Leopard's Spots	Bray unnatural history	Dec.	26..	1,000
Cowboy Musketeer (Tom Tyler)	Western	Jan.	2..	4,500

FIRST NATIONAL

			1924		
Silent Watcher (Glenn Hunter)	Drama	Oct.	18..	7,530	
Love's Wilderness (Griffith)	Drama	Dec.	20..	6,900	
Idle Tongues (Marmont)	Comedy-drama	Dec.	27..	5,300	
Sundown (all-star)	Western epic	Oct.	25..	8,641	
The Only Woman (N. Tadmadge)	Domestic dr.	Nov.	8..	6,770	
Inez from Hollywood (Nilsson-Stone-Astor)	Heart interest	Dec.	13..	6,919	
			1925		
Frivolous Sal (O'Brien-Busch-Alexander)	Western melo.	Jan.	17..	7,307	
So Big (C. Moore)	Drama	Jan.	17..	8,501	
If I Marry Again (Doris Kenyon)	Drama	Jan.	24..	7,401	
A Thief in Paradise (Doris Kenyon)	Melodrama	Jan.	24..	7,231	
As Man Desires (Sills-Dana)	Melodrama	Jan.	31..	7,790	
Enticement (Mary Astor)	Drama	Feb.	7..	6,224	
The Lady (Norma Talmadge)	Emotional dr.	Feb.	14..	7,337	
Her Husband's Secret (Moreno-Miller)	Sentiment-dr.	Feb.	21..	6,150	
Quo Vadis (Emil Jennings)	Special	Feb.	28..	9,000	
Lost World (Conan Doyle story)	Special	Feb.	28..	9,700	
New Toys (Barthelmess)	Comedy-drama	Feb.	28..	7,363	
Playing With Souls (Jacqueline Logan)	Drama	Mar.	7..	5,831	
One Year to Live (Pringle)	Drama	Mar.	7..	6,064	
Learning to Love (C. Talmadge)	Comedy-dr.	Mar.	7..	6,099	
Heart of a Siren (La Marr)	Drama	Mar.	21..	6,700	
Sally (C. Moore-Leon Errol)	Stage success	Mar.	28..	8,636	
Declasse (Corinne Griffith)	Society dr.	Apr.	4..	7,869	
One Way Street (Lyon-Nilsson)	Society dr.	Apr.	4..	5,600	
My Son (Nazimova)	Emotional dr.	Apr.	18..	6,552	
I Want My Man (Sills-Kenyon)	Drama	Apr.	18..	6,173	
His Supreme Moment (B. Sweet)	Romantic dr.	Apr.	25..	6,565	
Chickie (Mackaill)	Drama	May	9..	7,767	
Soul Fire (Barthelmess)	Emotional dr.	May	16..	8,262	
The Talker (Nilsson-Stone)	Human Interest dr.	May	23..	7,861	
Necessary Evil (Lyon-Dana)	Drama	May	23..	6,307	
Just a Woman (Windsor-Tearle)	Drama	June	6..	6,363	
Desert Flower (C. Moore)	Comedy drama	June	13..	6,837	
White Monkey (LaMarr)	Society drama	June	13..	6,121	
Making of O'Malley (Sills)	Police romance	July	4..	7,571	
Lady Who Lied (Stone-Valli-Naldi)	Algerian drama	July	18..	7,111	
Marriage Whirl (Corinne Griffith)	Drama	July	25..	7,672	
Half-Way Girl (Doris Kenyon)	Melodrama	Aug.	8..	7,570	
Fine Clothes (Stone-Marmont-Griffith)	Comedy drama	Aug.	15..	6,971	
Winds of Chance (A. Q. Nilsson)	Klondike drama	Aug.	29..	9,554	
Her Sister From Paris (C. Talmadge)	Sprightly comedy	Sep.	5..	7,255	
Live Wire (Johnny Hines)	Comedy feature	Sep.	12..	7,000	
Dark Angel (Vilma Banky)	Drama	Sep.	19..	7,311	
Graustark (Norma Talmadge)	Romance	Sep.	26..	5,900	
Shore Leave (Barthelmess)	Sailor drama	Oct.	3..	6,856	
What Fools Men (Lewis Stone)	Domestic drama	Oct.	10..	7,340	
Knockout (Milton Sills)	Prizefight drama	Oct.	10..	7,450	
Pace That Thrills (Lyon-Astor)	Drama	Oct.	24..	6,911	
Why Women Love (Blanche Sweet)	Sea melodrama	Oct.	31..	6,570	
New Commandment (Sweet-Lyon)	Romantic drama	Nov.	7..	6,980	
Beautiful City (Barthelmess)	Melodrama	Nov.	14..	6,468	
Classified (C. Griffith)	Newspaper comedy-dr.	Nov.	14..	6,927	
Scarlet Saint (Astor-Hughes)	Drama	Nov.	21..	6,880	
Unguarded Hour (Sills-Kenyon)	Emotional romance	Dec.	5..	6,613	
We Moderns (Colleen Moore)	Typical of star	Dec.	12..	6,609	
Clothes Make the Pirate (Errol)	Pirate travesty	Dec.	12..	8,000	
Splendid Road (A. Q. Nilsson)	Gold rush drama	Dec.	19..	7,646	
Joanna (Dorothy Mackaill)	Newspaper drama	Dec.	26..	7,900	
Bluebeard's Seven Wives (star cast)	Comedy-satire	Jan.	2..	7,774	

FOX FILM CORP.

			1924		
Salt of the Earth	Educational	Nov.	29..	1,000	
Gerald Cranston's Lady (James Kirkwood)	Domestic dr.	Dec.	6..	6,074	
Masked Marvel (Parrott)	Comedy	Dec.	6..	2,000	
The Roughneck (George O'Brien)	Melodrama	Dec.	13..	7,610	
The Burglar	Van Bibber	Dec.	13..	2,000	
Man Who Played Square (Jones)	Western drama	Dec.	20..	6,700	
			1925		
Deadwood Coach (Mix)	Western drama	Jan.	10..	6,346	
Dick Turpin (Mix)	English drama	Feb.	7..	6,716	

	Kind of Picture	Review.		Feet
Arizona Romeo (Jones)	Western drama	Jan.	31..	4,694
Curlytop (Mason)	Melodrama	Jan.	10..	5,828
Gold Heels	Race track dr.	Feb.	7..	6,020
The Dancers	Drama	Jan.	24..	6,656
The Folly of Vanity	Dramatic fantasy	Feb.	14..	5,250
In Love With Love	Comedy drama	Jan.	3..	5,677
Stardust Trail (Mason)	Melodrama	Mar.	7..	4,686
Scuttlers (W.Farnum)	Western drama			4,686
Roaring Lions at Home	Sunshine com.	Jan.	3..	2,000
Uncommon Clay	Educational	Jan.	3..	1,000
Up On the Farm (Lee Moran)	Comedy	Jan.	3..	2,000
The Violin Speaks	Educational	Jan.	10..	1,000
Dangerous Curves	Comedy	Jan.	10..	2,000
Milk Bottle Bandits	Comedy	Jan.	10..	2,000
Ports of Call (E. Lowe)	Regeneration dr.	Jan.	24..	5,500
Sleep Walker (Sid Smith)	Comedy	Jan.	24..	2,000
Hell-Roaring Range	Educational	Jan.	24..	1,000
Corsica the Beautiful	Educational	Jan.	31..	1,000
Nobody Works But Father	Slapstick	Feb.	7..	2,000
Trail Rider (Jones)	Western	Feb.	21..	4,752
Man Without a Country (all-star)	Special	Feb.	28..	10,000
Scarlet Honeymoon (Shirley Mason)	Romantic com.-dr.	Mar.	14..	5,080
Mysterious Stranger	Comedy	Mar.	14..	2,000
Riders of the Purple Sage (Mix)	Western	Mar.	21..	5,578
House of Flickers	Imperial com.	Mar.	21..	2,000
Gold and the Girl (Jones)	Western	Mar.	28..	4,512
Amateur Detective	Van Bibber	Mar.	28..	2,000
Hunted Woman (Seena Owen-Earl Schenck)	Curwood dr.	Apr.	4..	4,954
Butterfly Man (Sid Smith)	Comedy	Apr.	4..	2,000
From Mars to Munich	"arieties"	Apr.	4..	1,000
Marriage in Transit (E. Lowe)	Secret service dr.	April	11..	4,800
Where the Waters Divide	"Varieties"	Apr.	25..	1,000
Rainbow Trail (Mix)	Zane Gray westn.	May	2..	5,251
She Wolves (Rubens-Mulhall)	Drama	May	9..	5,783
Neptune's Stepdaughter	Comedy	May	9..	2,000
Wings of Youth (Bellamy-Clayton)	Modern life dr.	May	9..	5,340
Concerning Cheese	Varieties	May	9..	1,000
Kiss Barrier (Lowe)	Romantic drama	May	23..	5,000
White Paper	Varieties	May	23..	1,000
Papa's Darling	Sunshine comedy	May	23..	2,000
Scandal Proof (Shirley Mason)	Drama	June	6..	4,400
Scientific Husband	Sunshine comedy	June	6..	2,000
Everyman's Wife (Hammerstein-Rawlinson)	Domestic drama	June	13..	4,365
Honeymoon Limited (Lee Moran)	Comedy	June	13..	2,000
Lightnin' (all star)	Famous stage drama	Aug.	1..	8,050
Lucky Horseshoe (Tom Mix)	Romantic western	Aug.	29..	5,000
Kentucky Pride (star cast)	Race horse drama	Aug.	29..	6,597
A Business Engagement	Helen and Warren	Aug.	29..	2,000
Shoes	O. Henry series	Aug.	29..	2,000
Sweet Marie	Imperial comedy	Aug.	29..	2,000
The Wrestler	Van Bibber	Aug.	29..	2,000
Sky Jumper	Van Bibber	Aug.	29..	2,000
My Own Carolina	Varieties	Aug.	29..	1,000
The West Wind	Varieties	Aug.	29..	1,000
The Wheel (H. Ford-Claire Adams)	Human Int. melo.	Sep.	5..	7,264
Big Game Hunter	Van Bibber	Sep.	5..	2,000
Havoc (George O'Brien)	War drama	Sep.	12..	9,283
On the Go (Sid Smith)	Comedy	Sep.	12..	2,000
Timber Wolf (Buck Jones)	Western com.-dr.	Sep	19..	4,809
With Pencil, Brush and Chisel	Varieties	Sep	19..	1,000
Fighting Heart (George O'Brien)	Prizefight drama	Sep.	26..	6,978
Cuba Steps Out	Varieties	Sep.	26..	1,000
Love and Lions	Imperial comedy	Sep.	26..	2,000
Thank You (George O'Brien)	Comedy-drama	Oct.	3..	6,900
On the Go (Sid Smith)	Imperial comedy	Oct.	3..	2,000
Thunder Mountain (Bellamy)	Mountain drama	Oct.	10..	7,500
Cloudy Romance	Comedy	Oct.	10..	2,000
The Sky Tribe	Magazine	Oct.	10..	1,000
Toiling For Rest	Varieties	Oct.	10..	796
Winding Stair (Rubens-Lowe)	Romantic melo.	Oct.	17..	7,500
Heart Breaker (Sid Smith)	Imperial comedy	Oct.	17..	2,000
Durand of the Bad Lands (Jones)	Action western	Oct.	24..	5,844
Everlasting Whisper (Mix)	Action-outdoor	Oct.	31..	5,611
Lazybones (Buck Jones)	Human interest drama	Oct.	31..	7,234
Transients in Arcadia	O- Henry story	Oct.	31..	2,000
All Abroad	Helen & Warren	Oct.	31..	2,000
East Lynne (Rubens-Lowe)	Famous play	Nov.	7..	8,975
Peacemakers	Helen & Warren	Nov.	7..	2,000
When the Door Opened (star cast)	Curwood Canadian	Nov.	28..	6,515
Control Yourself (Sid Smith)	Imperial comedy	Nov.	28..	2,000
River Nile	Varieties	Nov.	28..	1,000
Wages for Wives (Jacqueline Logan)	Golden stage hit	Dec.	5..	6,600
Best Bad Man (Tom Mix)	Action western	Dec.	12..	4,893
Desert's Price (Buck Jones)	Action western	Dec.	19..	5,709
His Own Lawyer	Helen & Warren	Dec.	26..	2,000
Flying Fool (Sid Smith)	Slapstick comedy	Dec.	26..	2,000
Cupid a la Carte	O.Henry series	Dec.	26..	2,000
Parisian Knight	Van Bibber series	Dec.	26..	2,000
Iron Trail Around the World	Variety	Dec.	26..	1,000
The Feud	Van Bibber series	Jan.	2..	2,000

METRO-GOLDWYN-MAYER

			1924		
Wine of Youth (all star)	Drama	July	26..	6,805	
Along Came Ruth (Dana)	Comedy-dr.	Aug.	2..	5,161	
Red Lily (Bennett-Novarro)	Drama	Aug.	16..	6,975	
Sinners in Silk (Menjou-Boardman)	Drama	Aug.	30..	5,750	
Circe, The Enchantress (Murray)	Drama	Sep.	13..	6,882	
His Hour (Pringle)	Drama	Sep.	20..	6,300	
One Night in Rome (L. Taylor)	Comedy-dr.	Sep.	27..	5,883	
Navigator (Keaton)	Comedy	Sep.	13..	5,558	
Bandolero (all star)	Drama	Oct.	11..	6,904	
The Snob (all star)	Drama	Nov.	8..	6,513	
He Who Gets Slapped (Chaney)	Drama	Nov.	15..	6,613	
Silent Accuser (Peter, the Great)	Dog drama	Nov.	22..	5,883	
Married Flirts (all-star)	Drama	Oct.	25..	6,765	
Romola (Lillian Gish)	Famous novel	Dec.	13..	10,875	
Greed (Von Stroheim prod.)	Special	Dec.	20..	10,067	
			1925		
So This Is Marriage (all star)	Comedy-dr.	Jan.	3..	6,300	
Chu-Chin-Chow (B. Blythe)	Spectacle	Feb.	21..	6,408	
Wife of the Centaur	Drama	Jan.	17..	6,586	
Dixie Handicap (Windsor-Keenan)	Drama	Jan.	10..	6,905	
Cheaper to Marry (All Star)	Drama	Feb.	14..	5,921	
Excuse Me (Shearer-Nagel)	Farce-comedy	Mar.	7..	6,435	
Monster (Chaney-Olmsted)	Weird com.-dr.	Mar.	7..	5,851	
Daddy's Gone a Hunting (Marmont)	Pathos drama	Feb.	7..	5,084	

(Continued from preceding page)

	Kind of Picture	Review.	Feet
Lady of the Night (Norma Shearer)	Underworld dr.	Mar. 14..	5,441
Denial (Claire Windsor)	Drama	Mar. 21..	4,791
Seven Chances (Keaton)	Comedy	Mar. 28..	5,113
Confessions of a Queen (Terry-Stone)	Mythical romance	Apr. 4..	5,809
Way of a Girl (Boardman)	Thrill-comedy	April 11..	5,000
Man and Maid (Lew Cody)	Elinor Glyn prod.	Apr. 18..	5,307
Proud Flesh (Eleanor Boardman)	Romantic com.	Apr. 25..	5,770
Prairie Wife (Rawlinson-Devore)	Domestic dr.	May 16.	6,487
Zander the Great (Marion Davies)	Human Interest	May 16..	6,844
Sporting Venus (Sweet)	Romantic drama	May 23..	5,958
White Desert (Windsor-O'Malley)	Snow-R.R. drama	July 18..	6,464
Pretty Ladies (Pitts-Moore-Pennington)	Human int. dr.	July 25..	5,828
Slave of Fashion (Norma Shearer)	Drama	Aug. 1..	5,906
Never the Twain Shall Meet (Stewart)	South Sea com.	Aug. 8..	8,143
Unholy Three (Lon Chaney)	Drama	Aug. 15..	6,948
Sun-Up (Starke-Nagel)	Mountain tragedy	Aug. 29..	5,819
Merry Widow (Mae Murray)	Romantic drama	Sep. 12..	10,027
Mystic (Pringle-Tearle)	Fake spiritualism	Sep. 12..	5,147
The Circle (E. Boardman)	Drawing room comedy	Oct. 3..	5,511
Great Divide (all star)	Drama	Feb. 21..	7,811
Rag Man (Coogan)	Comedy-dr.	Mar. 14..	5,908
Beauty Prize (Dana)	Comedy-dr.	Oct. 11.	5,750
Tower of Lies (Chaney-Shearer)	Drama of pathos	Oct. 10..	6,849
Exchange of Wives (Boardman)	Married life com.	Oct. 17..	5,300
Midshipman (Ramon Novarro)	Naval com.-drama	Oct. 31..	7,498
Go West (Buster Keaton)	Burlesque western	Nov. 7..	6,256
Lights of Old Broadway (Davies)	Old N. Y. drama	Nov. 14..	6,437
Old Clothes (Coogan)	Typical feature	Nov. 21..	5,915
Bright Lights (Chas Ray)	Type com-drama	Nov. 28..	6,260
Big Parade (Gilbert-Adoree)	Spectacular-war drama	Dec. 5..	12,550
Only Thing (Boardman-Nagel)	Glyn love drama	Dec. 5..	5,824
Masked Bride (Mae Murray)	Paris underworld	Dec. 12..	5,690
Sally, Irene and Mary (Star cast)	Musical comedy hit	Dec. 19..	5,564
Time, the Comedian (Busch-Cody)	Unique drama	Dec. 26..	4,757
His Secretary (Shearer)	Light comedy	Jan. 2..	6,433

PARAMOUNT

			1925	
Tomorrow's Love (Ayres)	Divorce com-dr.	Jan.	24..	5,903
East of Suez (Negri)	Drama	Jan.	17..	6,821
Miss Bluebeard (Daniels)	The stage success	Feb.	14..	6,453
Golden Bed (LaRocque)	Drama of classes	Jan.	31..	8,584
Man Must Live (Dix)	Newspaper romance	Feb.	7..	6,116
Coming Through (Meighan)	New type Meighan story	Feb.	21..	6,522
The Devil's Cargo (Starke)	Drama of Old California	Feb.	21..	7,980
Top of the World (Nilsson-Kirkwood)	Africa and England	Feb.	28..	7,167
The Swan (Menjou-Howard)	Stage success	Mar.	14..	5,889
Contraband (Wilson-Noah Beery)	Bootleg drama	Apr.	4..	6,773
Madame Sans Gene (Swanson)	World Famous drama	May	2..	9,994
Thundering Herd (Holt-Wilson)	Buffalo stampede	Mar.	7..	7,187
Forty Winks (Dana-Roberts-Griffith)	Comedy	Feb.	14..	6,293
Goose Hangs High (Cruze production)	Typical	Mar.	21..	6,186
New Lives for Old (Compson)	Drama	Mar.	7..	6,796
Salome of the Tenements (Jetta Goudal)	Drama	Mar.	7..	7,017
Too Many Kisses (Richard Dix)	Comedy	Mar.	14..	5,750
Dressmaker From Paris (Leatrice Joy)	Drama	Mar.	28..	7,090
Air Mail (feature cast)	Melodrama	Mar.	28..	6,357
Grass	Drama	April	11..	6,000
Sackcloth and Scarlet (Alice Terry)	Drama	April	11..	6,732
Men and Women (Dix)	Feature	April	11..	6,223
Kiss in the Dark (Menjou)	Romantic com.	Apr	18..	5,767
Charmer (Pola Negri)	Romantic dr.	Apr.	18..	6,076
Code of the West (Moore-Bennett)	Westn Rom. com.	Apr.	25..	6,777
Adventure (Moore-Starke-Beery)	Jack London dr.	May	2..	6,602
Crowded Hour (Bebe Daniels)	Drama	May	9..	6,558
Night Club (Raymond Griffith)	Farce-comedy	May	16..	5,721
Shock Punch (Richard Dix)	Comedy-drama	May	23..	6,151
Welcome Home (Cruze Prod.)	Domestic com-dr.	May	30..	5,909
Old Home Week (Meighan)	Comedy	June	6..	6,780
Any Woman (Star cast)	Comedy drama	June	13..	5,963
Little French Girl (Mary Brian)	Drama	June	13..	5,628
Are Parents People? (Betty Bronson)	Domestic problems	June	20..	6,586
Eve's Secret (Betty Compson)	Romantic drama	June	20..	6,205
Beggar on Horseback (all star)	Imaginative	June	20..	6,874
Manicure Girl (Daniels)	Drama	June	27..	5,959
Lost—A Wife (Menjou)	Sophisticated com.	July	4..	6,420
Light of Western Stars (Holt)	Vivid west dr.	July	4..	6,850
Paths to Paradise (R. Griffith)	Whirlwind comedy	July	11..	6,741
Grounds for Divorce (Vidor)	Drama	July	11..	5,692
Lucky Devil (Richard Dix)	Auto race comedy	July	18..	5,935
Night Life of New York (All-star)	Comedy-drama	July	25..	6,908
Marry Me (Vidor)	Small town idyl	July	25..	5,526
Street of Forgotten Men (all star)	Bowery drama	Aug.	1..	6,366
Not So Long Ago (Betty Bronson)	Drama	Aug.	8..	6,943
Rugged Water (Lois Wilson)	Drama	Aug.	8..	6,015
Trouble With Wives (Vidor)	Farce comedy	Aug.	15..	6,489
Wild, Wild Susan (Bebe Daniels)	Farce comedy	Aug.	22..	5,774
Wild Horse Mesa (Jack Holt)	Zane Grey dr.	Aug.	22..	7,164
The Wanderer (all star)	Prodigal son epic	Sep.	5..	8,173
Man Who Found Himself (Meighan)	Crook drama	Sep.	5..	7,298
Coast of Folly (Swanson)	Society drama	Sep.	12..	7,001
In the Name of Love (Cortez-Nissen)	Comedy drama	Sep.	12..	5,904
Golden Princess (Betty Bronson)	Bret Harte western	Sep	19..	8,584
Pony Express (Cruze production)	Epic of west	Sep.	26..	9,929
A Son of His Father (Bessie Love)	Western drama	Oct.	10..	6,925
A Regular Fellow (R. Griffith)	Typical comedy	Oct.	17..	5,027
Vanishing American (Dix-Wilson)	Indian spectacular	Oct.	24..	10,063
Flower of the Night (Negri)	Drama	Oct.	31..	6,374
Lovers in Quarantine (Daniels)	Farce-comedy	Oct.	31..	6,570
Best People (Star cast)	Society comedy	Nov.	7..	5,700
King on Main Street (Menjou)	Comedy	Nov.	7..	6,224
Seven Keys to Baldpate (McLean)	G. M. Cohan play	Nov.	14..	6,048
New Brooms (Bessie Love)	W. DeMille prod.	Nov.	14..	5,443
Ancient Highway (Holt-Dove)	Lumber camp dr.	Nov.	21..	7,506
Lord Jim (Marmont)	Malay locale dr.	Nov.	28..	6,702
Stage Struck (Swanson)	Comedy feature	Nov.	28..	6,691
Irish Luck (Meighan)	Melodrama	Dec.	5..	7,008
Cobra (Valentino)	Drama	Dec.	19..	6,895
A Woman of the World (Negri)	Comedy-drama	Dec.	26..	6,353
The Splendid Crime (W. DeMille prod.)	Daniels comedy	Jan.	2..	6,069
A Kiss for Cinderella (Bronson)	Barrie whimsical	Jan.	9..	9,621
Enchanted Hill (Holt)	Western	Jan.	9..	6,326

PATHE

	Kind of Picture	Review.	1925	Feet
Dog Days	Our Gang	Mar.	7..	2,000
Percy (Charles Ray)	Typical dr.	Mar.	14..	6,000
Should Husbands Be Watched	Comedy	Mar.	14..	1,000
Hard Boiled (Chase)	Comedy	Mar.	14..	2,000
Jungle Bike Riders	Terry cartoon	Mar.	14..	1,000
Excuse My Glove	Spat Family	Mar.	21..	2,000
Giddap (Billy Bevan)	Comedy	Mar.	21..	2,000
Traps and Troubles	Sportlight	Mar.	21..	1,000
Pie Man	Terry cartoon	Mar.	21..	1,000
Zowie!	Stereoskopik	Mar.	21..	1,000
At the Zoo	Terry cartoon	Mar.	28..	1,000
Is Marriage the Bunk? (Chase)	Comedy	Mar.	28..	1,000
Plain Clothes (Langdon)	Comedy	Mar.	28..	2,000
Sailor Papa (Tryon)	Comedy	Mar.	28..	2,000
Breaking the Ice (Graves)	Comedy	Apr.	4..	2,000
Love Bug	Our Gang	Apr.	4..	2,000
Housing Shortage	Terry cartoon	Apr.	4..	1,000
Marriage Circus (Turpin)	Sennett com.	April	11..	2,000
Bad Boy (Chase)	Comedy	April	11..	2,000
Are Husbands Human? (Findlayson)	Comedy	April	11..	1,000
Sunken Silver (Ray-Miller)	Serial	Apr.	18..	10ep
Lion's Whiskers	Sennett com.	Apr.	18..	2,000
Hold My Baby (Glenn Tryon)	Comedy	Apr.	25..	2,000
S-O-S	Terry cartoon	Apr.	25..	1,000
Adventures of Adenoid	Terry cartoon	Apr.	25..	1,000
Deep Stuff	Terry cartoon	Apr.	25..	1,000
Beauty Spots	Sportlight	Apr.	25..	1,000
Remember When (Langdon)	Comedy	Apr.	25..	2,000
Shootin' Injuns	Our Gang com.	May	2..	2,000
Big Red Riding Hood (Chase)	Comedy	May	2..	1,000
Sporting Judgment	Sportlight	May	2..	1,000
He Who Gets Smacked	Sennett comedy	May	2..	2,000
Permanent Waves	Terry cartoon	May	2..	1,000
Looking For Sally (Chase)	Comedy	May	9..	2,000
Grief in Bagdad	Comedy	May	9..	1,000
Darkest Africa	Terry cartoon	May	9..	1,000
Wild Papa	Spat Family	May	16..	2,000
Skinners in Silk	Sennett com.	May	16..	2,000
Fast Worker	Terry cartoon	May	16..	1,000
Luna-cy	Stereoskopik	May	16..	1,000
Tell it to a Policeman (Tryon)	Comedy	May	23..	2,000
Sure Mike (Martha Sleeper)	Comedy	May	23..	1,000
Echoes From the Alps	Terry cartoon	May	23..	1,000
Good Morning Nurse	Sennett comedy	May	30..	2,000
"Dude Ranch" Days	Sportlight	May	30..	1,000
Ask Grandma	Our Gang comedy	May	30..	2,000
What Price Goofy? (Chas. Chase)	Comedy	June	6..	2,000
Horace Greeley, Jr. (Langdon)	Burlesque	June	6..	2,000
The Runt	Terry cartoon	June	6..	1,000
Royal Four-flush	Spat Family	June	13..	2,000
Super-Hooper-Dyne Lizzies	Sennett comedy	June	13..	2,000
Riders of the Kitchen Range	Comedy	June	13..	1,000
End of the World	Terry cartoon	June	13..	1,000
Thundering Landlords (Tryon)	Comedy	June	20..	2,000
Twinkle-Twinkle	Sportlight	June	20..	1,000
Runaway Balloon	Terry cartoon	June	20..	1,000
Play Ball (Allene Ray-Miller)	Serial	June	27..	10 ep.
Official Officers	Our Gang com.	June	27..	2,000
In the Grease (Jim Findlayson)	Comedy	June	27..	1,000
Animal Celebrities	Sportlight	June	27..	1,000
Isn't Life Terrible? (Chase)	Comedy	July	4..	2,000
Wine, Women and Song	Terry cartoon	July	4..	1,000
Chasing the Chaser (Findlayson)	Comedy	July	4..	1,000
Sherlock Sleuth (Stone)	Star comedy	July	11..	2,000
The White Wing's Bride (Langdon)	Comedy	July	11..	2,000
Ough!	Stereoskopik	July	11..	1,000
Learning How	Sportlight	July	11..	1,000
Daddy Goes a-Grunting (Tryon)	Comedy	July	18..	2,000
Sneezing Beezers	Sennett comedy	July	18..	2,000
For Love of a Gal	Terry cartoon	July	18..	1,000
When Men Were Men	Terry cartoon	July	18..	1,000
The Freshman (Harold Lloyd)	College comedy	July	25..	6,883
Boys Will Be Boys	Our Gang comedy	July	25..	2,000
Cupid's Boots (Graves)	Comedy	July	25..	2,000
Why Kids Leave Home	Sportlight	July	25..	1,000
Bugville Field Day	Terry cartoon	July	25..	1,000
A Yarn About Yarn	Terry cartoon	Aug.	1..	1,000
Tee for Two (Alice Day)	Sennett comedy	Aug.	1..	2,000
Innocent Husbands (Chase)	Comedy	Aug.	1..	2,000
Kivalina of the Ice Lands	Eskimo life	July	11..	5,700
Bubbles	Terry cartoon	Aug.	8..	1,000
Iron Nag	Sennett comedy	Aug.	8..	2,000
Sons of Swat	Sportlight	Aug.	8..	1,000
Tame Men and Wild Women (A. Stone)	Comedy	Aug.	15..	2,000
Lucky Stars (H. Langdon)	Comedy	Aug.	22..	2,000
Mary, Queen of Tots	Our Gang	Aug.	22..	1,000
Seven Ages of Sport	Sportlight	Aug.	15..	2,000
Butter Fingers (Bevan)	Comedy	Aug.	29..	2,000
Cold Turkey (Alice Day)	Comedy	Aug.	29..	2,000
The Window Washers	Terry cartoon	Aug.	29..	1,000
Over the Plate	Terry cartoon	Aug.	29..	1,000
A Runaway Taxi	Stereoskopiks	Sep.	5..	1,000
Barrier Busters	Sportlight	Sep.	5..	1,000
Barnyard Follies	Terry cartoon	Sep.	5..	1,000
Wild West (J. Mulhall-H. Ferguson)	Circus serial	Sep.	12..	10 ep.
No Father to Guide Him (Chase)	Comedy	Sep.	12..	2,000
Madame Sans Jane (Findlayson)	Comedy	Sep.	13..	2,000
Ugly Duckling	Terry cartoon	Sep	19..	1,000
Somewhere in Somewhere	Comedy of war zone	Sep	19..	2,000
Big Kick (Engle-Mohan)	Fight comedy	Sep.	26..	1,000
Your Own Back Yard	Our Gang	Sep.	26..	2,000
Hungry Hounds	Terry cartoon	Sep.	26..	1,000
Nuts and Squirrels	Terry cartoon	Sep.	26..	1,000
Moonlight and Noses (Clyde Cook)	Comedy	Oct.	3..	2,000
Outings for All	Sportlight	Oct.	3..	1,000
Lion and the Monkey	Terry cartoon	Oct.	3..	1,000
Caretaker's Daughter (Chase)	Comedy	Oct.	10..	2,000
Hero Wins	Terry cartoon	Oct.	10..	1,000
Love and Kisses (Alice Day)	Sennett comedy	Oct.	10..	2,000
Solid Ivory (Mohan-Engle)	Comedy	Oct	10	1,000
Clever Feet	Sportlight	Oct	17..	1,000
Cuckoo Love (Tryon)	Comedy	Oct	17	2,000
Good Morning, Madam (Graves)	Comedy	Oct	17	2,000
Air Cooled	Terry cartoon	Oct.	17..	1,000
All Wool (Earl Mohan)	Roach comedy	Oct.	24..	1,000

	Kind of Picture	Review.	Feet
Closer than a Brother	Terry cartoon	Oct. 24..	1,000
A Punch in the Nose	Roach comedy	Oct. 24..	2,000
A Sweet Pickle	Sennett comedy	Oct. 24..	2,000
Dangerous Curves Behind	Sennett comedy	Oct. 31..	2,000
Better Movies	Our Gang	Oct. 31..	2,000
Wild Cats of Paris	Terry cartoon	Oct. 31..	1,000
Honor System	Terry comedy	Nov. 7..	1,000
Should Sailors Marry (Cook)	Comedy	Nov. 7..	2,000
Amundsen Polar Flight	Specialette	Nov. 14..	2,683
Papa, Be Good (Tryon)	Comedy	Nov. 21..	2,000
Soapsuds Lady (Alice Day)	Comedy	Nov. 21..	2,000
Great Open Spaces	Terry cartoon	Nov. 21..	1,000
Uneasy Three (Chase)	Roach prod.	Nov. 28..	1,000
Take Your Time (Graves)	Terry cartoon	Nov. 21..	2,000
More Mice Than Brains	Terry cartoon	Nov. 21..	2,000
Laughing Ladies (star cast)	Comedy	Nov. 21..	1,000
A Day's Outing	Terry cartoon	Nov. 28..	2,000
Garden of Gethsemane	Pilgrimage of Palestine	Nov. 28..	1,000
Walloping Wonders	Sportlight	Nov. 28..	1,000
Green Archer (A. Ray-W. Miller)	Mystery-action serial	Dec. 5..	10ep.
Bonehead Age	Terry cartoon	Dec. 5..	1,000
One Wild Ride	Our Gang Comedy	Dec. 5..	2,000
Hold Everything	Comedy	Dec. ..	1,000
Starvation Blues (Cook)	Hal Roach comedy	Dec. 12..	2,000
Window Dummy (Graves)	Sennett comedy	Dec. 12..	2,000
From Rags to Britches	Sennett travesty	Dec. 12..	2,000
Haunted House	Terry cartoon	Dec. ..	1,000
His Wooden Wedding (Chase)	Comedy	Dec. 19..	2,000
English Channel Swim	Terry cartoon	Dec. 19..	1,000
Tol'able Romeo	Hal Roach Comedy	Dec. 26..	1,000
Hotsy Totsy	Sennett comedy	Dec. 26..	2,000
Gosh Darn Mortgage	Sennett comedy	Jan. 2..	2,000
Good Cheer	Our Gang	Jan. 9..	2,000
Wide Open Faces	Sennett Comedy	Jan. 9..	2,000
Between Meals	Roach comedy	Jan. 9..	1,000
All Astride	Sportlight	Jan. 9..	1,000
Gold Push	Terry cartoon	Jan. 9..	1,000
Three Blind Mice	Terry cartoon	Jan. 9..	1,000

PRINCIPAL PICTURES

			1924 1925	
Re-Creation of Brian Kent	Drama	Mar.	14..	6,578

PRODUCERS DISTRIBUTING CORP.

			1924	
Welcome Stranger (Vidor)	Comedy-dr.	Oct.	25..	6,618
Barbara Frietchie (Vidor)	Civ. War dr.	Oct.	11..	7,179
Roaring Rails (Carey)	Railway dr.	Oct.	25..	5,753
Another Scandal (Lois Wilson)	Sex theme	Nov.	1..	7,000
Another Man's Wife (Lee-Kirkwood)	Drama			5,015
Trouping With Ellen (H. Chadwick)	Comedy-dr.			6,452
Reckless Romance (Star cast)	Comedy feature	Nov.	22..	5,530
Siren of Seville (Dean)	Drama	Nov.	29..	6,724
			1925	
Chorus Lady (Livingston)	Comedy-dr.	Feb.	21..	6,020
Cafe in Cairo (Dean)	Drama	Mar.	28..	5,656
Flaming Forties (Carey)	Western			5,770
The Mirage (Vidor)	Drama			5,770
Let Women Alone (O'Malley-Hawley)	Drama			5,620
Soft Shoes (Carey)	Western			
Charley's Aunt (Syd Chaplin)	Farce-comedy	Feb.	21..	7,243
Her Market Value (Ayres)	Drama			5,931
Girl of Gold (Vidor)	Drama			4,969
On the Threshold (all-star)	Drama			
Beyond the Border (Carey)	Western			4,469
Beauty and the Bad Man (Star)	Western			
Friendly Enemies (Weber & Fields)	Comedy dr.	May	16..	6,288
Crimson Runner (Priscilla Dean)	Stromberg melo.	June	13..	4,775
Silent Sanderson (Carey)	Cattle—gold fields	June	20..	4,841
Stop Flirting (all star)	Light comedy	June	27..	5,161
Beauty and the Bad Man (Mabel Ballin)	Drama	July	4..	5,794
Awful Truth (Agnes Ayres)	Light comedy	July	11..	5,917
Texas Trail (Carey)	Typical western	July	18..	4,720
Private Affairs (Hulette)	Character drama	Aug.	1..	6,132
Hell's Highroad (Leatrice Joy)	Love drama	Sep.	12..	6,084
Seven Days (Lillian Rich)	Comedy feature	Sep.	12..	6,974
Coming of Amos (Rod LaRoque)	Comedy-drama	Sep	19..	5,077
Without Mercy (Vera Reynolds)	Drama			
Prairie Pirate (Harry Carey)	Western			
People vs. Nancy Preston	Underworld drama			
Simon, the Jester (O'Brien-Rich)	Comedy-drama			
Road to Yesterday (Schildkraut)	Spectacular drama			
Man from Red Gulch (Carey)	Western			
Wedding Song (Leatrice Joy)	South sea drama			
Madame Lucy (Julian Eltinge)	Farce-comedy			
Off the Highway (W.V. Mong)	Drama	Oct.	3..	7,641
Simon the Jester (O'Brien-Rich)	Locke story	Nov.	28..	6,168
Road to Yesterday (J. Schildkraut)	Tense drama	Dec.	12..	9,980
Wedding Song (Leatrice Joy)	Comedy-heart int.-dr.	Jan.	2..	7,373
Steel, Preferred (star cast)	Steel industry dr.	Jan.	9..	6,717

B. P. SCHULBERG PROD.

			1924 1925	
Capital Punishment (Clara Bow)	Prison dr.	Jan.	24..	5,950
Boomerang (Clara Bow)	Comedy-dr.	Mar.	21..	6,714
Parasite (Bellamy-Moore-Washburn)	Drama	Jan.	31..	5,140
Mansion of Aching Hearts (all-star)	Melodrama	Mar.	14..	6,147
Go Straight (Star cast)	Drama	May	9..	6,107
Faint Perfume (Seena Owen)	Romantic drama	June	27..	6,228
My Lady's Lips (Clara Bow)	Crook drama	July	25..	6,009
Parisian Love (Clara Bow)	Apache drama	Aug.	15..	6,324
Girl Who Wouldn't Work (De La Motte)	Modern drama	Aug.	22..	5,979
Plastic Age (Bow-Kieth)	College story	Oct.	10..	6,488
The Other Woman's Story (Calhoun)	Mystery drama	Oct.	31..	6,080

TIFFANY PRODUCTIONS, INC.

			1925	
Souls for Sables	Society drama	Sep	5..	6,500
The Sporting Chance	Racing drama			6,500
Lightning	Drama			6,500
Morals for Men	Society drama			6,500
The Lodge in the Wilderness	Drama			6,500
Morganson's Finish	Drama			6,500
Tale of a Vanishing People	Drama			6,500
The Travis Cup	Drama			6,500
The Wrong Coat	Drama			6,500
The Dumb Head	Drama			6,500
The Life of a Woman	Drama			6,500

	Kind of Picture	Review	Feet
Passionate Youth	Society drama		5,800
Marrying Money	Society drama		5,800
Dollar Down	Society drama		5,800
Age of Indiscretion	Drama		5,800
"Where the Worst Begins"	Comedy drama		5,800
The Hurricane	Drama		5,800
Salvage	Drama		5,800
Romance Road	Drama		5,800
The Fighting Cub	Newspaper drama		5,800
NOVELTY SERIES			
Three in Exile			5,800
The Wild Girl			5,800
Pals			5,800
The Silent Witness			5,800

UNITED ARTISTS

			1925	
Thief of Bagdad (D. Fairbanks)	Fantasy	Mar.	29..	12,000
America (Griffith prod.)	Historical drama	Mar.	8..	11,443
Waking Up the Town (J. Pickford-Shearer)	Comedy-dr.	April	11..	4,892
Don Q, Son of Zorro (D. Fairbanks)	Typical Fairbanks	June	27..	11,000
Sally of the Sawdust (Dempster)	D. W. Griffith prod.	Aug.	15..	9,500
Gold Rush (Chaplin)	A Dramatic comedy	Aug.	29..	8,535
Wild Justice (Peter the Great)	Dog melodrama	Aug.	29..	5,886
Little Annie Rooney (Pickford)	Typical "Mary"	Oct.	31..	8,500
Eagle (Rudolph Valentino)	Romantic drama	Nov.	28..	10,187
Stella Dallas (star cast)	Mother-love drama	Nov.	21..	6,756
Tumbleweeds (W. S. Hart)	Land rush drama	Jan.	2..	7,254

UNIVERSAL

			1925	
Dog Biscuits	Sweet 16 comedy	June	20..	1,000
Ice Cold	Sweet 16 comedy	June	20..	1,000
Heart Trouble	Sweet 16 com.	July	25..	1,000
Dry Up (Jack Singleton)	Century com.	July	25..	2,000
White Outlaw (Hoxie)	Western	June	27..	4,850
Nicely Rewarded (Chas. Puffy)	Comedy	June	27..	1,000
Rough Party (Alt-Karr)	Century comedy	June	27..	2,000
Pronto Kid (Ed Cobb)	Mustang western	June	27..	2,000
Unwelcome (Chas. Puffy)	Comedy	June	27..	1,000
Plenty of Nerve (Edna Marian)	Century comedy	July	4..	2,000
Beauty and the Bandit (Larkin)	Mustang western	July	4..	2,000
Married Neighbors (Engle-Darlington)	Century comedy	July	4..	2,000
A Lucky Accident (Puffy)	Fat man comedy	July	11..	1,000
Just in Time (Wanda Wiley)	Century comedy	July	11..	2,000
Ropin' Venus (Josie Sedgwick)	Mustang western	July	11..	2,000
Knockout Man (Perrin-Lorraine)	Reissue western	July	11..	2,000
Little Giant (Hunter-Murphy)	Comedy	July	18..	6,850
Discord in "A" Flat	Sweet 16 comedy	July	18..	1,008
Polo Kid (Eddie Gordon)	Comedy	July	18..	2,000
Battle of Wits (Josie Sedgwick)	Western	July	18..	2,000
Goose Woman (Louise Dresser)	Drama	Aug.	1..	7,500
Milky Way (Puffy)	Comedy	Aug.	1..	1,000
Short Pants	Sweet 16 comedy	Aug.	1..	1,000
Paging A Wife (Al Alt)	Century comedy	Aug.	1..	2,000
Fighting Schoolmarm (Sedgwick)	Short western	Aug.	1..	2,000
Home Maker (Alice Joyce-Clove Brook)	Domestic drama	Aug.	8..	7,735
Lorraine of the Lions (Miller-Kerry)	Jungle melodr.	Aug.	8..	6,700
Raiders of the North (Larkin)	Northwest dr.	Aug.	8..	2,000
After a Reputation (Edna Marian	Century comedy	Aug.	8..	2,000
Greenhorn (Chas. Puffy)	Comedy	Aug.	8..	1,000
A Woman's Faith (Rubens-Marmont)	Drama	Aug.	15..	6,023
Crying For Love (Gordon)	Century comedy	Aug.	15..	2,000
His New Suit (Arthur Lake)	Comedy	Aug.	15..	1,000
Best Man (Josie Sedgwick)	Western	Aug.	15..	2,000
Circus Cyclone (Art Acord)	Western	Aug.	22..	4,397
Won By Law (Wanda Wiley)	Century comedy	Aug.	22..	2,000
Speak Easy (Chas. Puffy)	Comedy	Aug.	22..	1,000
Stand Up and Fight (Jack Perrin)	Western	Aug.	22..	2,000
Where Was I? (Reginald Denny)	Farce-com-romance	Aug.	29..	6,630
Buster Brown Series	Outcault's "kid" ser.	Aug.	29..	2,000
Educating Buster Brown	Buster Brown	Aug.	29..	2,000
Buster, Be Good	Buster Brown	Aug.	29..	2,000
Perils of the Wilds (Bonomo)	Serial	Sep.	5..	10 ep
California Straight Ahead (Denny)	Thrill comedy	Sep.	5..	7,238
Peacock Feathers (J. Logan)	Domestic drama	Sep.	5..	6,747
Stranded (Edna Marian)	Century comedy	Sep.	5..	2,000
The Party	Sweet 16 comedy	Sep.	5..	1,000
Dynamite's Daughter (Sedgwick)	Mustang western	Sep.	5..	2,000
Pleasure Bent (Puffy)	Fat man comedy	Sep.	5..	1,000
Call of Courage (Art Acord)	Blue Streak western	Sep.	12..	4,061
Tricked (Cobb)	Mustang western	Sep.	12..	2,000
Fight Within (Larkin)	Mustang western	Sep.	12..	2,00
Phantom of the Opera (Chaney)	Suspense-mystery	Sep	19..	8,40
Storm Breaker (House Peters)	Sea town melo.	Sep	19..	6,06
Westward Ho (Puffy)	BlueBird comedy	Sep	19..	1,000
Too Much Mother-in-Law	Century comedy	Sep	19..	2,000
Uncle Tom's Gal	Century comedy	Sep	19..	2,000
Life's Greatest Thrills	Special	Sep	19..	2,000
Sporting Life (Bert Lytell)	Melodrama	Sep.	26..	6,709
One Wild Night (Edwards)	Comedy	Sep.	26..	1,000
Officer No. 13 (Eddie Gordon)	Comedy	Sep.	26..	2,000
Bustin' Through (Hoxie)	Blue streak western	Oct.	3..	4,300
Cupid's Victory (Wanda Wiley)	Comedy	Oct.	3..	2,000
By the Sea (Puffy)	Comedy	Oct.	3..	1,000
Calgary Stampede (Hoot Gibson)	Thrill western	Oct.	10..	5,924
Just Cowboys	Short western	Oct.	10..	2,000
Taking Chances	Short western	Oct.	10..	2,000
The Raid	Short western	Oct.	10..	2,000
Green Eyed Monster (Arthur Lake)	Comedy	Oct.	10..	1,000
Absent Minded (Neely Edwards)	Bulls-eye com.	Oct.	17..	1,000
Road from Latigo (E. Cobb)	Short western	Oct.	17..	2,000
Ace of Spades (Desmond)	Western chapterplay	Oct.	24	
Nursery Troubles (Edna Marian)	Century comedy	Oct.	24..	2,000
Shootin' Wild	Mustang western	Oct.	24..	2,000
Hidden Loot (Hoxie)	Action western	Oct.	31..	4,738
Boundary Line (Fred Humes)	Short western	Oct.	31..	2,000
A Taxi War (Eddie Gordon)	Comedy	Oct.	31..	2,000
Triple Action (Pete Morrison)	Action western	Nov.	7..	4,800
Rustlers From Boulder Canyon	Short western	Nov.	7..	2,000
Kick Me Again (Puffy)	Comedy	Nov.	7..	1,000
Oh, Buster	Buster Brown	Nov.	7..	2,000
Proud Heart (R. Schildkraut)	Father-love dr.	Nov.	14..	8,943
Two Many Ducks	Mustang westn-com.	Nov.	14..	2,000
Beware of Your Relatives	Bluebird comedy	Nov.	14..	1,000
A Speedy Marriage	Century comedy	Nov	14..	2,000
Arizona Sweepstakes (Hoot Gibson)	Arizona-Chinatown	Nov.	21..	5,418
Scarlet Streak (Daugherty-Todd)	Adventure serial	Nov.	21..	ep
Range Law	Mustang western	Nov.	28..	2,000

	Kind of Picture	Review	Feet
Scandal Hunters (Alt)	Century comedy	Nov. 28..	2,000
Faint Heart (Puffy)	Fat man comedy	Nov. 28..	1,000
Scrappin' Kid (Art Acord)	Heart-int. western	Dec. 5..	4,064
Eighteen Carat (Edna Marian)	Century comedy	Dec. 5..	2,000
Happy-Go-Lucky (N. Edwards)	Comedy	Dec. 12..	1,000
One Man Ranch (Morrison)	Action western	Dec. 12..	4,400
Breaking Loose (Holmes-Corbett)	Mustang comedy	Dec. 12..	2,000
Wht Happened to Jones (Denny)	Farce-comedy	Dec. 19..	6,700
Top Hand	Short western	Dec. 19..	2,000
Skinner's Dress Suit (Denny)	Comedy	Dec. 26..	6,887
Buster's Nightmare	Buster Brown	Dec. 26..	2,000
Captain Suds (Eddie Gordon)	Century comedy	Dec. 26..	2,000
Love My Dog (Arthur Lake)	Sweet 16 comedy	Dec. 26..	1,000
Call of Hazard (Humes)	Mustang western	Jan. 2..	2,000
Going Good (Wanda Wiley)	Century comedy	Jan. 2..	2,000
Prep School (A. Lake)	Bluebird comedy	Jan. 2..	1,000
Still Alarm (star cast)	Fire-thrill melo	Jan. 9..	7,207
Honeymoon Hotel (Edwards)	Comedy	Dec. 26..	1,000

VITAGRAPH

		1925		
Two Shall Be Born (Novak-Harlan)	Drama			
Pampered Youth (Landis-Calhoun)	Drama	Feb.	21..	6,640
Redeeming Sin (Nazimova-Tellegen)	Apache dr.	Jan.	31..	6,227
Fearbound (Daw-Welch)	Melodrama	Feb.	14..	5,700
Tides of Passion	Drama	May	2..	6,279
School for Wives (Tearle-Holmquist)	Drama	April	11..	6,182
Baree, Son of Kazan (Stewart)	Northern drama	May	30..	6,893
Wildfire (Aileen Pringle)	Racing melo.	June	20..	6,550
Steele of the Royal Mounted	N. W. Drama	June	27..	5,700
Happy Warrior	Drama	July	18..	7,865
Ranger of the Big Pines (K. Harlan)	Forest Ranger dr.	Aug.	8..	7,032
Love Hour (H. Gordon-Fazenda)	Melodrama	Sep.	12..	7,036

WARNER BROS.

		1925		
Lighthouse by the Sea (Rin-Tin-Tin)	Melodrama	Jan.	10..	6,700
Lost Lady (Irene Rich)	Social drama	Feb.	7..	6,700
Recompense (Prevost-Blue)	Society drama	May	2..	7,480
On Thin Ice (T. Moore-Edith Roberts)	Drama	Mar.	21..	7,046
Bridge of Sighs (Dorothy MacKaill)	Pathos dr.	Apr.	4..	6,694
My Wife and I (Rich)	Emotional drama	May	30..	
Man Without A Conscience (Louis-Rich)	Drama	June	27..	7,182
How Baxter Butted In (M. Moore-Devore)	Comedy	July	4..	6,592
Woman Hater (Chadwick-Brook)	Love drama	July	25..	6,591
Tracked in Snow Country (Rin-Tin-Tin)	North drama	Aug.	1..	7,139
Eve's lover (Rich-Lytell-Louis-Bow)	Drama	Aug.	8..	7,237
Kiss Me Again (Lubitsch prod.)	Light comedy	Aug.	15..	6,722
Limited Mail (Monte Blue)	Railroad melo	Sep.	12..	7,144
Wife Who Wasn't Wanted (Rich)	Romantic drama	Sep	19..	6,858
His Majesty, Bunker Bean (M. Moore)	Farce comedy	Sep.	26..	7,291
Below the Line (Rin-Tin-Tin)	Dog melodrama	Oct.	3..	6,053
Man on the Box (Syd Chaplin)	Farce-comedy	Oct.	10..	7,481
Compromise (I. Rich, C. & Brook)	Domestic drama	Nov.	7..	6,789
Red Hot Tires (Monte Blue)	Farce comedy	Nov.	7..	5,452
Bobbed Hair (Prevost-Harlan)	Comedy-melodrama	Nov.	14..	7,817
Rose of the World (P. R. Miller)	Human Interest dr.	Nov.	21..	7,506
Clash of the Wolves (Rin-Tin-Tin)	Curwood dog dr.	Nov.	28..	5,519
Hogan's Alley (Blue-Miller)	Farce-comedy	Dec.	5..	6,310
Lady Windermere's Fan (I. Rich)	Stage classic	Dec.	12..	7,816
Seven Sinners (Prevost-Brook)	Crook-action drama	Dec.	19..	6,927
Golden Cocoon (H. Chadwick-H. Gordon)	Human interest melo	Dec.	26..	7,200

MISCELLANEOUS

ARTCLASS PICTURES CORP.

		1924		
Biff Bang Buddy (B. Roosevelt)	Thrill dr.	Sep.	20..	4,500
Fast and Fearless (Buffalo Bill, Jr.)	Thrill dr.	Sep.	27..	4,500
Walloping Wallace (B. Roosevelt)	Thrill western	Oct.	11..	4,700
Hard Hittin' Hamilton (Buf. Bill, Jr.)	Thrill western	Oct.	18..	5,000
		1925		
Gold and Grit (B. Roosevelt)	Thrill dr.	April	11..	4,650
Bringing Home the Bacon (Buffalo Bill)	Thrill dr.			4,650
After Six Days	Biblical spec.			10,000
Deerslayer (J. W. Kerrigan)				5,000
On the Go (Buffalo Bill, Jr.)	Western	Apr.	4..	4,825
Reckless Courage (Buddy Roosevelt)	Thrill western	May	2..	4,851
Quicker 'N Lightning (Buffalo Bill, Jr.)	Thrill drama	June	6..	5,000
Tearin' Loose (Wally Wales)	Stunt western	June	13..	5,000

ASTOR DISTRIBUTING CORPORATION

A Lover's Oath (Novarro)	Melodrama	5,845
Business of Love (Horton)	Comedy-drama	6,038
The Shining Adventure (Marmont)	Drama	5,126
The Wrongdoers (Barrymore)	Melodrama	6,424

BANNER PRODUCTIONS

		1924		
The Truth About Women	Sherman-Hampton	Aug.	2..	5,600
The Man Without a Heart	Novak-Harlan	Aug.	2..	6,000
Those Who Judge	All star	Aug.	2..	5,700
		1925		
Daughters Who Pay	All star cast	May	30..	5,800
Wreckage (May Alison)	Drama	Sep.	5..	5,992

COLUMBIA

		1924		
Midnight Express (Hammerstein)	Railroad melo.	Dec.	6..	5,967
		1925		
After Business Hours (Hammerstein)	Domestic melo.	July	4..	5,600
Danger Signal	R.R. melodrama			5,584
Unwritten Law	Drama			5,535

Waldorf

Steppin' Out	Comedy	
Ladies of Leisure	Drama	
S. O. S. (Perils of the Sea)		
Lure of the North		
Enemy of Men	Drama	5,508
Price of Success	Society drama	5,500
Sealed Lips		
Fate of a Flirt		
Thrill Hunter		
Penalty of Jazz		

	Kind of Picture	Review	Feet
Speed Mad			4,442
New Champion			4,470
Great Sensation			
Fight to the Finish			
Handsome Brute			

Perfection

C. C. BURR

		1924		
Average Woman (Pauline Garon)	Drama	Feb.	9..	6,400
Lend Me Your Husband (Kenyon)	Drama			6,700
Youth for Sale (S. Holmquist)	Drama	Oct.	18..	6,500
The Early Bird (Hines)	Comedy	Dec.	27..	7,000
		1925		
Crackerjack (Hines)	Typical comedy	May	23..	6,700

CRANFIELD & CLARK

Let's Go Fishing	Holland—scenic	Nov.	7..	1,000

GINSBERG DISTRIBUTING CORP.

		1925		
Love Gamble (Lillian Rich)	Melodrama	July	11..	5,76
Before Midnight (Wm. Russell)	Crook melodrama	July	11..	4,89
Big Pal (Wm. Russell)	Prize fight dr.	Oct.	24..	5,800

GOTHAM PRODUCTIONS

One of the Bravest (R. Lewis)	Fire-fighter dr.	Nov.	28..	5,679

INDEPENDENT PICTURES CORP.

		1925		
Drug-Store Cowboy (F. Farnum)	Western com.-dr.	Feb.	7..	4,356
Riders of Mystery (Bill Cody)	Western	May	2..	5,000
Gambling Fool (F. Farnum)	Western	May	9..	5,000
Fighting Sheriff (Bill Cody)	Western	May	23..	5,000
Border Intrigue (F. Farnum)	Western	May	30..	5,000

LEE-BRADFORD CORP.

Lights of London (Wanda Hawley)		6,000
Passion's Pathway (Estelle Taylor)		6,000
Unrestrained Youth (Brandon Tynan)		6,000
Passionate Adventure (Joyce-Brook)		8,000
Way Down Upon the Swanee River		6,000
Wolfblood (M. Clayton)		6,000
Wives of the Prophet (star cast)	Opie Read novel	Jan. 9..	6,560

MADOC SALES CORPORATION

After Marriage (M. Livingston)	Marriage drama	Nov.	21..	4,960

POST SCENICS

Holland	Scenic	Nov.	7..	1,000

RAYART

Butterfly Comedies (Gloria Joy)				
		1925		
Super Speed (Reed Howes)	Automobile com.-dr.	Feb.	7..	5,227
Right Man (Larkin)	Drama			4,571
Winning a Woman (Perrin-Hill)	Drama			4,865
Getting 'Em Right (Larkin)	Drama			4,669
Quick Change (Larkin)	Drama			
Youths Gamble (Howes)	Drama			
Double Fister (Perrin)	Drama			
Fear Fighter				
Crack O' Dawn				
Goat Getter				
Snob Buster (Reed Howes)	Action melodr.	Aug.	22..	4,970
Cyclone Cavalier (Reed Howes)	Action-romance	Sep	26	4,929
Midnight Limited (star cast)	Railroad melodrama	Dec.	26..	5,855

RED SEAL

		1925		
Through Three Reigns	Historical	Sep.	26..	2,000
Ko-Ko on the Run	Out of Inkwell	Sep.	26..	1,000
Flirting With Death	Alps skiing	Sep.	26..	2,000
Ko-Ko Packs 'Em	Fleischer cartoon	Oct.	17..	1,000
Film Facts (Issue H)	Magazine	Oct.	17..	1,000
Ko-Ko in Toyland	Fleischer cartoon	Dec.	19..	1,000
Magic Hour	Gem of the Screen	Dec.	26..	1,000
Marvels of Motion	Issue C	Jan.	2..	1,000
Golden Strain (Bosworth-Harlan)	Western	Jan.	9..	5,989
Friend of all the World	Xmas special	Dec.	26..	1,000

WM. STEINER PROD.

		1924		
On Probation (Edith Thornton)	Drama	Dec.	13..	5,000
Hidden Menace	Stunt dr.			5,000
Branded a Thief	Western			5,060
Verdict of the Desert	Western			4,745
Valley of Vanishing Men	Western			4,652
		1925		
Trouble Buster (Leo Maloney)	Western	Feb.	21..	5,000

SHORT FILMS SYNDICATE

		1925		
Thirty Years Ago	Novelty	Aug.	15..	1,000
I Remember	Pastoral	Aug.	15..	1,000
Mixing in Mexico	Bud Fisher cartoon	Oct.	17..	1,000
Invisible Revenge	Mutt & Jeff	Oct.	31..	1,000

UFA FILMS, INC.

		1925		
Siegfried (star cast)	Romantic drama	Sep.	12.	9,000

WINKLER

Jail Bird	Alice cartoon	Oct.	31..	1,000

TENNEK FILM CORP.

Hank Mann Comedies	Twelve subjects	
Chester Conklin Comedies	Twelve subjects	
Two Star Comedies (Layman-Dorety)	Twelve subjects	
All Star Comedies (star casts)	Twelve subjects	
International Detective Stories	Twelve subjects	
Laugh Stories (Selig Animals)	Twelve subjects	
Chuckles	Twelve novelties	1,000
Travelogues		1,000
Fantasies		1000

Unrivaled for service and quality

Eastman Positive Film, constantly subjected to drastic tests that must prove it right, is unrivaled for the service it renders and the photographic quality it gives.

It carries quality from studio to screen.

To make sure pictures are printed on the genuine look in the margin for the black-lettered identification, "Eastman" "Kodak".

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

Hal Roach presents

Clyde Cook in "What is the World Coming To?"

Two Reels

Those who have seen, and played, "Starvation Blues" and "Should Sailors Marry" know what high class comedies the Roach studios are producing with Clyde Cook.

In this one the laughs begin like the patter of rain-drops on a tin roof; as it sweeps on toward its climax the laughter is like the drumfire of heavy artillery. Three pips in a row. Can they keep it up? Watch!

F. RICHARD JONES
Supervising Director

Pathécomedy
TRADE MARK

RELEASED
JANUARY 17TH

January Laugh Month 1926

Beginning – a new chapter in trade papers

MOVING PICTURE WORLD

VOL. 78, No 4 JANUARY 23RD 1926 PRICE 25 CENTS

CALIFORNIA STATE LIBRARY

Welcome to the million dollar sunshine –

Soon it will smile on You!

Read the Amazing Story of the Capitol (N.Y.) World Premiere Inside This Cover

Published by CHALMERS PUBLISHING COMPANY 516 FIFTH AVE. NEW YORK CITY

Entered as second class matter June 17, 1906, at the Post Office at New York, N. Y., under the act of March 3, 1879. Printed weekly. $3 a year.

MIKE

it's a riot!

MARSHALL NEILAN'S
big comedy hit

Sally O'Neil
Charles Murray
William Haines
Ford Sterling

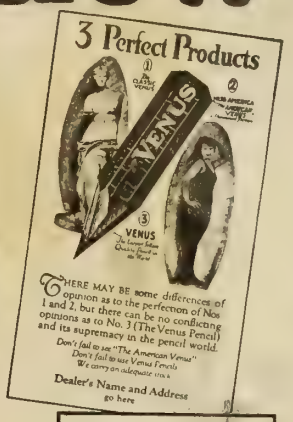
Capitol Theatre World Premiere
Opened Sunday, January 10th
At 12:30 ticket sale began
Two box-offices working
Lines four abreast down Broadway
Standing room only
Third box-office begins working
First show . . . . roars heard in packed lobby
Emergency box-office in lobby starts selling.
Four box-offices!
Mid-Afternoon finds S. R. O. sign still out
Never such laughter heard in Capitol
Patrons leaving theatre full of praise
Supper show, night show, late show S. R. O.
This is just the beginning.

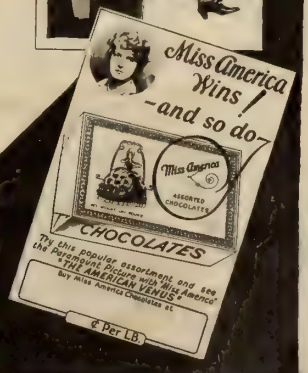
Watch Metro-Goldwyn-Mayer's Miracle Comedy Make History!

THE SHOWMAN'S SHOW

A Paramount Picture

50,000 TOTAL DEALERS HAVE TIED UP "THE AMERICAN VENUS"---- WITH THESE PRODUCTS


3 Perfect Products
VENUS
THERE MAY BE some differences of opinion as to the perfection of Nos 1 and 2, but there can be no conflicting opinions as to No. 3 (The Venus Pencil) and its supremacy in the pencil world.
Don't fail to see "The American Venus"
Don't fail to use Venus Pencils
We carry an adequate stock
Dealer's Name and Address go here



—WITH—
ESTHER RALSTON
FORD STERLING
LAWRENCE GRAY
"MISS AMERICA"
(Fay Lanphier)
AND
THE ATLANTIC CITY BATHING BEAUTIES
A
FRANK TUTTLE PRODUCTION
BY TOWNSEND MARTIN
SCENARIO BY FREDERICK STOWERS

PRESENTED BY
ADOLPH ZUKOR AND JESSE L. LASKY

SHOWMAN'S Show is right!

Girls, gowns, gags, gasps, gorgeousness—everything! Great for style shows, beauty contests.

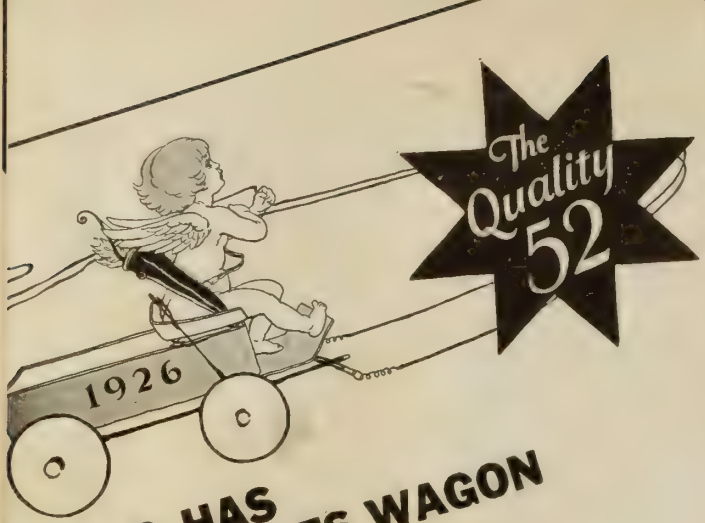
And what tie-ups! Read the details in the Paramount Press Book or Showman's Manual.

"The American Venus" is ready.

BOOK IT NOW!

"THE AMERICAN VENUS"

GREAT
ANO



The Quality 52

1926 HAS HITCHED ITS WAGON TO A STAR!

The New Year starts right.
Profiting by the experience of 1925.
Which was a great year.
Studded with Metro-Goldwyn-Mayer successes.
1926 hitches its wagon to a star.
The Quality Fifty-Two.
There's a reason.
And soon you'll read the big news.
Of what those non-stop, fast-stepping, box-office-wise showmen-producers of Metro-Goldwyn-Mayer have up their sleeve.
For coming months.
Yes, a lot of surprises.
But you get to expect surprises in the Quality 52—and we never disappoint.
Hitch your wagon to a star and let the rest of the boys watch your star dust.
1925 was a big M-G-M year.
But oh you 1926!

1926 IS ANOTHER METRO-GOLDWYN-MAYER YEAR

from the novel by

Rex Beach

The B

With

Norman Kerry
Lionel Barrymore
Henry B. Walthall

directed by George W. Hill
scenario by Harvey Gates

A Metro-Goldwyn-Mayer **PRODUCTION**

HITS THAT FORECAST
THER M-G-M YEAR!

Again in 1926 The
Talk-of-the-Industry
Pictures Will Be Coming in

The Quality 52

ARRIER

Have You Played These?

"High and Handsome"
"Heads Up"
"Smilin' at Trouble"

All these productions
Produced and Directed by
HARRY GARSON

Exclusive Foreign Distributors
R-C Export Corporation
1500 Broadway
New York

AGENTS
FBO Pictures G.M.B.H.
235 Friedrichstrasse Berlin
Germany

R-C Export Corp. 26-27 D'Arblay St London
England

Societe Anonyme des Films FBO
69 Faubourg St Honore Paris
France

Book, advertise and boost F.B.O's

8 High Speed—Romantic Action Pictures
Starring the popular idol of millions
Handsome—Upstanding 8

'LEFTY' FLYNN

in his latest and easily one of his greatest pictures

"THE TRAFFIC COP"

Backed by absolutely sure-fire result producing exploitation

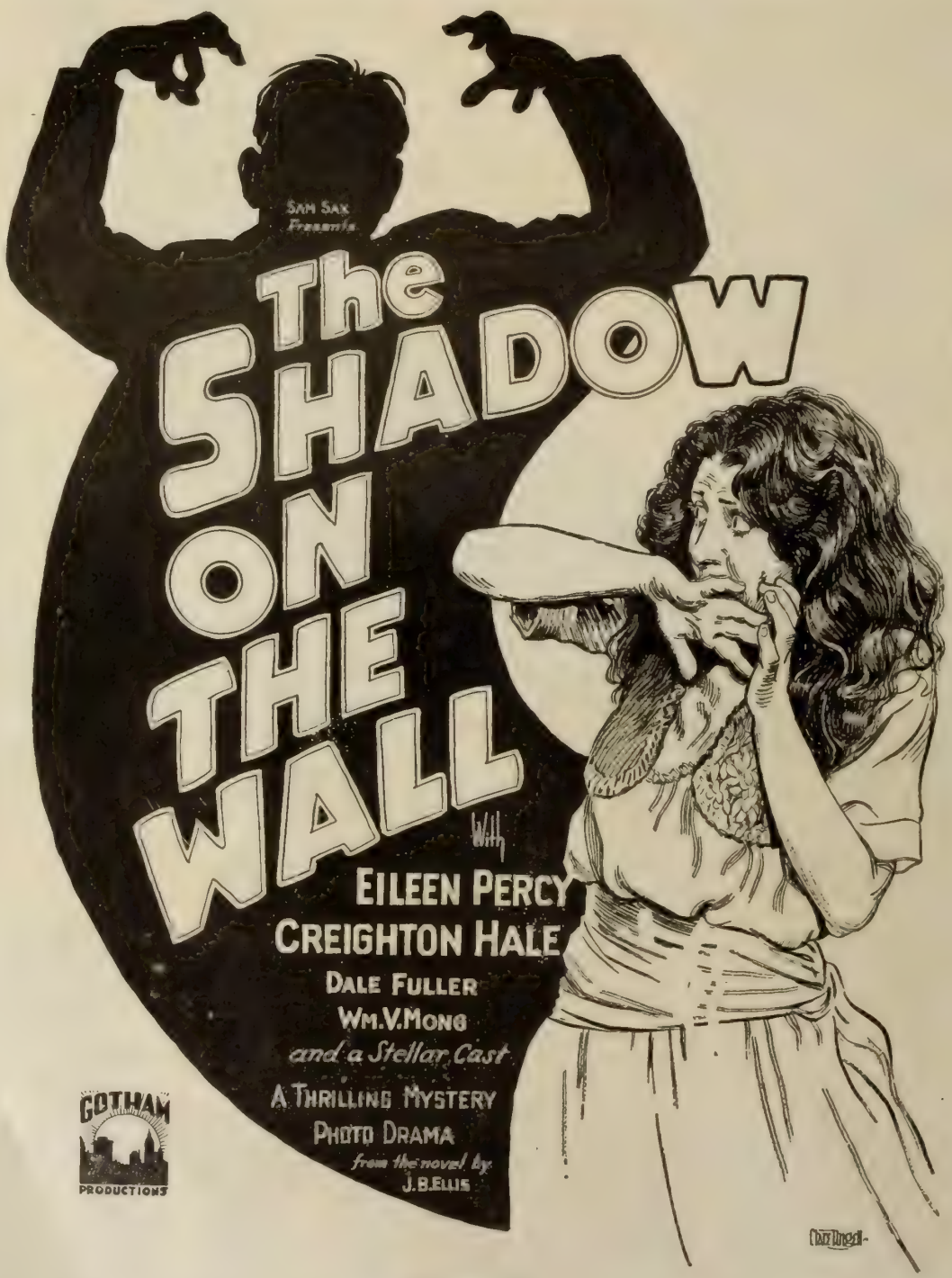
Distributed by FILM BOOKING OFFICES OF AMERICA, Inc., 1560 Broadway, New York

CHILLS! THRILLS! MYSTERY!

AND THE REAL **GOTHAM** BOX-OFFICE PUNCH

NOW BOOKING

READY NOW



Released by

LUMAS FILM CORPORATION

1650 Broadway SAM SAX, President **New York City**

And Distributed by Thirty Live Wire Independent Exchanges.

Foreign Rights Controlled by
INTER-OCEAN FILM COMPANY, L. W. Kastner, Pres., 218 W. 42nd Street, New York City
Cable Address "Inofilms"

WILLIAM S. HART

IN

"TUMBLEWEEDS"

Story by **HAL G. EVARTS** *Adapted for the screen by* **C. GARDNER SULLIVAN**

Directed by **KING BAGGOT**

The New York Verdict

"Hart and his 'Tumbleweeds' packed 'em in, and we recommend it."—Herald Tribune.

"Elaborate production lifts 'Tumbleweeds' out of the 'Western' class. The land rush scenes are magnificent."—American.

"We like Bill Hart in his 'Tumbleweeds' and we believe you will, also."—Graphic.

"If Bill Hart continues to film such pictures as 'Tumbleweeds' he is back to stay with his host of fans."—Journal.

"'Tumbleweeds' is one of Hart's finest—if not his finest—picture."—Telegraph.

"Hart's superb riding stirred Strand audiences to rousing cheers."—Mirror.

NOW BOOKING

UNITED ARTISTS CORPORATION

Mary Pickford *Charles Chaplin*
Douglas Fairbanks *D. W. Griffith*

Joseph M Schenck, Chairman Board of Directors

Hiram Abrams, President

A Day-by-Day Record Breaker!

STATE THEATRE
ATlantic 6238
335 Fifth Ave
Pittsburgh, Pa.

January tenth

Mr. S. L. Warner
Warner Bros. Theatres
New York City

Dear Mr. Warner:-

After closing last week's business on HOGAN'S ALLEY, I just simply had to sit down and write you a letter telling you that I believe this picture is the biggest box-office picture of the year.

I played to a total of 16,082 paid admissions in a 684-seat house for a gross of $7090 on the week of six days, thereby breaking every existing house record for every day of the week, and breaking the previous high week's record by $2500, the business built steadily from the opening day and the Saturday record was "smashed" by better than $400.

I can't say enough for the picture and hope that this one is followed by many more of the same class, as it seems to be the type that gets the "big money."

I incidentally paid the Exchange $2008 for the picture, and in addition to that, showed a profit of $1699 for the house.

With kind regards and best wishes for the coming product, I remain

Very truly yours,

STATE THEATRE

Manager

HOGAN'S ALLEY

with
Monte Blue
Patsy Ruth Miller
Directed by Ray Del Ruth

WARNER BROS. Classics of the Screen

a WARNER BROS. Production

The Midnight Sun

A DIMITRI BUCHOWETZKI Production

with

Laura La Plante

Pat O'Malley

RAYMOND KEANE

GEORGE SIEGMAN

and others

She had the night in her eyes, the sun upon her lips and he called her his 'Midnight Sun'

A UNIVERSAL PRODUCTION

PRESENTED BY CARL LAEMMLE

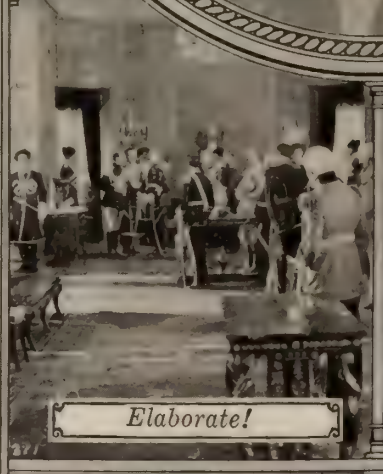
The Midnight

Fantastic!

Romantic!

Gigantic!

Fascinating!



Elaborate!

Beautiful!

Stimulating!

Scintillating!

A UNIVERSAL PICTURE

Presented by

Carl Laemmle

glhit Suun

Enticing!

Sensational!

Tempting!

Dramatic!

Gripping!

Dynamic!

Glittering!

Adorable!

A
DIMITRI
BUCHOWETZKI
Production
with
Laura La Plante
Pat O'Malley
GEORGE SIEGMAN
RAYMOND
KEANE

The Midnight

Entrancing!

Stirring!

Piquant!

Alluring!

Exotic!

Dazzling!

Splendor!

A UNIVERSAL PICTURE

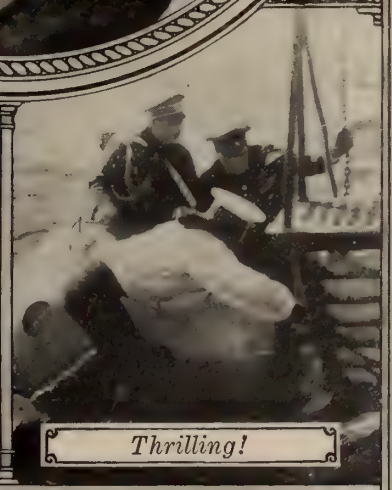
Presented by

Carl Laemmle

Glut Sun

Charming!

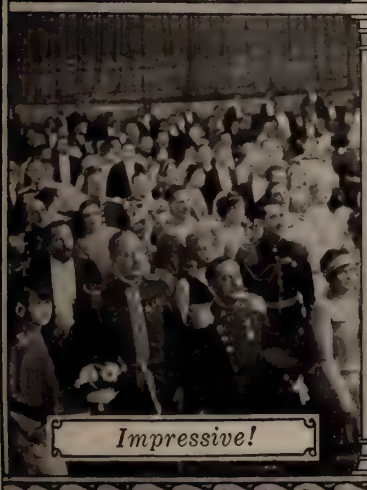
Spectacular!



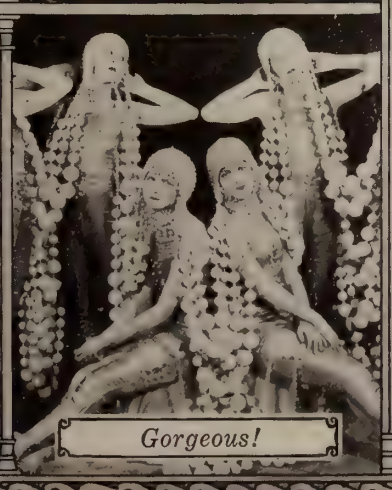
Thrilling!

Extravagant!

Irresistible!



Impressive!



Gorgeous!

A
DIMITRI
BUCHOWETZKI
Production
with
Laura La Plante
Pat O'Malley
GEORGE SIEGMAN
RAYMOND
KEANE

The Midnight

Startling!

Radiant!

Glorious!

Breathless!

Vibrant!

Surprising!

A UNIVERSAL PICTURE
Presented by
Carl Laemmle

Magnificent!

glhtt Suun

Suspenseful!

Sparkling!

Impressive!

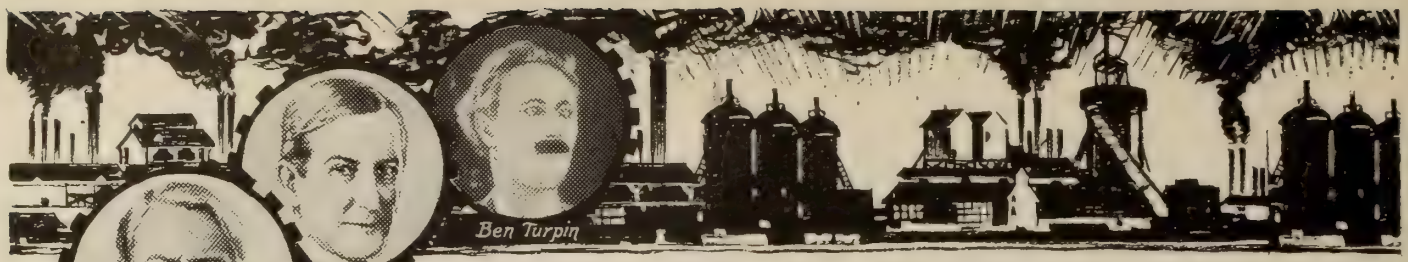
Bizarre!

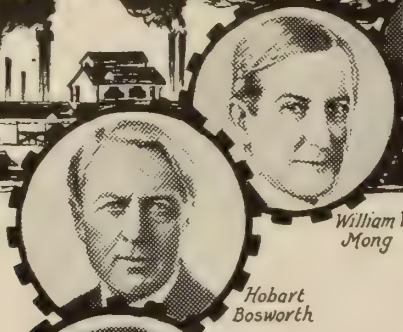
Dashing!

Tense!

Enchanting!

A
DIMITRI
BUCHOWETZKI
Production
with
Laura La Plante
Pat O'Malley
GEORGE SIEGMAN
RAYMOND
KEANE




William V. Mong

Hobart Bosworth

JOHN C. FLINN

PRESENTS

"STEEL PREFERRED"

with

VERA REYNOLDS WILLIAM BOYD & CHARLIE MURRAY

A METROPOLITAN PICTURE

Helene Sullivan

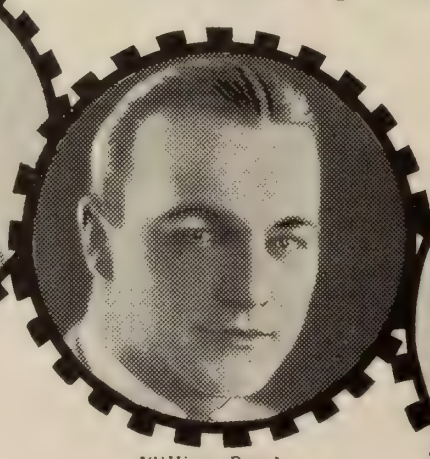
Walter Long

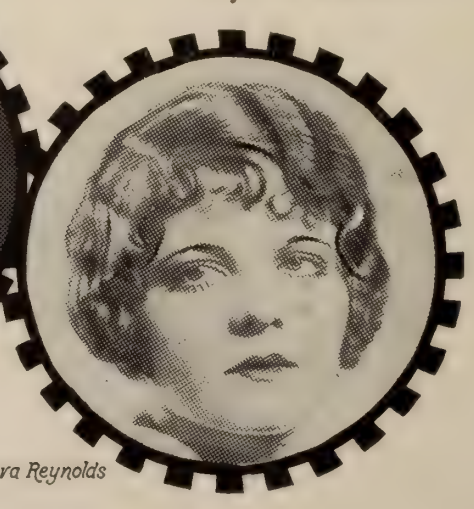
Nigel Bavrie

Charlie Murray

"One that has everything. Comedy that is great, a love story that stands up, melodrama that thrills, and, above all, a cast that is a cast. It is a picture that should get money anywhere."

says VARIETY


William Boyd


Vera Reynolds

Adapted by Elliott J. Clawson *From the*
SATURDAY EVENING POST STORIES
"The Adventures of Wally Gay"
by
HERSCHEL S. HALL

Directed by
JAMES HOGAN

RELEASED BY

PRODUCERS DISTRIBUTING CORPORATION

F. C. MUNROE, President RAYMOND PAWLEY, Vice-President and Treasurer JOHN C. FLINN, Vice-President and General Manager

Member of Motion Picture Producers and Distributors of America, Inc. WILL H. HAYS, *President* *Foreign Distributors Producers International Corporation 130 West 46th Street, New York, N. Y.*

No. 9

For the Season 1926-1927

WILLIAM FOX presents the sensational best-seller

Married Alive

By RALPH STRAUSS

Published by
HENRY HOLT & CO.

HE hated women! He did not believe in love. He told the world of his feelings so strongly his books became famous.

Then fate took a hand—thrust him into the affairs of not one, but five beautiful women—but more of this unusual story later.

Enough to say at this time that

—here will be another great FOX money-maker!

1926-27 PICTURES
previously announced

1. What Price Glory
2. Cradle Snatchers
3. One Increasing Purpose
4. The Family Upstairs
5. The Music Master
6. Pigs
7. 3 Bad Men
8. The Way Things Happen

and-oh! Boy
No. 10

The atonishing purchase by - -

Fox Film Corporation

It's Big!

Booked for a run at B.S. Moss' Colony Theatre, Broadway's Long-Run House, Beginning Jan. 24, after it's unprecedented premiere aboard the S.S. Leviathan

PEGGY HOPKINS JOYCE

"in THE SKYROCKET"

A Marshall Neilan Production

From the Cosmopolitan Magazine Story by Adela Rogers St. Johns

Produced by Celebrity Pictures, Inc.

Presented by
Associated Exhibitors Inc
Oscar A. Price
President

It's Big!

CLASS OF SERVICE	SYMBOL
TELEGRAM	
DAY LETTER	BLUE
NIGHT MESSAGE	NITE
NIGHT LETTER	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
TELEGRAM	
DAY LETTER	BLUE
NIGHT MESSAGE	NITE
NIGHT LETTER	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

The filing time as shown in the date line on full rate telegrams and day letters, and the time of receipt at destination as shown on all messages, is STANDARD TIME.

Received at 54 West 45th Street, New York.

MRA383 77 NL 3 EXTRA 1/65 1926 JAN 11 PM 11 19

WATERLOO IOWA 11

OSCAR PRICE

PRESIDENT ASSN EXHIBITORS NEWYORK NY

THE FRANK AMUSEMENT CO OF IOWA WILL CELEBRATE ITS SIXTH ANNIVERSARY DURING THE WEEK OF FEBRUARY SEVENTH STOP AFTER SCREENING MANY AVAILABLE SUBJECTS FOR THIS MOST IMPORTANT EARLY EVENT I AM PLEASED TO ADVISE YOU THAT THE PLAZA SIOUXCITY AND THE ISSIS CEDARRAPIDS WILL PRESENT THE SKYROCKET AS PREMIER PRESENTATIONS IN THE STATE TO BE FOLLOWED WITHIN A WEEK BY WATERLOO AND CLINTON STOP WE EXPECT A SKYROCKETING ANNIVERSARY WEEK REGARDS AND THANKS

FRANK AMUSEMENT CO OF IOWA ALEXANDER FRANK PRES.

Presented by
Associated Exhibitors Inc
Oscar A. Price
President

Presented by
Associated Exhibitors Inc.
Oscar A. Price Pres.
From Leroy Scott's Famous Novel
Directed by Burton King
Personally Supervised by Edward Silton

Betty Compson

with House Peters and Jay Hunt

in

Counsel for

-any one of these

Betty Compson
House Peters
Jay Hunt

would mean money in your box-office

—and here you have all three of them in one picture—THREE of the biggest stars of the screen! Betty Compson in her greatest role since "The Miracle Man"—House Peters, always a sure-fire box-office attraction—and Jay Hunt, more famous and beloved than ever since "Lightnin' ". With a sensational novel by a successful author as their vehicle.

the Defense

Look 'em over with a showman's eye!

FIRST NATIONAL PICTURES, leaders of the industry, offer you BIGGER PROFITS THAN EVER!

Titles	Stars and Casts	Producers	Authors	Box-office Angles
KIKI	NORMA TALMADGE, Ronald Colman heads supporting cast.	Joseph M. Schenck	David Belasco	One of the outstanding stage hits of the Twentieth Century. Six hundred performances on Broadway. Norma Talmadge as the waif of Paris makes this her greatest role. Directed by Clarence Brown
IRENE	COLLEEN MOORE	John McCormick	James Montgomery	The unforgettable musical comedy screened gorgeously. Not only a magnificent part for Colleen Moore but a style-parade on proportions never before attempted. Directed by Alfred E. Green.
MISS NOBODY	COLLEEN MOORE	John McCormick	Tiffany Wells	Adapted from the popular newspaper serial "Shebo," presenting Miss Moore as a delightfully feminine hobo. Huge exploitation backs this production.
SILKY ANNE	CONSTANCE TALMADGE	Joseph M. Schenck	Hans Kraly	Call this a twin-sister to "Her Sister from Paris." The play is the present vogue of the continent—a delicious thing with a title that clinches it at the box office.
"Puppets"	MILTON SILLS	A. L. Rockett	Frances Lightner	A finely dramatic role for Milton Sills with the full force of his stellar appearance in "Men of Steel" behind it.
MLLE. MODISTE	CORINNE GRIFFITH	E. M. Asher	Henry Blossom and Victor Herbert	Another musical comedy hit, screened splendidly under Robert Z. Leonard's direction. Corinne Griffith as the little Parisian milliner who made gay chapeaux for other women's heads and brought gayer chappies to her own feet.
ASHES	CORINNE GRIFFITH	E. M. Asher	Reginald C. Goode	Highly successful as a Broadway play, "Ashes" follows "Mlle. Modiste" and gives Miss Griffith opportunity for the finely dramatic portrayals that mean so much at the box-office.
JUST SUPPOSE	RICHARD BARTHELMESS, Lois Moran heads supporting cast.	Inspiration Pictures, Inc.	A. E. Thomas	Directed by Kenneth Webb. And that means a magnificent picture with Barthelmess as the boy who would sooner be a peasant in the kingdom of love than ruler of a nation. His best since "Shore Leave."
THE KID FROM MONTANA	RICHARD BARTHELMESS	Inspiration Pictures, Inc.	Katherine Newlin Burt	Sidney Olcott has been engaged to direct it. It affords Barthelmess as distinctive a role as he ever played, full of action, romance and comedy.
RAINBOW RILEY	JOHNNY HINES	C. C. Burr	Thompson Buchanan	Johnny Hines is a cub reporter sent to report a mountain feud, and what those wild mountaineers do to Johnny makes six reels of great comedy.
THE BROWN DERBY	JOHNNY HINES	C. C. Burr	F. S. Merlin and Brian Marlow	Another knock-out, with Johnny on the receiving end. Picture him in the prize-ring—an amateur pugilist! That's all. That's plenty!
TRAMP, TRAMP, TRAMP!	HARRY LANGDON	Harry Langdon Corp.	Harry Langdon	Harry Langdon's first for First National, one of the most eagerly awaited pictures of the year.
THE LUNATIC AT LARGE	LEON ERROL	Earl Hudson	J. Storey Clouston	Designed to out-do Errol's box-office success in "Sally" and "Clothes Make the Pirate." Directed by Fred Newmeyer—and he's a comedy director!

SPECIAL! Milton Sills in "Men of Steel" With Doris Kenyon

The epic of steel. Directed by George Archainbaud, under the supervision of Earl Hudson.

Titles	Stars and Casts	Producers	Authors	Box-office Angles
TOO MUCH MONEY	Lewis Stone, Anna Q. Nilsson	Earl Hudson	Israel Zangwill	Lead a wife from luxury and she'll find her own way back. John Francis Dillon, director of "Flaming Youth" and "We Moderns," carries that theme into a swift-moving story of London today.
THE RECKLESS LADY	Belle Bennett, Ben Lyon, Lois Moran, James Kirkwood, Lowell Sherman, Charles Murray	Robert Kane	Philip Gibbs	Philip Gibbs' best-seller brings one of the finest casts of stars ever assembled. A graphic picture of Monte Carlo and a woman who gambled against Fate. Directed by Howard Higgin.
THE DANCER OF PARIS	Conway Tearle, Dorothy Mackaill, Robert Cain	Robert Kane	Michael Arlen	Michael Arlen's best story screened at the crest of his vogue. Paris is the background for this drama of a little dancer whose feet tapped joyfully—then in despair.
THE FAR CRY	Blanche Sweet, Jack Mulhall, Myrtle Stedman, Hobart Bosworth	June Mathis	Arthur Richman	Arthur Richman's international stage-success, brought to a terrific spectacular climax when flames sweep upon the feasters at a Venetian pageant and leap across canals after escaping gondolas. Thrills, comedy, heart-punch!
THE DESERT HEALER	Lewis Stone, Barbara Bedford, Tully Marshall, Ann Rork.	Sam Rork Marion Fairfax	E. M. Hull	Written by the author of "The Sheik." Read by eight million already. It's a showman's picture by the man who gave you "Ponjola" and "Clothes Make the Pirate." Directed by Maurice Tourneur.
MEMORY LANE	Conrad Nagel, Eleanor Boardman	Louis B. Mayer	Original by John M. Stahl and Benjamin Glazer	A cast of popular players in one of those perfect slices of life that only John M. Stahl can bring to the screen.
THE GIRL FROM MONTMARTRE	Lewis Stone, Barbara La Marr	Sawyer and Lubin	Anthony Pryde	Sunlight and shadows of a Spanish island blended into a gripping story of a woman's past. Directed by Alfred E. Green.
THE SECOND CHANCE	Anna Q. Nilsson, Huntley Gordon	June Mathis	Mrs. Wilson Woodrow	Another best-seller by one of America's favorites. Thrilling race-track episodes, scenes that sweep from penitentiary cells to fashionable Fifth Avenue all make excellent audience stuff.
20TH CENTURY UNLIMITED	Lloyd Hughes, Mary Astor, Alec Francis, Dolores Del Rio	Edwin Carewe	Philip Gibbs	Adapted from Philip Gibbs' popular novel, "Heirs Apparent," a story not of war but of the aftermath, when the tides of glory ebbed to broken streams of life moving through the glare of London's lamps.
PALS FIRST	Cast to be announced	Edwin Carewe	Lee Wilson Dodd	Edwin Carewe calls this one of the best pieces of screen material that have come his way. The drama of a hobo who inherited a southern estate and of eyes of love that saw through him into incredible shadows.
MOLASSES	Cast to be announced	M. C. Levee	(Original)	Rum-row pictured for the first time. The Bahamas, the sea, the upperworld and underworld provide the strange figures of thrill and action that Al Santell directs.
GOOD LUCK	Conway Tearle	E. M. Asher	Seymour Hicks and Ian Hay	Straight from Drury Lane—and you know what that means! A big spectacular melodrama of thundering hoofs and throbbing hearts. Your box-office knows all about it!
THE SAVAGE	May McAvoy and Ben Lyon	Earl Hudson	Ernest Pascal	Here's the newest idea in surprise stories, commencing with a South Sea romance and developing the thrill of the newspaper world—an inside story told by the man who wrote "The Dark Swan" and "Hell's Highroad."

SPECIAL! "The Viennese Medley"—Conway Tearle and Anna Q. Nilsson

First National's spectacular "Secret Special" produced by June Mathis, directed by Curt Rehfeld.

26 Outstanding Winners 2 Stupendous Specials

First National Pictures

January to June

Don't Ever Forget It

THE ONLY COMMON DENOMINATOR

of publisher's circulation claims is the Audit Bureau of Circulations

The Audit Bureau of Circulations is now in its twelfth year of service to the advertising and publishing world.

Over 90% of the publishing and advertising business concerned in national advertising is represented in its membership.

More than 96% of the circulation of daily newspapers and magazines in the United States and Canada with a circulation of 10,000 or over is audited and verified by the Bureau.

In the motion picture business the Audit Bureau of Circulations has done and is doing a service of priceless value to the motion picture advertisers by its Audits and Suspensions of the various motion picture trade papers.

The Audit Bureau of Circulations has put its finger, as only it can, on enlightening circulation facts, and refused to deal with impressions.

The Audit Bureau of Circulations is a national institution with the whole advertising world. It is here to stay.

The only true reason a paper cannot meet its requirements is—READER WEAKNESS

Don't Ever Forget It

STREAMLINE NEWS BODY
One of the new features of the 1926 model trade paper.

MOVING PICTURE WORLD

FILM WEATHER
Fair and warmer. Keep your head clear and your 24-sheets wet.

VOL. 78 NEW YORK, N. Y., JANUARY 23, 1926 NO. 4

Principals in Ufa Deal Are Back in U. S.

Wynne-Jones, Kent and Friedman Won't Talk

Frederick Wynne-Jones, head of UFA-USA, who represents UFA in the United States, returned on January 13 on the Majestic, but declined, for the present, to comment on the agreement reached for exchanging feature films between UFA and Metro - Goldwyn - Mayer, Paramount and Universal.

"I was very deeply impressed," Mr. Wynne-Jones said to a reporter for Moving Picture World, "with the absolute fairness of the M.-G.-M.-Paramount proposals to UFA. No attempt was made to take even the slightest advantage of the situation, as it existed. I do not care to discuss any of the details of the transaction, at this time."

The voyage was a trying one and Mr. Wynne-Jones avoided his offices in the Loew State Building, saying he was going home to get a needed rest.

Sidney R. Kent of Famous Players and Mr. Friedman of M.-G.-M. returned on the same boat. Neither would discuss the deal.

Wouldn't That Be A Real Mean Trick?

(*Special Dispatch to* Moving Picture World)

Cincinnati, January 12.

It appears that Cincinnati is in the midst of an epidemic of theatre robberies. After bandits made a rich haul at the Capitol and Palace Theatres recently, they tackled the safe at the Cox, a stock house, but failed to find any money.

Now the Aragon Theatre at Twelfth and Vine streets has been visited by burglars who forced open a door and stole a projection machine valued at $350 and twenty electric light bulbs valued at $10. Maybe they will use the money and machine to start a competing house.

Avert Cleveland Panic

A short circuit in the projection machine, resulting in the explosion of the film at the Lakewood Theatre, Gladys and Detroit avenues, Cleveland, occurred recently when approximately 750 patrons were in the house. Although the auditorium was filled with smoke, a panic was averted by the organist assuring the audience that there was no danger and playing jazz selections. Antone Joniak, projectionist, was painfully burned.

French Aroused by Sale Of Film Rights to U. S.

See Local Producers "Asleep at the Switch"—Jean Sapene Will Urge Quota System and Increase in Tariff

(*Special Dispatch to* Moving Picture World)

Paris, January 5.

French film circles are greatly excited these days by reason of certain incidents that occurred at a recent banquet of the Parisian press to which representatives of the film journals had been invited. There had been much comment not only in film papers but in every section of the French press on the fact that Americans had twice come into France, had taken specifically French subjects and had filmed them so well as to make them great box office pictures for the French exhibitors. The films alluded to are "Scaramouche" and "Madame Sans Gene."

One of the speakers at the banquet called attention to the fact that a million francs had been spent for advertising "Madame Sans Gene" in France alone. This was the remark that led to the abandonment of the set program for speeches and caused the after dinner orators to take sides for or against the persistent American invasion. The opinion seemed to be that the Americans were really not to blame. The French producers had had the same chances, and perhaps even better ones, but had been asleep at the switch, or words to that effect.

M. Jean Sapene, who takes the part of the native film and who, it is said, has had much to do with recent re-organization of the French Pathe, will eventually carry out his ideas, according to his friends. These ideas are chiefly the introduction of a quota system and a raising of the tariff on American films, whether positive or negative.

It is to be noted that the attitude of the French theatre owner is one of strict business neutrality. All efforts to commit the organization of French exhibitors to a preference for French films as such have thus far at least been unavailing. Their only standard of value is the report of the box office and not the question of nationality. If there is to be "a European film concert" or, as one man has expressed it, "a Locarno of the screen" with an edge directed against the dreaded competitor from across the sea, the leaders of the movement will hardly be found in France. The latest statistics on the percentage of American films in France show that we supply a little more than 80 per cent. This is an improvement over the previous year of about 5 per cent.

Wisconsin Plans Movie Mask Balls

(*Special Dispatch to* Moving Picture World)

Milwaukee, January 13.

Every effort will be made by the M. P. T. O. of Wisconsin to raise enough funds to send its full quota of eleven delegates to the national convention, according to Henry Staab, executive secretary at Milwaukee.

With this in view the association has planned a series of movie mask balls to be held at the Marigold Gardens beginning January 27. At each dance and entertainment prizes will be awarded.

The mask balls will be held every Wednesday night. Proceeds of the affairs will be given to the convention fund, and in event enough money is raised the entire quota of delegates will be sent to the national convention to represent Wisconsin. Four mask balls in all have been arranged and different programs have been completed for each event to secure capacity houses.

Fox Man Becomes Ascher Director

(*Special Dispatch to* Moving Picture World)

Chicago, January 11.

Commissioner John Zanft, vice-president and general manager of the Fox Circuit of Theatres, has been elected a member of the board of directors of the Ascher Bros. circuit of theatres in Chicago.

Mr. Zanft, who has been the ostensible head of the Fox theatre for many years, is regarded as one of the keenest showmen in eastern motion picture circles. He is largely responsible for the growth of the Fox circuit from a local string to one of the great theatre circuits of the country.

In addition to his theatrical activities Mr. Zanft takes an active interest in local and state affairs and holds the honorary title of commissioner as the result of his appointment by Governor Alfred E. Smith to the board of managers of the New York State Reformatory.

St. Louis Now Contemplating Booking Pool

Mogler Compiling Much Data from Other Cities

(*Special Dispatch to* Moving Picture World)

St. Louis, January 12.

Independent motion picture exhibitors of St. Louis, Mo., are considering the formation of a booking pool to solve the economic problems presented by chain competition and other conditions that have developed recently.

Joseph Mogler, president of the St. Louis Motion Picture Exhibitors League, admitted that data is being gathered with a view of launching a similar arrangement in St. Louis.

Tentative plans contemplate more than fifty of the 108 theatres booking film in St. Louis and its suburbs entering the booking arrangement. However, no formal pledges have been taken as yet, since the details of the plan of operation have not been decided on.

Mogler said it was probable that every second-run theatre in St. Louis would be asked to join the new pool, including the twenty-five houses operated by the St. Louis Amusement Company, which is controlled by Skouras Brothers and Harry Koplar.

As is known, William Fox will be in St. Louis about January 15 to meet Mogler and other members of the exhibitor league to discuss the first-run situation in St. Louis. The exhibitors are opposed to any additional theatre construction in St. Louis at present and hope to convince Mr. Fox that he should refrain from building a large first-run house here. An effort will be made to have the existing first-run theatre take care of Fox pictures on an equitable basis.

Buettner Foresees The Dove of Peace

(*Special Dispatch to* Moving Picture World)

Albany, N. Y., January 13.

Characterizing the entire trouble as being due to a group of jealous politicians in the business, Louis Buettner of Cohoes, N. Y., chairman of the Albany Zone Committee, declared recently that the whole situation between the Hays organization and the Albany and Buffalo zones would shortly be ironed out in a way that would be satisfactory to the exhibitor-members of the two zones.

Mr. Buettner said that the board of directors of the two zones would probably go to New York in the near future for a conference with Mr. Hays.

Lubitsch Ill

Warner Bros. were relieved to learn this week that Ernst Lubitsch is on the road to recovery from what had threatened to be a serious illness.

The director was stricken last week with an acute attack of kidney trouble and for a day or two it looked as though a serious operation would be necessary. Fortunately Mr. Lubitsch took a turn for the better just as the surgeons had decided to use the knife.

Reports state that the director, although still confined to his Beverly Hills home, is past all danger unless complications set in.

Friedman Promoted

Joseph Friedman, for several years manager of Universal's Detroit exchange and a veteran executive in the Universal sales forces, has joined the Universal home office staff as the new contact executive, a position created in that organization by Arthur Kane. Kane resigned some time ago to enter the production field. Friedman's new activities will be concerned with the maintenance of liaison between the studios at Universal City and the Universal sales force.

Lease the Delmonte

Jack Weil, independent picture distributor, and Ray Miller, who formerly operated the Grand Theatre, Mexico, Mo., have leased the Delmonte Theatre, St. Louis, from Fred L. Cornwell. It will become a vaudeville and picture house. Miller will have active charge.

Wellston Changes

The Wellston Theatre on Easton avenue in Wellston, Mo., on January 16 will be taken over by the Laventhal circuit under a ten-year lease. Fred Robinson, former owner, will be paid an annual rental of $12,500 for this 1,200-seat house.

MOVING PICTURE WORLD

EDITOR - - WILLIAM J. REILLY

Published weekly by CHALMERS PUBLISHING COMPANY, 516 Fifth Avenue, New York, N. Y. Telephone: Murray Hill 1610-1-2-3. Member Audit Bureau of Circulations. John F. Chalmers, president; James P. Chalmers, Jr., vice-president; Alfred J. Chalmers, vice-president. Eliza J. Chalmers, secretary and treasurer, and Ervin L. Hall, business manager.

Managing Editor—John A. Aicher; Advertising Manager—Frank Saunders; Circulation Manager—Dennis J. Shea.

Branch Offices: Joseph Esser, 5431 Glenwood Avenue, Chicago; W. E. Keefe, 6101 Sunset Blvd., Hollywood, Cal.

Subscription prices: United States and its possessions, Mexico and Cuba, $3.00 a year; Canada, $3.50; foreign countries, (postpaid), $10.00 a year. Copyright, 1925, Chalmers Publishing Co. Copyright throughout Great Britain and Colonies, under the provisions of the Copyright Act of 1911. (All rights reserved.)

Other publications: Cine-Mundial. Published in Spanish and circulating in all Spanish speaking countries of the world. Technical Books.

Chinese Favor More American Film Theatres

Representative Is Here to Stir Interest

Motion pictures are having such an influence for good in China that the Chinese Government has sent a representative to the United States to encourage the building of more theatres in China by Americans and for the wider distribution of American films to the population of 400,000,000.

China's representative is Sum Nung Au-Young of Peking, formerly a student at Columbia University and now Commissioner of Social and Economic Research in America and Europe for the Chinese Government.

Mr. Au-Young is conferring with the Motion Picture Producers and Distributors of America, of which Will H. Hays is president, and with various motion picture distributors. Before coming to New York he spent several weeks conferring with producers in Hollywood.

"China wants American pictures," said Mr. Au-Young. "At present there are less than eighty theatres in all of China and these are heavily patronized.

T. O. C. C. Dance On February 12

The Theatre Owners Chamber of Commerce of New York City announces its annual dinner and dance on Lincoln's Birthday, February 12. This function will be the sixth of its kind and the Hotel Astor has again been selected.

The T. O. C. C. is desirous of obtaining a new clubhouse and therefore every effort is being made to make the function an unprecedented financial success.

In former years only the Gold Room of the Hotel Astor was utilized, but this year's plans are so extensive that the entire chain of ball and banquet rooms have been acquired. Vincent Lopez and his celebrated Casa Lopez Orchestra, augmented for the occasion, will furnish the dance music. With Lopez will be his famous dance team, Addison Fowler and Florence Tamara.

The Ball Committee is headed by Lee A. Ochs. With him are S. I. Berman, Hy Gainsboro, J. Louis Geller, J. Arthur Hirsch, Joe Hornstein, Charles Moses, J. L. Ryan and M. D. Schwartz.

A Zealous Worker

When Mrs. F. E. Brooks, the Evanston, Ill., movie censor, finished with censoring the film "Powder and Paint," there was little left besides the captions, so the management of the Campus Theatre decided not to show the remnants of the picture and refunded the money to patrons.

Today's Need

On Board S.S.
Majestic, Jan. 10,

Special Radio Dispatch to Moving Picture World.

What the American exhibitor needs today is a greater variety of pictures. Any movement to accomplish this should receive their whole-hearted support.

J. D. WILLIAMS.

Scores Commend Latta on Stand

(*Special Dispatch to* MOVING PICTURE WORLD)

Des Moines, Jan. 12.

The story of C. J. Latta, exhibitor at Shenandoah, Ia., who advertised that he had a poor picture one week and did not want the public to spend its money for the show, has not yet quit going the rounds. It has been the subject of newspaper and magazine articles and editorial comment all over the country, and the subject for many after dinner talks. Even speakers before Ad Clubs have held the Latta case up as a remarkable case of frankness in advertising.

Mr. Latta is staring a file in which to keep the letters that are pouring in from all over the country. The superintendent of the St. Joseph, Mo., Humane Society has written him that the fathers and mothers of the community will surely support him. H. B. Rice, amusement inspector of San Antonio, Tex., commended him and asked to be told which film it was that he thus advertised.

Charles Moning, manager of the Colonial Amusement Co., Plymouth, Mass., wrote that he had long employed a similar policy in his own theatre, and he congratulated Mr. Latta for his stand. A man from Bangor, Maine, wrote that honesty pays in the long run.

Jazzbo Club to Jazz At Astor on March 26

The first annual ball of the Jazzbo Club, the social organization of Producers Distributing Corporation, will be held on March 26 at the Hotel Astor, New York.

Plans are being made to make this affair one of the most noteworthy events in the social activities of motion picture circles. An elaborate supper will be served at midnight.

M. P. T. O. A. Meeting

The Administrative Committee of the Motion Picture Theatre Owners of America will meet at national headquarters at 745 Seventh avenue on January 26 and 27. The first session will be called sharply at 2 p. m. The meetings are of special importance.

Seider May Call Conference on First National

He Professes to See Its Members in Danger

The M. P. T. O. A. will call a conference of First National franchise holders, large and small, announced Joseph M. Seider, business manager, at a meeting of Western Pennsylvania theatre owners at the Hotel William Penn, Pittsburgh, on January 6. He said:

"I am addressing myself to the First National franchise holders. Is there any danger of your being disfranchised? Do some of you believe it will be necessary to engage counsel to go into the affairs of your company? If there is anything to be done and if there is anything that can be done, you will find a haven in the Motion Picture Theatre Owners of America."

He indicated that the call for a conference will be sent through the next issue of the Official Bulletin.

First National officials had no comment to make.

Wisconsin Showmen Bar Medicine Show

Theatre owners of Whitewater, Wis., waged a successful fight against a medicine show which had planned to invade the town and which advertised stage attractions and motion pictures each night during the week in the National Guard Armory.

K. G. Uglow, of the Strand Theatre, heading the fight, appealed to the M. P. T. O. of Wisconsin with headquarters in Milwaukee, and Henry Staab, executive secretary, took the matter up with National Guard officials at Madison. The medicine show contract was canceled by the National Guard office at Madison and the theatre owners continued to present their regular programs without worry of invasion.

Williams Arrives

J. D. Williams has announced to the British press that "Nell Gwyn," the first release of British National Pictures, will open the new Plaza Theatre in Lower Regent street, London, during February. He has just arrived in New York to arrange for distribution in this country.

Slight Fire Damages

Fire recently broke out in the engine room of Park Hall Theatre, Oakley, Ohio, before the theatre opened for the day. The damage was slight.

OBITUARY

John G. Sheehy, one-time manager of the Grand Opera House in St. Louis, died at the Melbourne Hotel, St. Louis, on January 5, following a week's illness with pneumonia. He had been manager of the Greenwich Village Follies. He started his theatrical career as an usher for the old Havlin's Theatre in St. Louis in 1885.

First in 1926

The first names to appear on the new marriage license book in the office of the clerk and recorder of the City and County of Denver, Col., are those of A. H. Vincent, assistant manager of the Paramount theatres in Denver, and his bride, formerly Miss Ruth Fuqua of Denver.

Determined to be the first to secure a license to be married in 1926, Mr. Vincent and his bride routed out the clerk and recorder at 3 a. m. on New Year's morning. They were married that day and are now living at the Mills Hotel in Denver, but plan to leave in the near future for a honeymoon trip in the East.

Nevins, Typical American Boy, Likes Movies

Prefers Theatres to Broadway Lights

The typical American boy likes the movies.

Joseph Nevins, 13 years old, chosen the most representative American boy by the Boys' Club of Washington, D. C., showed his preferences plainly on his visit last week to New York City, his reward for winning the honor, by attending the movies instead of marveling at Broadway. The boy not only spent the first evening in a picture theatre, but visited them regularly the following days of his visit, accompanied by his mother, Mrs. John Nevins. Dad is with a Washington paper.

Hoffman New Manager Of Paramount Studio

The appointment of Milton E. Hoffman as executive manager of the Famous Players-Lasky studio in Hollywood is announced by B. P. Schulberg and Hector Turnbull, associate producers.

Mr. Hoffman, who is now production manager at the Cecil B. DeMille' plant in Culver City, will join Paramount immediately to carry out plans for the installation of the production forces in the newly purchased quarters —the twenty-six acre United Studios.

Big Omaha Gross

Motion picture films distributed by the combined exchanges of Omaha during the year totalled a business volume of $3,500,000,

Many Pathe Employees In Service Long Terms

Just 434 Faithful Over Five Years, 353 From Five to Nine, 64 From Ten to Fourteen, 17 Over Fifteen—Award Emblems

The remarkable record of Pathe Exchange, Inc., in having 27 per cent. of its employees in service with the firm for five years or more, proves conclusively that there is stability in the motion picture business.

Twenty-seven per cent., or 434 of approximately 1,600 employees, have been with the house of Pathe for five years or more, while 353 Patheites have from five to nine years of service to their credit; 64 have from ten to fourteen years' record, and 17 have fifteen years or more of continuous service with Pathe.

To celebrate the terms of long service and express appreciation of its employees' loyalty, Pathe presented diplomas and gold emblems to those in service five years or more in a ceremony unique in motion picture annals. Seventy-five of the home office staff were summoned to the office of Vice-President and General Manager Elmer Pearson where each was presented with a gold emblem and a diploma. The presentations were made by Mr. Pearson, who signed each diploma with Paul Fuller, Jr., president of Pathe Exchange, Inc.

Following the home office ceremonies, the presentations were duplicated in every one of the thirty-four branches throughout the United States and in the laboratories in Bound Brook and Jersey City.

Leon Franconi, manager of the Film Editing Department, a seventeen-year man, is the oldest employee at the home office. Others at this office with long-time service records are: Samuel Macknovitch, 15 years; Gaston L. Chanier, 13; Brendan P. Egan, 13; Mario Frejmann, 13; P. Allen Parsons, 12; Manuel Rivera Regalado, 12; John W. Kyle, 11; Sadie Gilde, 11; Arthur Rosseau, 11, and John Humm, 11.

At the Bound Brook Laboratory the leaders in point of service are: Antoinette Despland, 18 years; Thomas Fellows, 18; Katherine Furtner, 18; Josephine Bullock, 18; Reba Kershner, 18; Edward Mangeot, 18; Alex Pluhar, 17; Walter Conklin, 17; Andrew Hoagland, 16; Katherine Gulick, 16.

At Jersey City, Juliette Champion is just what her name states, with a record of 18 years of service.

At Pathe News, Nettie Kuver and John A. Bartone top the list with records of 11 years, followed closely for honors by Editor Emanuel Cohen, who has headed the pioneer newsfilm for ten years.

Five, ten and fifteen year emblems and diplomas have been awarded to those named above in recognition of their respective lengths of service.

Charge Soldiers With Burglary

(*Special Dispatch to* Moving Picture World)

San Francisco, January 12.

The attempted burglary of the safe of the Monterey Theatres Company at Monterey, Cal., on the morning of January 4 has resulted in the arrest of Lieutenant Clarence Aikin and Supply Sergeant Charles Barnes, of the United States Army, stationed at the Presidio, Monterey.

Earlier in the evening, Mark G. Keller, manager of the theatre company operating these houses, went to the office to place money in the safe and was held up by a masked man in the hallway. Instead of complying with the demand that he hand over the cash, he slipped into the office, locked the door and shouted out of the window for help. The men fled and the money was placed in the safe.

Later a patrolman passed the building, and hearing a noise ascended to the second floor. Here he saw two men drop a kit of tools and attempt to hide in a closet. Not until he had fired a shot through the door did they come out. On the way to the police station the men broke and ran, but one was recaptured after a chase and the other was located shortly afterward at the barracks.

Denver Film Men Elect Officers

(*Special Dispatch to* Moving Picture World)

Denver, January 12.

As a result of a semi-annual election on January 4, the following new officers were installed in the Denver Film Board of Trade for the first six months of the new year:

President, J. H. Ashby, First National; vice-president, W. E. Matthews, F. B. O.; secretary, A. P. Archer, Educational; executive secretary, treasurer and general counsel, Duke W. Dunbar.

Members of the Board of Arbitration who will represent the Denver Film Board of Trade for the coming period are Charles R. Gilmour, Warner Brothers; W. E. Matthews, F. B. O.; S. B. Rahn, Pathe. The new Fire Committee is composed of G. E. Rosenwald, Universal; Charles R. Gilmour, Warner Brothers; W. E. Matthews, F. B. O.

Rossman Appointed

Earl Rossman, producer of Pathe's "Kivalina of the Ice Lands," has received the notable distinction of being appointed official photographer of the Detroit Arctic expedition.

No Soft Pedal

There is a unique endurance contest these days at the Albany Theatre in Albany, N. Y., due to the fact that bowling alleys have been installed on the floor above the theatre.

The only music is furnished by a pianist. When the crash of the balls is loudest she crescendos with might and main.

The noise of the bowlers is so great that it has been necessary to rearrange the playing schedule of the two pianists so that there is now no interval when the piano is not heard from 10 a. m. until 11 p. m.

Balaban & Katz Transfer Many House Managers

Zetterholm Made Assistant to Immerman

(*Special Dispatch to* Moving Picture World)

Chicago, January 13.

Several changes were made during the past week in the managers and assistants of the various theatres of Balaban & Katz. M. E. Zetterholm has been named assistant to Manager Walter Immerman of the Chicago Theatre and Harry Potter has been made treasurer.

R. L. Davis has been transferred from the Roosevelt to be assistant to Manager L. H. Dally of the Tivoli, who was formerly at the Riveria. J. B. Casey has been advanced to treasurer.

H. DeRonchi has been named assistant to Miles Concannon, manager of the Uptown, and C. D. Krepps is now treasurer of that theatre. Frank Chamski has been named assistant manager of the Central Park and A. Berg, formerly treasurer of the Chicago, has been advanced to managership of the Roosevelt, with J. G. Sauve as assistant and Carl M. Eggers as treasurer. G. R. Fouche is now manager of the McVickers, with Roy Bruder as assistant and Earl Doob as treasurer.

Jesse Crawford, premier solo organist of Balaban & Katz, has gone on tour and opened last week at the State Theatre in Detroit for a limited engagement. He will be away for some time on an extended tour of the larger eastern houses of the Publix circuit.

Lasky a Major

Jesse L. Lasky, first vice-president of Famous Players-Lasky Corporation, in charge of production, has been sworn in as a major of the Officers' Reserve of the United States Signal Corps.

Canadians See Favorable Year for War Films

Five Already Set For General Release

(*Special Dispatch to* MOVING PICTURE WORLD)

Toronto, January 12.

Judging by activities in moving picture and government circles, Canada is in for a season of outstanding war record pictures, practically all of which have not been publicly screened in the Dominion before.

Of unusual interest is the announcement at Toronto that Regal Films, Ltd., will release the Imperial war picture, "Ypres," as a special production starting in February. This is to have its first runs under brilliant auspices. It shows many activities of the Canadian Corps in Flanders during the war years.

Another indication of the trend toward official war pictures in Canada at this date is the fact that the first presentation of a "new" subject, "The Canadians at Mons," had its first special screening at Ottawa on January 5 before a large gathering of military officers and representatives of the government. This picture, about 2,000 feet, is the property of the Canadian Militia Council, but is to have public showing.

Still another big war feature, "The Battle of Arras," belonging to the Canadian Archives at Ottawa, is ready for public release. This is a five-reel record of the fighting in that sector. It was given a special pre-release 6, after which the print was sent screening at Ottawa on January 6.

Two features that have made excellent headway during recent months in Canada have been "The Battle of Zeebrugge" and "Canadians in Action," a review of the war insofar as the Canadian corps was concerned from the Battle of Langemarck to the occupation of Cologne.

"Mike" Shea Opens New Buffalo House

(*Special Dispatch to* MOVING PICTURE WORLD)

Buffalo, January 13.

With a distinguished audience of city officials, theatre celebrities, motion picture magnates, exchange officials, exhibitors, newspaper men and guests, Shea's new Buffalo theatre will open with a private presentation on Friday evening, January 15. A special train from New York will bring Adolph Zukor, Marcus Loew, Richard H. Rowland, E. F. Albee, J. J. Murdock, Sam Katz, Harold B. Franklin, several screen stars and others. The Shea interests in Buffalo have recently been merged with the Publix Theatres Corporation. The guests will be received by Michael Shea, president of the Shea Operating Company, and Vincent R. McFaul, manager of the new company recently organized to operate the houses under the Shea-Publix banner.

De Mille to Study Wisby Film Plan

THE Wisby Plan, presented to the motion picture industry by Moving Picture World, has so interested Charles Behan, of Producers Distributing Corporation, that he will introduce Hrolf Wisby to Cecil De Mille on the latter's arrival in New York City in about two weeks and afford the master director the oppottunity to examine it. .This plan of production, Mr. Behan beleives, has two especial benefits—the production of more original pictures and the saving of much money. .He has given it what he calls "as surface examination," and he is satisfied that it has much of value.

Such a plan, assuring, as it does, a continuity of effort on the part of all human units engaged in producting a picture, should particularly appeal to Mr. De Mille because of the magnitude of every picture he makes. De Mille pictures, because of their unified plots, striking backgrounds, careful attention to detail and wealth of imagination require much preparation and much personal supervision by Mr. De Mille himself, and the Wisby Plan, it is felt, would make it a more simple matter for him to keep his fingers at all times directly on the pulse of the picture.

Saxe Building More Theatres

(*Special Dispatch to* MOVING PICTURE WORLD)

Milwaukee, January 13.

Saxe Amusement Enterprises, headed by Tom Saxe, will have two more large picture houses added to their list of Milwaukee theatres in 1926, according to announcement. Milwaukee's theatregoers have centered their interest on the opening night of the Tower Theatre, set for March 1.

The Tower, located at seventh and Wells Street, will be a show house equal to any of the downtown theatres and one of the largest neighborhood theatres in the city.

Architects are working on plans for the Saxe house to be located at Farwell Avenue, near North Avenue. Construction work will begin soon and the theatre is expected to be opened before 1927. The cost is estimated at $800,000. It will seat 2,500.

The most recent addition to the Saxe theatres is the Retlaw at Fond du Lac, Wis., which was opened December 26. This opening brought the total of theatres operated throughout the state by Saxe Amusement Enterprises to twenty-nine.

TO IMPORT FILMS

The National Administrative Council of Uruguay, states American Consul O. Gaylord Marsh, at Montevideo, in a recent report to the Department of Commerce, has appropriated 2,000 pesos to purchase moving picture films showing modern agricultural methods employed in the United States. These films are to be displayed by the Information and Educational Section of the Direction of Agriculture of Uruguay.

Fleischer Succeeds Fadman at Red Seal

Edwin Miles Fadman has resigned as president and general manager of the Red Seal Pictures Corporation, short reel distributors. His resignation in no way affects the policies of the company, which will be carried on as heretofore, nor does it affect his personal stock holdings in the Red Seal Pictures Corporation. Mr. Fadman will sail for Europe to enter there on a program of novelty productions for American distribution.

Max Fleischer, creator of the Out of the Inkwell product, the Ko-Ko one-reel antics and the Ko-Ko Song Car-Tunes, was elected president of Red Seal immediately after Mr. Fadman resigned.

SKOURAS STOCK ACTIVE

The annual report of the St. Louis Stock Exchange shows that during the year 1925 41,299 shares of Skouras A stock changed hands on the exchange while 4,504 shares of St. Louis Amusement Company stock was bought and sold. The records of the stocks for the year were: St. Louis Amusement, $63 high, $50 low, and $54.40 close for the year; Skouras A, $68 high, $36 low, and $52 close.

PLAN NEW CENSORS

Following the reorganization of the Board of Moving Picture Censors for New Brunswick, announcement has been made at Halifax that the Censor Board for Nova Scotia has been dissolved and new members are to be appointed for 1926. The inference is given that there has been no complaint regarding the Nova Scotia board as previously constituted.

Several Houses Opening Soon In Windy City

1926 Outlook for New Theatres Beats 1925

(*Special Dispatch to* MOVING PICTURE WORLD)

Chicago, January 13.

The outlook for new theatres in the Chicago territory for 1926 is ahead of that of the past year. The following new theatres are scheduled for early opening this year:

Balaban & Katz will open the new Randolph street theatre in the Masonic building in March, and the new Howard avenue theatre, which will be operated by the Clark Howard Theatre Company, about two months later.

Andrew Karzas says that the new North Center Theatre will open early in February. The house has been built in horseshoe shape and will have some very attractive interior decorations. Pictures and stage presentations will be featured, and a large orchestra will be used for the musical programs.

The Ascher circuit opened the Terminal Theatre this month at Lawrence and Spaulding avenue, and the other houses under construction by this circuit will be opened at the earliest possible moment, according to Ralph Kettering, publicity manager.

Lubliner & Trinz is pushing completion of the new Belmont Theatre at Belmont and Lincoln avenue, the new Grove on the South Side and the new Tower on East 63d street, and plans to have the houses open before the summer.

The Schoenstadt circuit is pushing the work on the new Piccadilly in Hyde Park and the reconstruction of the Atlantic.

The National Theatres Corporation is rushing work on the Avalon Theatre on the South Side and the new Paradise Theatre on the West Side. This last house will be the largest of the circuit.

Ottawa Papers Grant Reviews

(*Special Dispatch to* MOVING PICTURE WORLD)

Ottawa, January 23.

The leading exhibitors of Ottawa, Ontario, have been granted an important concession by the two newspapers, the Journal and the Citizen, in the way of a permanent arrangement for staff reviews on all picture programs. While the local press has always granted space for criticisms of dramatic presentations and recitals, this is the first time that the papers have conceded the point of giving reviews on picture presentations.

Those who now benefit include Manager J. M. Franklin, B. F. Keith's Theatre; Manager Leonard Bishop, Regent Theatre; Manager O'Regan, Imperial, and Manager Don Stapleton of the Centre. These are the ones who are advertising regularly with display announcements in the local dailies.

MOVING PICTURE
WORLD
Founded in 1907 by J. P. Chalmers

THE "NANTUCKET SLEIGH RIDE"—John Barrymore and his maniacal crew getting a foamy tow from "Moby Dick," the great albino whale, against which this mad and motley crew has sworn vengeance to the last harpoon. A scene from Warner Brothers' "The Sea Beast," in which Barrymore, as a young seaman and later as a half-crazed whaling captain, gives an inspired performance.

Beginning—a new chapter in trade papers

HERE begins a NEW chapter in the trade papers of the moving picture industry. The BEGINNING of a CHAPTER. It will not be long until the Chalmers Publishing Company has written an entire new BOOK on the subject.

Back in 1907 when the drama which is called the silent one needed a VOICE, that voice came from the HEART of J. P. Chalmers

Every trade paper that followed, early and late, has been but a PROOF pulled from the ORIGINAL ENGRAVING that was the CREATION of J. P. Chalmers.

Every voice that followed has been but an ECHO.

Today the voice of Moving Picture World is going on the air clearer and stronger than ever before.

Beginning with this issue, we are making a number of changes in the physical appearance of Moving Picture World; we are giving a new form of TREATMENT to its NEWS PAGES and its SERVICE departments; we are ADDING to its staff. We are laying the FOUNDATION for a service which the Chalmers Publishing Company ALONE from points of view of organization MAN POWER, STABILITY, RESOURCES, and DESIRE is prepared to give to a great and most active industry.

The DESIRE of Moving Picture World to serve a 1926 model film industry in a 1926 manner will be translated through its pages in just THAT form—a 1926 manner.

And it is important to remember that the value of any trade paper to any industry is in direct proportion to its DESIRE to serve that industry.

This issue begins Chapter ONE of the 1926 Moving Picture Trade Paper. The rest of the book will be written—not forgetting that you are a human being as well as a business man—in this LARGER sense of MODERN service.

Moving Picture World is a grand old name. As you will see, it is a grand NEW name with a BRAND new significance.

WILLIAM J. REILLY.

Distinguished Picture People

By

COVARRUBIAS

R. F. WOODHULL

President, Motion Picture Theatre Owners of America

"Pete" Woodhull has lent to the office of president of M. P. T. O. A. a spirit of kindliness and optimism. This spirit reflected in his face and actions, was responsible for the kindly manner in which Covarrubias treated his caricature after meeting him. For Covarrubias is described in his own book, "The Prince of Wales and Other Famous Americans," as "The Murderer." Covarrubias has pictured Mr. Woodhull in the manner in which he is best known to the industry—behind the speaker's table. Then—just as soon as he can get back to the Baker Theatre in Dover, N. J., Mr. Woodhull practices what he preaches. It is fitting that the first exhibitor of the land should be chosen to head the list of "Distinguished Picture People," a weekly caricature Hall of Fame based upon achievement in this industry, and given form by the genius of a great artist, Miguel Covarrubias.

Something That Is Constructive—By Bill Reilly

Covarrubias, Lion of Hour Joins Moving Picture World

ON the opposite page, as one of the NEW features of the NEW Moving Picture World, we inaugurate a series of caricatures by Miguel Covarrubias, the artistic LION of the hour, author of the book, "The Prince of Wales and Other Famous Americans."

EDDIE CANTOR
In "The Prince of Wales and Other Famous Americans"

OTTO H. KAHN
In "The Prince of Wales and Other Famous Americans"

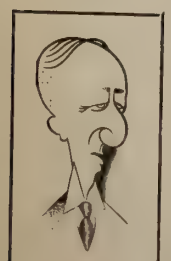
That book title is what, in this business we term "BOX-OFFICE." And so is Mr. Covarrubias' WORK. In his very early twenties, this young Mexican is in more DEMAND from American publishing firms in ALL fields than any other artist of the day. It is a pleasure to bring his GENIUS to the film industry EXCLUSIVELY through Moving Picture World. We repeat: We are editing a book for HUMAN BEINGS as well as for BUSINESS MEN.

BABE RUTH
In "The Prince of Wales and Other Famous Americans"

MARY PICKFORD
In "The Prince of Wales and Other Famous Americans"

Once a week, in Moving Picture World, Mr. Covarrubias will size up a face well known to the industry and give you a line analysis of the PERSONALITY behind it.

Carl Van Vechten, the eminent writer, in his preface to Mr. Covarrubias' book, says: "His caricatures almost invariably go deeply behind the mere SCULPTURAL FORMATION of the face. They are often a complete CRITICISM of personality. Moreover, the artist does not depend on ridiculous collocations of figures or witty captions, in the manner of Max Beerbohm, for his effects. His arrangement of the LINES of the FACE alone tells the story, occasionally, it must be admitted, a cruel story."



AL SMITH
In "The Prince of Wales and Other Famous Americans"

CHARLIE CHAPLIN
In "The Prince of Wales and Other Famous Americans"

Readers of Moving Picture World will get, in the work of Miguel Covarrubias, the best money can buy. The accompanying caricatures are from the book published by Alfred A. Knopf.

Most Representative American Boy Is An Ardent Screen "Fan"

JOSEPH NEVINS is a 13-year-old lad who was chosen by the Boys' Club of Washington, D. C., as the MOST REPRESENTATIVE American boy. He was given a trip to New York in honor of his selection.

With his mother Joseph came to town on last Wednesday evening. He was asked what HE wanted to do on his FIRST NIGHT in New York.

The most representative American boy did not want to see the lights of Broadway, or ride in the subway, or do any one of a score of spectacular things that MIGHT have popped out of his store of boyish desires.

HE WANTED TO GO TO THE MOVIES!

And he WENT to the movies!

The PROFESSIONAL movie hater will find therein a sermon on the baneful hold which the moving picture has on the mind of the young. The story lends itself easily to SUCH treatment. But the professional movie haters never knew, as children, the FASCINATION of the SCREEN. They were old and BRAIN-BOUND when the picture flower was bursting into FULL bloom.

"Suffer the children to come unto Me for theirs is the KINGDOM of HEAVEN."

Suffer the children to come unto the screen for theirs is the KINGDOM of IMAGINATION.

What's RIGHT with the movies?

The MOST REPRESENTATIVE American boy, on his first night in New York, goes to see them!

Richard Strauss' Opera-Movie Opens Shining Field to Screen

RICHARD STRAUSS, the greatest LIVING composer, has just produced his opera, "Rosenkavalier," on the screen in Dresden. The picture-opera was accompanied by a score especially adapted by Strauss himself.

The composer was asked some time ago to write the music for the script. Instead, Strauss suggested that he write the SCRIPT for the MUSIC. And "Rosenkavalier" was made in that manner, just contrary-wise to the usual production procedure. With a metronome, Strauss worked out the picture with the director, the action in picture FOLLOWING the theme of the music.

The moving picture has vastly broadened the appeal and the acceptance of good music. When men like Richard Strauss and Michael Bohnen, the great OPERA SINGER, who appeared, SILENT on the screen in "Rosenkavalier" turn to the moving picture as a means of ENLARGING the scope of music, a shining, green field opens to the screen. And millions of NEW friends of the now so-called "silent" drama are made.

In this connection it is interesting to note the manner in which James Fitzpatrick is handling his new "Famous Melodies" series for Pathe. Taking the first of the series, "Songs of Ireland," for instance, Fitzpatrick has made a picture which is a SCENIC, a STORY, and a SONG. Suiting the action to the melody and the melody to the action he has filmed such well-loved songs as "Believe Me If All Those Endearing Young Charms," "Killarney," "Peggy and

Her Low Backed Car." That's SOMETHING CONSTRUCTIVE.

The picture can go farther in SELF DEVELOPMENT as a means of entertainment than any other form of entertainment known today. It has, more than any other art, the qualities of FLEXIBILITY and ABSORPTION.

Any other form of entertainment, such as vaudeville, which wants to make official war on the moving picture, is in for a licking.

Radio-Movie Further Shows Reaching Power of the Screen

NOT long after writing the above, we heard a "dress rehearsal" of the FIRST MOVIE to be broadcast over the RADIO. Station WJZ of the Radio Corporation of America and First National co-operated on this innovation, whereby a 30-minute playlet, adapted from "Too Much Money," featuring Lewis Stone and Anna Q. Nilsson, was put on the AIR. The screen's first "Mike" test was a success.

Here again the picture demonstrated its quality of ABSORPTION. As Sam Spring said, two GIANTS were hitched in tandem. The story, as broadcasted, planted the plot of "Too Much Money," leaving off at a point where the INTEREST of the audience had been worked up to the "desire-to-see" point. Acting, in other words, as an advance story on the picture listened to by some 12,000,000 people.

This was the first of a series of such RADIO-MOVIES to be broadcast by First National over WJZ.

The advertising men of the picture business should be able to SWAP a RADIO tie-up with manufacturing concerns using the air, for MERCHANDISING tie-ups executed by the field forces of the FILM COMPANIES, and participated in by the EXHIBITOR. There are several ways in which a co-operative plan of this nature could be made acceptable to all parties concerned, INCLUDING the radio audience.

Radio, in several ways, has been used by the picture industry for some time. First National, however, is the first to broadcast a radio movie. A most CONSTRUCTIVE move.

Universal Over 2 Years Uses Advance Press Books Well

LAST week we spoke in praise of ADVANCE press books, and specifically of advance press books as done by Paramount. We since learn that Universal has, for TWO YEARS, been putting press books in its exchanges TWO MONTHS ahead of the arrival of the print, the exchange serving as the distribution point to all parts of the field.

Universal's advance press books contain cuts and advance advertising copy complete. We have seen a number of these books, prepared by Paul Gulick. They are real IMPLEMENTS, deserving of wide use.

"BIG CHIEF MANY PICTURES"

By NYBERG

Moving Picture World Staff Artist

In writing of "Ben-Hur" last week we spoke of Marcus Loew as "Big Chief MANY Pictures."

Where the TYPEWRITER left off, the cartoonist's PEN took up. Nyberg, Moving Picture World's new staff artist, has pen-and-inked "Big Chief MANY Pictures' 'on the PRODUCTION warpath with HEAP MANY scalps at his belt.

It looks as if "Loew the Great Indian," as he is known to the medicine men, is still pushing along paths where only the strongest braves hunt.

Heap BIG talk, heap BIG industry.

Mr. Nyberg, we would like to add, is ANOTHER feature ADDITION to the 1926 model trade paper.

"Somebody Oughta Give 'Em a Medal" —So Here Goes!

REGINALD DENNY has been awarded the court-plaster nose in "California Straight Ahead." Florida boosters probably got him at the cross-roads. Mr. Denny gets a medal because he is one of the screen's finest developments. Denny himself, plus Universal exploitation, did the developing.

TO NORMA SHEARER we give a medal, not because she is a find, and not because, in "His Secretary," she shows again that she merits M.-G.-M. stardom, but because she is one of those rare combinations of beauty and brains that are becoming more and more vital to the increasing success of a vast business.

THE LAUREL WREATH has just been tossed to Ramon Novarro for winning the great chariot race in Ben-Hur. We give this M.-G.-M. star a medal because, in the last hours of 1925, the public saw him give a performance that will endure until the last hour of the moving picture.

THE THANKS of the world is what Harold Lloyd deserves. But we'll give him a medal because no one has been able to approach him in his field. We show him above "as is" because "as is" he is a most regular citizen, just as in character he is a most regular comedian. His first for Paramount, "For Heaven's Sake," should be seventh heaven for the box office.

OF STANLEY KETCHELL it is said that he was born with his fists clenched. John C. Flinn, too, was born with two fists ready to clean up. That's why we give him a medal. The broom above is but a figure. But he is set for a clean sweep for P. D. C.

HORSESHOES were never Eph Ascher's lot. Luck never bothered him and he never bothered luck. That's why Conway Tearle is slipping him the horseshoe now. We slip him a medal because he has made himself a progressive factor in production, particularly by signing Corinne Griffith and aligning himself with First National.

PATHE gets a medal, not because it is awarding medals, like the above, to men who have been in its service 5, 10 and 15 years, but because it is the kind of institution that holds men in its ranks for that length of time—the kind of outfit men don't forget.

MARY PICKFORD gets a medal, not because she makes life happy around the world, but because she gave "Spec" O'Donnell a big chance in "Little Annie Rooney." Which "Spec" accepted with all the poise and talent of a master. And Mary kept him for her next United Artists—Scraps! "Spec," above, gets a medal, too, because, in a word, he is THERE.

Looking Them Over—With Gray Strider

Reviews from the Screen Angle of Plays, Books, Stories and Operas

"The Jazz Singer"

IT doesn't make any difference what your birth, religion and background are, "The Jazz Singer" is going to appeal to you. Furthermore it's not only going to appeal to you, but it's going to get you. And you're going to cry, not in any dainty, lady-like fashion, either, but in a way that tears up something deep down inside you.

Sam Harris is presenting this comedy drama at the Cort Theatre. Jakie (George Jessel) is a young Jewish boy who runs away from home to become a black-faced coon shouter. His father is a Cantor with five generations of Cantors behind him. His whole soul is bound up in seeing Jakie take his place in the Synagogue when his own usefulness is past. But Jakie is of the younger generation. He must live his own life and his ambitions are about to be realized for he is going to open as the chief attraction of a Musical Comedy on Broadway, singing his Mammy songs.

The lonesome Cantor falls ill on the Eve of Atonement and is taken to the hospital. He sends his old wife to the theatre to beg his son to come home and sing that night in his place in the Synagogue. And Jakie on whom the whole show depends—the show which opens that same night—must either give up his career and the Christian actress whom he loves or break his parents' hearts and leave them alone in their aged affliction.

So the Jewish lad goes home and prepares to take his place in the Synagogue. But his sweetheart comes to him and pleads for his career, for his love. His own mother tells him to go back if the stage means more to him than the Synagogue; that the Cantor has always stood for truth and if Jakie sings in the Synagogue on the Eve of Atonement with no love and belief in his heart, his father would know it.

Jakie acknowledges that the stage is his life and his understanding, loving mother leaves to fetch her shawl to go alone to the House of God.

The telephone rings. Jakie's father is dead. The mother comes out with her lighted candles and shawl and Jakie, not telling her of the tragedy, puts his arm around her and leads her to the Synagogue where he chants the music of his race. The Hebrew Pagliacci sings his hymns of praise with anguish in his heart. His voice breaks in his agony. But his song rises higher and higher, clearer and clearer until the Jazz Singer's symphony reaches the throne of God.

"Head First"

EMPTYING the garbage and scouring the sink; scouring the sink and emptying the garbage were for five years the chief diversions of Anne Beckwith in Oliver Morosco's "Head First" which is being presented at the Greenwich Village Theatre.

Well, any woman gets tired of that. And when you add to it a husband who is only a file clerk in Mason's Department store, you get the plot.

The husband, Frank, is getting paid $50 a week for what any eight year old flapper would be glad to do for $20. Jacob Stein, the German-Jewish head of Mason's, fires Frank. Anne goes to beg Mr. Stein to reinstate her husband. He refuses, but offers Anne the job at $20 and promises to make Frank a shipping clerk at $30.

You can guess the rest. In two years Anne is Mason's Manager in Paris at $10,000 a year. And the little boy husband is still making all of $30. Of course, there's another woman, Lilyan Joyce, who believes in Frank, despite his lack of shrewdness. She gets him a job with her brother hauling garbage for the city of New York. They procure a contract which will net them $12,000 a year just as Anne returns from Paris, dazzling in her new found independence.

But she doesn't fall into the arms of her husband. She has divorced him with one of these trick Parisian decrees. She doesn't care to be the wife of a garbage hauler. Somehow you smell Jake Stein in the air. The wife departs for the Ambassador Hotel where Jake has engaged her a suite. The husband throws his hat into the ring and decides to try to win her back. The good girl, Lilyan, stands by with breaking heart.

There is a lot of bunk in this play and much truth also. It could be touched up and pruned down into something very fine and homely for the movies, something that would entice most of the housewives to the theatre. But the audiences will be sickened if more judgment isn't used. Any wife, with no business experience and with very little intelligence and charm, who has been sitting on her haunches for five years, doesn't get promoted in two years from a $30 a week file clerk to a $10,000 a year manager. Not unless she wields mightier weapons than the file basket. And the author of this drama assures us to the contrary.

Byron Beasley, as Jack Stein, is a joy and a marvel. If this "new comedy on somewhat different lines" reaches the screen, my vote is for him to head the cast.

Strauss, Greatest Living Composer, Writes Own Film and Score

A new era, both in the film and the musical world, was introduced on January 10th in Dresden. Richard Strauss, that genius of Vienna, demonstrated to an audience of critics the enormous scope of the moving picture industry when his well-known opera, "Rosenkavalier," was shown on the screen, accompanied by a specially adapted orchestration.

Strauss himself wrote the film and allowed the spirit of the music to suggest appropriate action for the picture. Michael Bohnen, one of the greatest of grand opera singers, played the voiceless lead.

Regardless of the wagging of the opposition, the opera is coming into its own on the screen. With the Metro-Goldwyn-Mayer production of "La Boheme" in the offering, other operas are bound to be filmed to the inestimable benefit of audience and box office.

Added to Scenario Staff

F. Hugh Herbert, author of "There You Are," and other well known stories, has been added to the scenario organization at the Metro-Goldwyn-Mayer studios. Mr. Herbert left New York on December 29 for Culver City to take up his new duties.

Title of Menjou Picture

"A Social Celebrity" has been chosen as the release title for the new Adolphe Menjou picture which is now in production at Paramount's Long Island studio. This title supplants "I'll See You Tonight."

"The Skyrocket" takes off from the Leviathan

ONE of the most novel, notable and brilliant affairs in the annals of filmdom was the premiere showing of Peggy Hopkins Joyce's big Associated Exhibitors' special, "The Skyrocket," in the Grand Ball Room of the S. S. Leviathan on the evening of Thursday, January 7. Through the courtesy of the United States Lines, Miss Joyce was hostess to upwards of a thousand of the most representative folk in picture circles, society and newspaperdom.

Reception To The Star

It was the concensus of opinion among the guests that the affair was without an equal in its atmosphere and in the general manner in which every feature of a memorable evening was presented. And the evening was a scintillating procession of dazzling features.

First of all came the reception. Miss Joyce, who had traveled to New York from Hollywood especially for the showing, held forth in the beautiful Palm Garden of the giant liner. Receiving with her in a blaze of glitter were Captain Hartley, Staff Commander Moore and Purser Summit, of the Leviathan. The entire period previous to the screening of the picture was a general get-together of everybody present. Beautifully gowned women and handsomely garbed men moved about the fully-manned, blazingly lighted floating palace in a never-to-be-forgotten picture.

Famous Radio Stars Entertain

When the crowd had assembled in the spacious ballroom of the liner, which had been made over into a rich picture auditorium by the ship's staff, and the picture was about to begin, Miss Joyce's arrival in the auditorium created a furore, which did not settle down until the picture had started. Music for the picture was compiled and the known radio talent was on hand, among the artists being Mae Singhi Breen and orchestra directed by Joseph Hollander. Many comments were heard on the excellence of the musical settings arranged for the film.

P. A. Powers

PEGGY HOPKINS JOYCE, Star of Associated Exhibitor's Special, "The Skyrocket," Silhouetted Against the Leviathan.

During the showing of the picture and after it had been projected a radio program was being broadcast from the Palm Garden through station WMCA, the high-powered broadcasting unit of the Hotel McAlpin. For the broadcasting Harry Hershfield was master of ceremonies, and some of the best known radio talent was on hand, among the artists being Mae Singi Breen and Peter De Rose, Benjamin Riccio, dramatic baritone; Gene Austin, the four Jack Roses, Ira Shuster, Jimmy Flynn, Jack Val and many other favorites. Miss Joyce and Oscar Price, president of Associated, as well as Captain Hartley and other officers of the Leviathan also greeted the radio audience before a battery of movie and still cameras. Announcing was T. M. Nelson of Station WMCA. One of the big features of the air was the music of the S. S. Leviathan Orchestra.

After the picture was projected in the Ball Room, a supper was served in the immense dining room of the big ship. Any one who saw the picture of almost a thousand evening-clothed men and women seated in that dining room will never forget it. The extreme success of the supper was due to the careful arrangements of Chief Steward William Linn.

Dancing Follows The Supper

Following supper dancing to the music of two orchestras was in order. Dancing was held in both the Ball Room and the Palm Garden, and between dances guests rambled all over the ship on personally conducted tours of inspection of almost all of the ship's exclusive features.

During the course of the post-showing festivities a reel of film presenting the affair itself was projected. The making of this reel was in the capable hands of Leonard Mitchell, chief of the United States Lines' Motion Picture Department, to whom credit is also due for the wonderful projection of the picture. It was the general consensus of the hard-boiled film men that the projection was perfect—no small matter when the handicaps were considered. The film showing arriving guests, etc., was projected just exactly one and three quarter hours after the last scene had been shot.

U. S. Lines Supervise Projection

The projection installation was made by the U. S. Lines Motion Picture Department, of which Charles Fierer is Chief. The projectionist of the Leviathan is Thomas McAuley. It might be interesting to note that both projectionists worked in evening clothes. The event passes into the list of those long remembered.

Oscar A. Price

March with F. B. O. During March

Sales Head to Announce Details of Big Drive to Branch Managers

COLVIN W. BROWN, vice-president of F. B. O. in charge of distribution, announces that March will be known as F. B. O. Month. A concerted drive will be launched by the thirty-four exchanges of the company to bring the F. B. O. product to the attention of exhibitors and the public, with special stress laid on the four features releases and six short subjects listed for distribution during the month.

Colvin Brown

This will be F. B. O.'s biggest sales drive. An advertising publicity and exploitation campaign is being laid out, with special accessories ordered for the branches of the company and for five thousand exhibitors throughout the country.

The full details of F. B. O. Month will be presented to branch managers and their staffs by Lee Marcus, general sales manager of the company, who is now on a tour of the exchanges. On this whirlwind trip, Mr. Marcus will confer with important exhibitors in the localities visited, in addition to holding meetings at the exchanges. Mr. Marcus will cover Denver, Salt Lake City, Los Angeles, San Francisco, Portland, Ore., Seattle and Chicago on the return trip.

The sales and advertising departments have been perfecting plans for the drive for several months in the expectation that this drive will be the forerunner of the biggest year in the history of the company.

The production listed for distribution during March on which special emphasis will be laid are:

Lee Marcus

A Tom Tyler production, as yet untitled, scheduled for release on March 7th. A romantic drama starring Evelyn Brent on March 8th, with "The Night Patrol," starring Richard Talmadge, on March 14th. "The Non-Stop Flight" a dramatization by Emory Johnson of the navy's recent historic hop to Hawaii, listed as an F. B. O. Gold Bond, will be distributed on March 28th.

The short subjects will include "The Go-Get-Her" and "And How!" episodes, four and five of "Fighting Hearts," F. B. O.'s new series based on stories by Sam Hellman, in which Alberta Vaughn is starred. Two Bray cartoons will be released during March as well as "A Beauty Parlor," a Standard Fat Men comedy and "A Fraternity Mix-Up," a Blue Ribbon comedy starring Alice Ardell, both from the Joe Rock Studios.

March is F. B. O. Month!

March with F. B. O.

"Flaming Frontier" Big "U" Western Ready for Shipment

Built Around Custer's Last Stand
Hoot Gibson and Dustin Farnum in Big Roles
One of Universal's Most Ambitious Pictures

WORD has just reached the Universal home office that the greatest "super" western picture ever attempted by Universal is ready to be shipped East. It is "The Flaming Frontier" an epic of the '70ties, produced by Edward Sedgwick with Hoot Gibson and Dustin Farnum in the principal roles. It is one of the most ambitious pictures Universal ever made and is said to be an epoch making photoplay of the historic-drama type. It has as its climax the world famed Battle of Little Big Horn, popularly known as Custer's Last Stand.

Timed for release during 1926, the fiftieth anniversay of that famous massacre, "The Flaming Frontier" is particularly opportune as a screen offering for the coming season. It has been made on a lavish scale, with a large cast composed of many big names in the industry, and with a fidelity to detail and historical exactitude rarely equalled in the moving picture industry.

Dustin Farnum Plays Role of General Custer

The picture is filled with romance and colorful surroundings, political intrigue and the thrilling and spectacular events of the Indian fighting days. The story was written by Edward Sedgwick himself, after months of research and study of the history, costumes, and customs of that period. It was adapted by Edward J. Montagne and Charles Kenyon.

Hoot Gibson plays the role of the young scout. It is the greatest role ever entrusted to Gibson and comes as a result of his extraordinary success in Universal westerns and more recently, the popularity of his current Jewel releases. As General Custer, Universal induced Dustin Farnum, famous stage and screen star, to forsake the stage again and accept another big screen role. Senator Stanwood is taken by George Fawcett; and his daughter, Betty, played by Anne Cornwall, is the heroine of the picture.

Players of Historical Characters

Other historical figures in the cast include the famous Sioux leader, Sitting Bull, responsible for the Custer massacre, a role which is admirably played by Noble Johnson; Sam Belden, played by Ward Crane; Lucretia Belden, played by Kathleen Key, said to be the best "vamp" part that popular "heavy woman" ever played; President Grant, played by Walter Rodgers, and Chief Rain-in-the-Face, played by Joe Bonomo.

Others in the featured cast are Eddie Gribbon and Harry Tod as "Jonesy" and "California Joe," respectively, two humorous frontier characters; Harold Goodwin as the weak son of Senator Stanwood, Charles K. French as Senator Hargess, Custer's enemy, and William Steele as Cyrus Penfield.

Ralph Ince Supports Olive Borden In "Yellow Fingers"

RALPH INCE, veteran of the film who is well known both as a director and as an actor, has been cast in the leading role supporting Olive Borden, one of the newest feminine stars, in "Yellow Fingers." The picture has just been started under the direction of Emmett Flynn, according to an announcement from the Fox lot in Hollywood. It is based on a story by Gene Wright, and Eve Unsell wrote the scenario.

Edward Piel will play Kwong Li, the chief villain. Claire Adams and Otto Matiesen have the second leads. Nigel de Brulier and Armand Kaliz will portray the other principal supporting roles.

Paramount to Produce Fantastic Comedy Starring Griffith

THE most radical departure ever attempted in motion picture production was made public in announcement by Hector Turnbull, associate Paramount producer, that Paramount will film a picture to be known as "The Ship That Sailed to Mars," a fantastic comedy starring Raymond Griffith.

Secret preparations for the filming of this production have been under way for sixteen months, he said, and it will be at least three months before actual work can begin.

Active in the making of this unique picture will be Roy J. Pomeroy, the master of magic who achieved the opening and closing of the Red Sea in "The Ten Commandments" and numerous wondrous and mystifying effects in "Peter Pan." Clarence G. Badger, who has directed Griffith in some of his greatest starring successes, will direct "The Ship That Sailed to Mars."

The picture will mark the supreme effort of Pomeroy and will contain more astounding magical effects than anything the screen has ever seen. The idea for production came to Pomeroy while he was engaged in research work for "Peter Pan" nearly a year and a half ago. The more thought he gave it the more he realized its possibilities and when he had the theme fairly well worked out he approached Jesse L. Lasky, first vice-president of Paramount in charge of production, and Hector Turnbull.

Lasky and Turnbull caught Pemeroy's enthusiasm and ordered him to proceed with all speed in making plans for the picture

Fox Puts on Schedule for February Release Four Supreme Attractions

THAT Fox Films intends to take full advantage of every one of the twenty-eight days in February is amply borne out by a glance at the group of pictures to be released by that producing organization during the short month. These releases include four Supreme Attractions of exemplary merit, a Tom Mix starring vehicle, two Imperial Comedies, the fifth of the O. Henry two-reelers, the fifth of "The Married Life of Helen and Warren" series, two one-reel Fox Varieties and the usual Fox News issues.

The initial February Supreme Attraction is "The Road to Glory," directed by Howard Hawks from an original screen story written by the director himself. A cast with box-office value in every name was selected for this attraction by General Manager Winfield R. Sheehan, who is now at the West Coast Studios of the Fox Company supervising all productions.

May McAvoy Has Feminine Lead

In the feminine lead is that charming and capable little actress, May McAvoy, with the accomplished Fox stock company player, Leslie Fenton, acting opposite her. In the important heavy role is the extremely versatile Rockliffe Fellowes, with the other vital character parts being enacted by such distinguished performers as Ford Sterling, Milla Davenport and John MacSweeney. In another all important supporting role is the inimitable Hank, the dog star of Hollywood's motion picture colony. February 7 is the release date of this production.

"The Johnstown Flood," released on February 14 by the Fox company, is a thrilling spectacle which Fox officials believe will be the sensation of the season. Produced at high cost, it will bring to the screen all the happenings incident to that greatest of American catastrophes with an exactness of detail that is awe-inspiring. Irving Cummings directed this production which, incidentally, is his first for Fox. George O'Brien heads the splendid cast in this film, with Florence Gilbert, Janet Gaynor, Anders Randolf and Paul Nicholson playing other important featured roles. Supporting the featured players are Walter Perry, Paul Panzer, Max Davidson, Georgie Harris and Sid Jordan.

Powerful Crook Drama Follows "The Johnstown Flood"

"Dangers of a Great City," a crook melodrama by Howard Hawks, follows "The Johnstown Flood" on the Fox release schedule with February 21 as the date set. Chester Bennett is directing this production with Rockliffe Fellowes and Pauline Starke playing the leading roles. In the principal supporting roles of this production are Johnny Walker, Grace Darmond and Mickey Bennett.

A week later, on February 28, the Fox company has a couplet of entertainments scheduled for release which all exhibitors should find to their liking. One stars that superior box-office magnet, Tom Mix, and is titled "My Own Pal." The other is a delightful rural comedy drama which was directed by Frank Borzage, "the man," so says James R. Grainger, "who just cannot make a bad picture," and is titled "The Dixie Merchant."

Also a Mix-Vehicle and Six Short Subjects

"My Own Pal," Fox officials are unanimous in declaring, is the best Mix picture since the great "Untamed." In it there is comedy and drama of surpassing excellence supplemented by some marvellous touches, every one of which is brand new and as thrilling as any ever pulled before by Mix or any other screen artist.

Three Surprises in Cast Of "My Own Pal"

In addition there are three surprises in the cast for the film audiences of the world. One is the leading woman, Olive Borden, the other is little Virginia Marshall, a tot whose acting almost steals the picture and the other is a little not too white poodle who, Tom and Tony admit it themselves, does steal the picture. Exhibitors will be requested by the Fox company to call this Mix release to the attention of their women patrons. Although it is chockful of Tom Mix action, it is full of heart throbs and lots of other stuff that women like.

MacDonald Has Title Role In "Dixie Merchant"

"The Dixie Merchant" is an adaptation of Barry Benefield's best selling novel, "The Chicken Wagon Family," which has just gone into its sixth edition. Madge Bellamy and Jack Mulhall have the leading roles in this one, with the title role enacted by J. Farrell MacDonald. Others in the cast are Claire McDowell, Harvey Clark, Onest Conly, Evelyn Arden and Edward Martindale. Something to bear in mind regarding this one is J. Farrell MacDonald under the direction of Frank Borzage, the director of deft touches with the artist who knows how to put them over.

Coming down to the all important short subject releases, we find on the Fox release schedule titles that mean something and which show that the Fox organization meant it when they said they had "titles for the marquees" for all "shorts."

Three Fox Short Subjects Put on Schedule

"Egypt Today" and "A Bankrupt Honeymoon," released on February 7, are the feature attraction-titled short subjects that start the month. The first is a one-reel Fox Variety subject showing the ancient land of the Pharoahs in a new light. The second is an Imperial Comedy of two reels which was directed by Lew Seiler under the supervision of George Marshall with Harold Goodwin and Shirley Palmer raving the leading roles.

On February 14 Fox Films releases "A Woman of Letters," another of those hilarious "Helen and Warren Married Life" comedies. Hallam Cooley continues in the role of husband Warren and Kathryn Perry is the delightful wife. Albert Ray directed this production under the personal supervision of George Marshall.

February 21 will see three Fox short subjects released. They are "Elsie in New York," an O. Henry two reeler; "Officer of the Day," an Imperial "wow," and "Sawdust and Spangles," a one-reel Fox Variety. Gladys McConnell and Hallam Cooley play the leading roles in "Elsie in New York," which is another Ray directorial effort, also made under the supervision of Mr. Marshall. The genial Fox comedy chief also supervised the direction of "Officer of the Day," with Max Gold and Andrew Bennison jointly wielding the megaphone. Harold Goodwin and Eugenia Gilbert have the leads in this production.

Norman Trevor Signs Big Contract with Paramount

NORMAN TREVOR, prominent for 20 years on the stage here and in England, and more recently active in motion pictures directed by Herbert Brenon, has been signed to a long-term contract to appear in Paramount films exclusively, it is announced by William LeBaron, associate producer in charge at the Long Island studio.

Mr. Trevor will leave the cast of "Young Blood" in which he has been appearing with success on the stage in New York, to assume his first picture work under the new contract. This is to be the role of "Beaujolais," a major in the French Foreign Legion, in the Paramount screen version of P. C. Wren's novel, "Beau Geste," which Herbert Brenon will produce in France and at the Legion headquarters in northern Africa. He will sail with the large production unit and a cast of notables who leave here on January 30, their first location stop being Paris.

To Direct MacLean

William Beaudine will direct Douglas MacLean in the comedian's forthcoming picture, "That's My Baby," it was announced by the MacLean production office.

Beaudine, who directed Mary Pickford in "Annie Rooney" and "Scraps," has been signed for the MacLean comedy by arrangement with Warner Brothers who hold a long term contract for his services. The starting date of "That's My Baby" has been postponed a week in order to permit Beaudine to finish "Leave It To Me," which he is directing for Warners.

Books "Mazie" Series

J. J. Sampson, manager of the F. B. O. exchange at Chicago, has sold "The Adventures of Mazie" series, starring Alberta Vaughn, to the Bijou Theatre at Decatur, Ill., for early showing.

the one overwhelming CURI

on the part of millions of

to NATACHA

Mrs. RUDOLPH

The World's Most Romantic Figure—In Her First

"When Love

is the tremendous force that
throughout the entire

EVERY EXHIBITOR KNO

Backing up this tremendous psychological force that surpasses any publicity received by any star is set for a national clean-up.

Directed by HARRY O. HOYT—Produced under per
—Distributed by FILM BOOKING OFFICE

and irresistible power of

osity

women, girls and flappers

see

RAMBOVA

VALENTINO

Picture—Laura Jean Libby's Famous Story

Grows Cold"

will jampack every theatre
Nation—and what's more—

WS THIS TO BE TRUE

is a campaign of front page newspaper publicity
in all the history of motion pictures. Everything

sonal supervision of DANIEL CARSON GOODMAN
S of America, Inc., 1560 Broadway, New York

Exclusive Foreign Distributors
R-C Export Corporation
1560 Broadway
New York
AGENTS
FBO Pictures G.M.B.H.
235 Friedrichstrasse Berlin
Germany
R-C Export Corp. 26-27 D'Arblay St London
England
Societe Anonyme des Films FBO
09 Faubourg St Honore Paris
France

"For Heaven's Sake" Is Lloyd's First Paramount Production

Comedian in Story on Slums of City
Jobyna Ralston Plays Opposite Star
Same Technical Staff with Player

IN "For Heaven's Sake," his first for Paramount, Harold Lloyd foresakes the gay and colorful atmosphere of college life for the sombre environment of the slums of a big city. This change in locale, however, has not robbed the picture of the human note so dominant in all of the star's pictures, according to officials of the Lloyd corporation.

"For Heaven's Sake" is the story of a rich boy who finds, after a life of luxury and ease that the real joy of living is found in helping others. He goes to the slums to aid a hard-working, down trodden missionary. Around these experiences Lloyd has woven one of the most humorous stories of his career. Lloyd's seemingly inexhaustible supply of gags has been drawn upon heavily for this attraction.

Sam Taylor is again directing the comedian, with Jobyna Ralston, as leading woman, adding charm and beauty to the underworld scenes. Others who have important roles are Constantine Romanoff, Richard Daniels, Earl Mohan and Francis Gaspart.

The story for the picture is credited to Ted Wilde, John Grey and Clyde Bruckman.

Those who have seen rushes from the picture say that it will be typically Lloyd, with an abundance of fast action, yet with a motivating thought that mingles drama with comedy.

"Lloyd has been working on the picture for more than five months," said a Lloyd officiol. "From a production angle it is one of the most elaborate pictures he has ever attempted. One entire section of the studio has been devoted for months to what is probably the largest set Lloyd has ever used. It is a reproduction of a slums section of a big city.

To obtain the proper atmosphere for this production, Lloyd and his production manager, John L. Murphy, spent considerable time along New York's Bowery during their trip East. To carry out this atmosphere to the fullest extent many character bits are included in the supporting cast. On the Lloyd lot has been one of the best crops of cauliflower in Los Angeles, for the star has lured from the squared circle many well known mitt wielders. Among them are Joe Rivers, Gene Delmont, Willie O'Brien, Eddie Macey, Eddie Darrah, Ed Landon, Jimmy Marcus, Johnnie LaReno, Red Fitzsimmons, Dave Taylor, Charlie Sullivan and others.

Virtually the same staff associated with Lloyd in his previous pictures was engaged for "For Heaven's Sake." William R. Fraser is general manager of Harold Lloyd Corporation; John L. Murphy, production manager; Sam Taylor, director; Ted Wilde, John Grey and Clyde Bruckman, scenarists; Robert A. Golden, assistant director; Walter Lundin, chief cinematographer; Henry Kohler, assistant cameraman; Liell Vedder, art director; William MacDonald, technical director; Cecil Bardwell, chief electrician, and Allan McNeil, film editor.

To Direct "Alice Blues"

Gilbert Pratt will direct Sid Smith and Alice Ardell supported by a notable cast in "Alice Blues," Joe Rock's initial Blue Ribbon production for 1926. Filming will start at once under Rock's supervision.

The first of Rock's Standard Comedies for the new year, starring "Fat" Carr, "Kewpie" Ross and "Fatty" Alexander, known as "a ton of fun," will go into production soon

RICHARD BARTHELMESS, "Just Suppose" Bijou Fernandez played opposite you. Well, she does in the First National picture of that title.

Prominent Players Are Added to Cast of "Kiki"

NEW players of importance have been added to the cast of "Kiki" in which Norma Talmadge is being starred by Joseph M. Schenck. The principals in Miss Talmadge's company now include Ronald Golman in the role of Victor Renal; Gertrude Astor as Paulette; Marc McDermott as Baron Rapp; George K. Arthur as Adolphe; and Frankie Darrow as Pierre.

Under the direction of Clarence Brown, this famous Belasco stage success in which Leonore Ulric was starred, is being given an elaborate production. A full sized replica of a Paris theatre has been built at the United Studios in order to achieve a convincing atmosphere. This story of a Paris street gamin who aspires to become a great lady is the first picture Miss Talmadge has made since her sensationally successful production of "Graustark."

Mr. Schenck states that he believes "Kiki" will surpass anything that the popular star has ever done, not excepting "Smilin' Through," "Secrets" or "Graustark." It is scheduled for release by First National early in April.

Hans Kraly, noted European scenarist, who recently wrote "Her Sister From Paris" for Constance Talmadge, is the adapter and continuity writer; William Cameron Menzies, United Artists art director, is the designer of sets and chief technical adviser; Jean Bertin, former Paris stage manager and designer, is in charge of all French detail and research work. Many of Miss Talmadge's gowns and costumes have been designed by experts brought to Hollywood from France for the one picture.

New Hines Picture Gets Ovation At Test Showing

"RAINBOW RILEY," Johnny Hines' second picture for First National, went over with a bang last Friday evening when it was given a try-out performance at the Rialto Theatre, Whitestone, L. I. This test showing was arranged in order to gauge the entertainment value of the picture and enable the producer, Charles C. Burr, to figure out what parts could best be eliminated in cutting the film down from ten to six and a half reels.

"Rainbow Riley" was put on "cold" immediately following the house program of ten reels. Despite the lateness of the hour, the audience remained for the full run of the picture and applauded enthusiastically at the conclusion.

The ovation accorded the picture at the Rialto where "The Live Wire," "The Crackerjack" and other Hines features had been tried out preliminary to national release, was unprecedented. Manager Gainsboro of the Rialto claimed "Rainbow Riley" to be by all odds the best picture Hines has made. The national release date set by First National is February 14.

Charles Emmett Mack Plays Title Role in "Unknown Soldier"

CHARLES EMMETT MACK, according to an announcement by Renaud Hoffman, has been chosen for the title and stellar role in "The Unknown Soldier," to be released by Producers Distributing Corporation.

"The Unknown Soldier" is the pet brain child of Renaud Hoffman, creator of "Not One to Spare," "Off the Highway" and other noteworthy subjects. For two years Hoffman has been developing "The Unknown Soldier," a story of international interest, and it is predicted that the picture will exert a powerful appeal as a poignant post-war document.

The story of "The Unknown Soldier" is credited to Dorothy Farnum and has been developed around the especial genius of Mack for the expression of intense emotion contrasted with comedy of a light nature and colorful quality.

With Charles Emmett Mack will be Henry B. Walthall and a duo of famous players whose names are yet to be divulged.

Production will start at the Metropolitan Studios in Hollywood on Monday. Certain sequences will be shot in New York, where the entire company will be brought six weeks hence.

Lois Moran to Support Barthelmess in New Film

Lois Moran, one of the most captivating of the younger screen actresses, has been engaged by Inspiration Pictures to play opposite Richard Barthelmess in "The Kid From Montana," his coming starring vehicle for First National Pictures. Miss Moran gave such a fine performance in "Just Suppose," Mr. Barthelmess' most recent picture, that she was the first choice of the star and the producers for the leading feminine role in "The Kid From Montana," a story in which she will portray an eastern society girl who falls in love with a devil-may-care cowboy as presented by Barthelmess. The part is said to be admirably suited to Miss Moran's personality.

"The Kid From Montana" is an adaptation from the novel "Q" by Katherine Newlin Burt. Sidney Olcott, recently placed under contract to direct two of Mr. Barthelmess' pictures, is directing this production.

Signs New M-G-M Contract

Renee Adoree, heroine of "The Big Parade," the Metro-Goldwyn-Mayer hit from Laurence Stallings' story, directed by King Vidor, has signed a new contract with M.-G.-M., according to an announcement made last week by Louis B. Mayer, vice-president in charge of production.

Miss Adoree has just completed the leading feminine role in Lon Chaney's next release for M.-G.-M. "The Black Bird," which is set for release on January 11.

Warner Bros. Start New Year With Five Companies Producing

"The Sap" Features Kenneth Harlan
Beaudine's First on Return to Warners
New Syd Chaplin Comedy About Ready

WARNER BROS. are ushering in the new year with production in full swing. They have five companies at work, four productions in the process of editing and four stories being prepared for an early start. Of the five companies now at work, two were started this week.

"The Sap," Raymond Hitchcock's stage success, started with Kenneth Harlan in the leading role. Mary McAllister has the leading feminine part, while the others include "Heinie" Conklin, Dave Butler, Eulalie Jensen and John Cossar. The adaptation of the story was made by E. T. Lowe, Jr., and Phillip Klein with the scenario written by Lowe. Erle Kenton is directing.

"Why Girls Go Back Home" is under way with James Flood handling the megaphone for an all star cast. It is headed by Patsy Ruth Miller and Clive Brook, the latter having just returned from New York where he played the leading male role opposite Mrs. Rudolph Valentino in her latest production. The others are George O'Hara, who is appearing in his first picture since "The Sea Beast," Myrna Loy and Jane Winton. The story is by Catherine Brody, adapted by Walter Morosco, with the scenario by Sonia Hovey. Charles Van Enger is first cameraman.

"The Grifters," a crook story with a decidedly new angle, is well under way with Dolores Costello and John Harron in the leading roles. The others in the cast are Matthew Betz, Dot Farley, Lee Moran, Gertrude Claire and Joseph Dowling. Roy Del Ruth is directing. The story is by C. D. Lancaster with the script and adaptation by Darryl F. Zanuck.

"Leave It to Me" is William Beaudine's first production since returning to the Warners. The cast is headed by Dorothy Devore, John Patrick and Montague Love, supported by George Pearce and Jim Gordon. The story is by Darryl Francis Zanuck, adaptation by E. T. Lowe, Jr. George Webster is assistant director and John Mescall first cameraman.

"The Night Cry," Rin-Tin-Tin's newest feature, is nearing completion. June Marlowe and John Harron have the leading human roles with Gayne Whitman, "Heinie" Conklin, Don Alvarado and Mary Louise Miller supporting. Herman Raymaker is directing. Ewart Adamson is responsible for the story and script.

"Other Women's Husbands," which again has for its leads Marie Prevost and Monte Blue, is almost ready for release. Huntly Gordon and Phyllis Haver have featured parts. This was directed by Erle Kenton.

"Oh! What a Nurse!" Syd Chaplin's second big comedy, is another almost ready for distribution. Those who have seen it at its various previews declare it to be the best thing Chaplin has made to date. Patsy Ruth Miller has the leading feminine role. Matthew Betz, Ed Kennedy and David Torrence are also featured.

Irene Rich's next picture, according to an announcement from the Warner Bros.' main offices this week, will be "Silken Shackles," a smart, sophisticated comedy by Walter Morosco, most of its action laid in Budapest.

The next picture to be directed by J. Stuart Blackton is "Hell Bent-for-Heaven," from the moving play by Thatcher Hughes. Marian Constance is now writing the scenario.

FROM REPORTS seems that those who said "Be Mine" to F. B. O.'s "Keeper of the Bees" got a license to smile with the ring of the cash at the box office.

Producers Distributing Holds "Progressive" Sales Conference

District Managers Received Individually
System Gives Insight Into Wants of All Sections
Each Branch Head Is Given Whole Day with Sales Head

A BRAND new form of "sales meeting" has been in progress for the past ten days, at the home office of Producers Distributing Corporation, where seven of the eight district managers have individually reported, one at a time, to Sales Manager W. J. Morgan and in private all day conferences have summarized conditions in their respective territories.

Contrary to the usual procedure, Producers Distributing Corporation called a "progressive" convention of district managers, in two periods, of five days each. The first four days in each period were given over to private conferences between Mr. Morgan and an individual manager and on the fourth day an open meeting was held, attended by the four managers present in each period.

This system gave Mr. Morgan an opportunity to gather the most minute details of prevailing conditions in every nook and corner of the United States and at the same time afforded an exchange of ideas and views in the "open" meetings.

Next Best Thing to a Personal Visit

Commenting on the "progressive" sales conference innovation, Mr. Morgan said: "I found this form of sales meeting, the next best thing to a personal visit to every section of the country. In private, uninterrupted, intimate talks with our division managers, facts were brought out that would be overlooked or crowded out in the usual procedure of a general sales conference. By receiving one manager each day, and devoting the whole of that day to a discussion of his problems, the meetings took the form of a personal visit during which the desires of exhibitors and the varying demands of the public in specific localities were disclosed in the most illuminating manner.

"The information gleaned in these meetings has given us a most comprehensive mental picture of the demand for entertainment even in the most remote sections of the sales territory, and this knowledge will be used to advantage in my coming conference in Los Angeles with our producers."

Attending the first five-day period of the Producers Distributing convention were L. J. Hacking, P. H. Clark, G. F. Lenehan and Robert Cotton, representing sales divisions 1, 2, 3 and 4, covering the eastern and central sections of the United States. The second five-day period was attended by C. E. Maberry, C. D. Hill and R. A. Morrow, representing districts 5, 6 and 7; covering the mid-western division, and Tom Brady representing Canada.

L. W. Weir, manager of district 8, embracing the west coast exchange, was not present at the New York meetings. A conference with Mr. Weir will be held by Mr. Morgan upon his arrival in Los Angeles, the latter part of January.

"Padlocked" Will Be Big Fall Picture By Paramount

ONE of Paramount's biggest productions for next fall will be its picturization of "Padlocked," which is said to be the greatest novel Rex Beach has ever written.

The first step of B. P. Schulberg, associate producer of Paramount, in his plans to make this an outstanding ottraction is the assignment of Allan Dwan to direct.

"Our selection of Mr. Dwan follows as a reward for the particularly fine directorial ability manifested in 'Sea Horses,' which he has just completed," said Mr. Schulberg.

"'Padlocked' is considered the finest story that Rex Beach has ever penned. This author's stories are especially adaptable to the screen, but in none of his writings has he touched the human note as he has in 'Padlocked.' It is a story of unusual depth, with a theme that touches in a dramatic manner upon important problems of today. An amazingly truthful picture of life itself is presented."

Mr. Dwan believes that "Padlocked" is the best motion picture material he has ever seen. "Not only is it out of the rut," he said, "but it is also the most colorful and dramatic story ever placed before me."

"Padlocked" is a dramatic story with its locale in New York and the surrounding country. The theme is that of a Puritan father who, through his narrowmindedness, drives his wife to suicide and almost wrecks the life of his daughter.

Has Feminine Lead Role

Gertrude Olmsted, one of the Metro-Goldwyn-Mayer stock players, has been cast for the leading feminine role opposite Lew Cody, in "Monte Carlo," a satire on American tourists abroad from the story by Carey Wilson and now being directed by Christy Cabanne from the scenario by Alice D. G. Miller.

CLAIRE WINDSOR

This featured M.-G. M. player wears a straight "bob" in "Dance Madness," the S. Jay Kaufman story, which Robert Z. Leonard directed for Metro-Goldwyn-Mayer from the screen adaptation made by Frederica Sagor. Conrad Nagle is featured with Miss Windsor.

Big "U" Seeks Owners of Four Selznick Negatives

Film companies in former days frequently had to search far and wide for missing prints, but it remains for Universal to come to the front with an entirely novel search—that of finding the owners of several picture negatives.

The negatives were taken over by the Universal Pictures Corporation of Delaware, an organization formed to take over the old Selznick properties. Four negatives were found in the Selznick effects the ownership of which cannot be traced.

They are, a second negative of "Fighting Coward," a five-reeler featuring Mrs. DeWolf Hopper, William B. Davison, Warren Cook and Charles Gerard; "Is Love Everything?" a second negative of a six-reel William Garson production, with full titles, produced by the C. R. McCauley Photo Plays, Inc.

The Universal Pictures Corporation of Delaware, with offices at 730 Fifth Avenue, New York City, is anxious to turn these negatives over to the proper owners.

Berenger Leaves F. P.-L.

Clara Berenger announces that she has left Famous Players-Lasky and from now on will free lance entirely.

During her eight years of service with Famous Players-Lasky, Miss Berenger has not only adapted many of their best sellers to the screen, including "Dr. Jekyll and Mr. Hyde," "Grumpy," "Miss Lulu Bett," "Only 38" and "Clarence," but also written several original stories including "The Gilded Lady" and "Locked Doors," which were equally successful. Her most recent adaptation was "New Brooms," and her latest original "Polly of the Ballet."

ROLLAND FLANDER
Who plays the sheik in "Seven Wives of Bluebeard," the Robert T. Kane production for First National Pictures, in which Blanche Sweet and Ben Lyon are featured.

Roland Flander Signs To Appear in Big Tenneck Film

ROLAND FLANDER maintains his record stride for young leading men, working in several productions at one time.

After completing work on the Patheserial, "Enemies of Uncle Sam" and the Arthur Kane-First National production, "Bluebeard's Seven Wives," Mr. Flander remains at work on "A Lunatic at Large," the Leon Errol-First National production, and he has also signed with Director John L. McCutcheon for work in a feature production which this skilled directors will make for Tenneck Film Corporation.

The forthcoming Tenneck production is tentatively titled "The Inventors."

Jane Arden in Goldwyn "Sally, Irene and Mary"

Director Goulding discovered Miss Arden as one of the extra girls in this picture and gave her several very difficult bits of business to do. Her work with Constance Bennett pleased him so much that he kept her for the entire picture.

Miss Arden has been in pictures for about a year and is known as one of the most beautiful blonde types in Hollywood. She is a wonderful swimmer, plays on the Metro-Goldwyn water polo team and is in great demand for pictures requiring girls with athletic ability.

It is understood that she will be considered this year by the Wampus when they select their Baby Stars for 1927.

Jane Jennings Signed

Jane Jennings, Cameo Mother of the Screen, has been engaged for one of the roles in "New Klondike," the Thomas Meighan production now being filmed at the Famous Players-Lasky Studios in the East, under the direction of Lewis Milestone.

Four Big Pictures Scheduled for February Release by M-G-M

Beach's "Auction Block" Heads List
Christianson's First American Production
Ibanez's "Torrent" Made by Monta Bell

THE Metro-Goldwyn-Mayer announcement of releases for the month of February seem to make good the boast of that company, "1926 is another Metro-Goldwyn-Mayer year." The four pictures scheduled for early release in the next month are, "The Auction Block, "The Devilkin," "Money Talks" and "Ibanez Torrent."

The releases during January of "Soul Mates, an Elinor Glyn story, directed by Jack Conway, and featuring Aileen Pringle, and Edmund Lowe, of "Dance Madness," a story by S. Jay Kaufman, directed by Robert Z. Leonard, featuring Conrad Nagel and Claire Windsor, and of Lon Chaney's "The Blackbird," a thrilling story of the London underworld written and directed by Tod Browning, as well as the following February releases, are an auspicious beginning for the new year.

The Hattons Adapt Beach's "The Auction Block"

"The Auction Block" will undoubtedly be a big success. This picture has been adapted from the famous Rex Beach novel of the same name, and the adaptation was done by Frederic and Fanny Hatton. This novel, a story of the regeneration of a wealthy young wastrel by a poor young woman, was published in 1914 and subsequently published in a popular edition and millions of people have read it. Charles Ray and Eleanor Boardman have the leading roles under the able direction of Hobart Henley. The cast is brilliant with such popular players as Ernest Gillen, James Corrigan, Sally O'Neil, David Torrence, Forest Seabury, Ned Sparkes and Charles Clary. Mr. Henley is famous for the long list of money makers that he has produced in the past, and this record augurs well for the success of "The Auction Bock."

Christianson's First American Film, "The Devilkin"

Another widely read American author, Rupert Hughes, has contributed "Money Talks" to further the great triumph of Metro-Goldwyn-Mayer productions. "Money Talks" is said to be one of the funniest comedies produced in many years, its humor is largely due to the subtle direction of Archie Mayo. Claire Windsor and Owen Moore have the leading roles in this comedy and are supported by an admirable cast. This story also has been adapted by that clever team, Frederic and Fanny Hatton.

Benjamin Christianson relies on his first American production, "The Devilkin," to bring him to the same high screen position in this country as he has won for himself in Europe. Norma Shearer is the star of this production, and unusual camera effects invented by Christianson make her beauty seem even more appealing in her splendid part as a poor circus performer. Ernest Gillen plays the juvenile lead with Miss Shearer, and Carmel Myers, the "Iras" of "Ben Hur," enacts the role of a jealous-mad siren of the circus. A host of fine actors, including Claire McDowell, Joyce Coad, and John Miljan, give life and reality to the simple, but exceedingly powerful story, which has been written by Mr. Christianson about circus life in Scandinavia. Buddy, the clever dog actor, has a part in this picture.

Blasco Ibanez's famous novel, "The Torrent," has been made by Monta Bell into an exceptionally fine screen drama, entitled "Ibanez Torrent." Gretta Garbo and Ricardo Cortez have the leads in this great Spanish story, and make roles that might have fallen into the merely romantic, into great and powerful characterizations. Other players of importance are: Gertrude Olmstead, Edward Connelly, Maurice Kains, Lucient Littlefield and Mario Carillo. The continuity is from the pen of Dorothy Farnum.

De Mille to Feature Jetta Goudal in Special Stories

THAT Jetta Goudal is in the ascendant is indicated by news from Cecil De Mille that plans for 1926 include the featuring of this exotic actress in several vehicles specially written to take advantage of her specific and original appeal.

"I have loaned Miss Goudal to Metropolitan pictures for the featured lead in 'Paris at Midnight,'" De Mille recently announced. "But immediately on completion of this vehicle she returns to the DeMille studio to commence the preparation of the parts we have outlined for her advancement during 1926.

While the specific stories in which Miss Goudal will be given enlarged opportunities during 1926, are not announced, it is said that Mrs. E. K. Adams, literary adviser to Mr. De Mille, has secured several vehicles calculated to take due commercial advantage of this player, whose greatest single asset is an outstanding element of the "unusual."

In "Paris at Midnight," Miss Goudal, a native Frenchwoman, has been given a role entirely fitted to her personality and background. Frances Marion's presentation of the captivating Balzac story from which the tale is adapted should prove to be still another milestone along the advance of Jetta Goudal.

6th ANNUAL AMPA REVEL

THE NAKED TRUTH

DINNER & DANCE

THE MOTION PICTURE INDUSTRY'S BIG NIGHT OUT

NOTE: *This is not a subway rush - a seat for everybody at 100 tables seating 100 celebrities - attendance limited to 1000. Two Jazz Bands will provide continuous music for hoof and eye entertainment . .*

HOTEL ASTOR
7 P.M. SAT. FEB 6 1926

TICKETS $10. TABLES $100. [SEATING TEN]

from S. CHARLES EINFELD · FIRST NATIONAL
383 MADISON AVE. NEW YORK CITY · VANDERBILT 6600

Big Authors and Directors Represented In New List of Universal Productions

SEVENTEEN big Universal Jewel Productions are to be released by Carl Laemmle's organization during the current half year, it was announced at the Universal home office, 730 Fifth Avenue, New York City. The releases, beginning with "The Little Giant," released January 3d, and ending with "The Phantom Bullet," to be released July 11th, constitute the second half of the Second White List and conclude the Jewel releases for the 1925-1926 season.

This series of big pictures is said to be even better than the first half of the Second White List, which number such successes as "The Teaser," "California Straight Ahead," "Siege," "The Goose Woman," "The Calgary Stampede," "His People," and similar hits. The new release schedule includes four pictures for January, two for February, three for March, two for April, three for May, two for June and one for July.

Releases Represent Pick of Literary Field

Inspired by the success of the early season pictures aforementioned, the Universal heads went to extra efforts to get Grade-A material for the second half-year's pictures. These new releases represent the pick of the American literary field. Included in the list of authors are such writers as William J. Locke, Hugh McNair Kahler, Aaron Hoffman, William McLeod Raine, B. M. Bowers, Nina Wilcox Putnam, Joseph Arthur and A. C. Wheeler, Albert Chevalier and Arthur Shirley, Henry Irving Dodge, George Broadhurst, Byron Morgan, and such popular screen authors as Ralph Spence, J. G. Hawks, Edward Montague, Charles A. Logue and Edward Sedgwick.

To put their stories into screen form, Universal marshalled a corps of the industry's leading directors. Among the list of well-known directorial figures who were responsible for the completed pictures in the new group of Universal Jewels are Charles Brabin, Svend Gade, Harry Pollard, Herbert Blache, Lynn Reynolds, Laurence Trimble, William Seiter, Edward Sloman, Edward Laemmle, Edward Sedgwick, Clifford Smith.

Reginald Denny Starred In Three Jewels

The releases include three Jewels starring Reginald Denny, regarded by many as the 1925 phenomenon of the screen, one each for Laura LaPlante, Mary Philbin, House Peters, four starring Hoot Gibson, two for Norman Kerry, one co-starring Virginia Valli and Pat O'Malley, one with Glenn Hunter, and three all star productions, one of which has May McAvoy and Pat O'Malley in the leading roles.

The first Universal release of the New Year is "The Little Giant," a screen adaptation of Hugh McNair Kahler's Saturday Evening Post" story, starring Glenn Hunter and directed by Will Nigh. This picture was made in the East and is the only picture Universal has made in the East since before the war. Edna Murphy is featured with Hunter in this picture, which is regarded as having excellent box-office qualities and with strong human interest appeal.

Schedule Calls for 17 Pictures Before Next August

The release date of this Jewel is January 3d.

"The Arizona Sweepstakes," a Hoot Gibson Jewel, adapted from an original story by Charles A. Logue, follows "The Little Giant" on the Universal release schedule, marked for distribution January 10. Clifford Smith directed this picture, which is a fast-action western drama featuring a great horse race. The supporting cast includes Helen Lynch, Emmett King, George Ovey, Philo McCullough, Kate Price, and Kingsley Benedict. Cliff Smith formerly directed William S. Hart in many of that star's biggest hits. He is putting into the new Hoot Gibson pictures all the western zip and dash at his command.

Mary Philbin Starred in "Stella Maris"

"Stella Maris," a superb screen adaptation of William J. Locke's famous novel, with Mary Philbin in the starring role, is the third Universal release for 1926. It is marked for release January 17th, and under the direction of Charles Brabin, maker of such successes as "Driven," "So Big," "While New York Sleeps," and "Six Days," gives Miss Philbin a sensational screen vehicle. The supporting cast includes Jason Robards, Elliott Dexter, Gladys Brockwell and other favorites.

"What Happened to Jones," the first Reginald Denny picture for 1926 follows, being released January 31st. This is a hilarious screen adaptation of the famous George Broadhurst stage farce, and was directed by William Seiter with a finish that stamps that director as a first-rater among high-comedy makers. Mel Brown adapted the play for Universal, and pretty Marian Nixon has the principal supporting role. This picture has received great praise on the part of trade and newspaper reviewers who have previewed it. Reports from the West Coast, where it has been prereleased, indicate that it is a decided hit as an audience picture.

"The Beautiful Cheat" Is Laura LaPlante's First

"Under Western Skies," the February 7th Jewel release, is a super-western starring Norman Kerry. It was writen and directed by Edward Sedgwick, with Ann Cornwall in the chief supporting role. This picture is photographically of superior quality as well as being filled with dashing horsemanship and engaging romance.

Laura LaPlante's first 1926 Jewel is "The Beautiful Cheat," adapted by A. P. Younger from the popular "Saturday Evening Post" story by Nina Wilcox Putnam. It was directed by Edward Sloman, with Harry Meyers in the chief supporting role. Included in the cast are Alexander Carr, Robert Alexander, Tom S. Guise, Kate Price and others of equal popularity on the screen.

On March 1st, in ample time for exploitation as a St. Patrick's Day offering, will come "The Cohens and Kellys," a humorous comedy drama made by Harry Pollard from Aaron Hoffman's stage play, "Two Blocks Away." This production features George Sidney and Charles Murray. Vera Gordon has an important role.

Victor Clark Becomes Head of Studio Operations at M-G-M

ANNOUNCEMENT was made by Louis B. Mayer, vice-president in charge of production for Metro-Goldwyn-Mayer, that Victor Clark, for a number of years general manager of the Lasky Studios, has resigned to become associated with M-G-M, to take effect in the near future.

He is to occupy the newly created position at the M-G-M plant of Manager of Studio Operations. This is in accordance with the program of increased production activities for the coming season now being prepared by Mr. Mayer in association with Irving G. Thalberg.

"Nineteen twenty-six will witness the greatest program of producing in history of Metro-Goldwyn-Mayer," said Mr. Mayer, "and our enlarged activities demand an increased personnel, and the new position of Manager of Studio Operations will be occupied by Mr. Clark, whom we believe to be one of the leading executives in the film production world."

"The Man in the Saddle," a Hoot Gibson production, adapted from William McLeod Raine's story "A Daughter of the Don's," is the next Universal release for March, which will reach the screen March 14th. Herbert Blache directed it from an adaptation by Raymond Schrock. Virginia Brown Faire, Cesare Gravina, George Grandee and others are in the cast. It is a colorful, hard-riding story and is reputed to be one of the best pictures Hoot ever made.

Virginia Valli and O'Malley In "Watch Your Wife"

"Combat," the next release, is a House Peters picture, made from an original screen story by J. G. Hawks and Edward Montagne. Lynn Reynolds directed it with a supporting cast including Wanda Hawley, Walter McGrail, C. E. Anderson, Charles Hill Mailes, Howard Truesdall and Steve Clemento. It is a melodramatic love story of the rugged lumber camps. It is rated as an exceptionally good House Peters picture.

Then comes "Watch Your Wife," a Jewel co-starring Virginia Valli and Pat O'Malley. It was directed by Svend Gade from a story by Goesta Legerwrantz, a Swedish author. Charles Whittaker adapted the story, which has been made into a smart comedy drama filled with humorous situations, drama and sophistication. Gade is the man who directed "Siege," and his current picture has the same box-office qualities and more. The supporting cast includes Aggie Herring, Nora Hayden, Nat Carr, Albert Conti and Helen Lee Worthing, the former Follies beauty. The picture will reach the screen April 4th.

"The Still Alarm" Listed as A May Release

"Skinner's Dress Suit," the great Reginald Denny comedy based on Henry Irving Dodge's famous story, is next on the Universal schedule. Laura LaPlante is co-starred with Denny in this picture. This team, which created a sensation in the screen world with their first co-starring vehicle a number of months ago, "Sporting Youth," again combine to make a dashing, entertaining drama. This picture has been highly praised by reviewers and by the public wherever it has been shown. William A. Seiter directed it, and thereby established himself as one of the leading feature comedy directors in the business. "Skinner's Dress Suit" will be released April 18th.

On May 2nd, Universal will release "The Still Alarm," the latest thriller produced by that company. It was made from the famous old stage melodrama written by Joseph Arthur and A. C. Wheeler. Edward Laemmle directed it from an adaptation by Charles Kenyon. William Russell and Helen Chadwick play the principal roles, with Edna Marian and Edward Hearn in the chief supporting parts. Richard C. Travers, Erin La Bissoniere, John T. Murray and Dot Farley also are in the cast. This picture is reputed to contain one of the greatest thrills ever made for pictures. Reviewers have characterized it as breath-taking. The spectacular scenes of the galloping fire horses, the rescues, the leaps into life-nets and other fire activities make it of continued interest and suspense.

Following "The Still Alarm," Universal will release another Hoot Gibson picture, "Chip of the Flying U," directed by Herbert Blache and adapted from the novel by B. M. Bowers. Virginia Browne Faire has the principal supporting role. Lyn Reynolds directed the film, which is a fast-action western drama. Its release date is May 9th.

Moss' Colony Books "The Skyrocket"

"The Skyrocket," Associated Exhibitors big special starring Peggy Hopkins Joyce, has been booked into B. S. Moss' Colony Theatre, Broadway, New York, for an indefinite run beginning Sunday, January 24. This production, first shown to the trade in the Grand Ball Room on the S.S. Leviathan on January 7, brings to the screen an internationally famed personality and will give moviegoers their first glimpse of one of the most renowned beauties of the age.

The picture boasts an extraordinary cast which includes, in addition to Miss Joyce, Owen Moore, Earle Williams, Gladys Hulette, Gladys Brockwell, Lillian Tashman, Bull Montana, Bernard Randall, and many others. It was the first independent production of Marshall Neilan and is said to be worthy of a place at the forefront of the many successful productions of this prominent director.

"My Old Dutch" Adapted From Stage Play

On May 23rd, "My Old Dutch" will be released. This is an all-star picture adapted from the famous old song and stage play by Albert Chevallier and Arthur Shirley. May McAvoy, Pat O'Malley and Jean Hersholt are featured in this production, which was directed by Larry Trimble. It is a moving human interest drama with a strong heart appeal and striking qualtites of suspense.

The first June release, to reach the screen June 13th, will be "The Love Thief," a Norman Kerry picture. The second June release, set for June 27th, will be another Reginald Denny picture, "Rolling Home."

"Rolling Home" is from a story by John Hicks Booth, and is being directed by William Seiter. Booth's original, which was a stage play and later a musical comedy, was adapted for the screen by Rex Taylor, the same man who adapted "Skinner's Dress Suit." "Rolling Home" promises to be another rollicking farce-comedy of the type which has made Denny one of the best box-office bets in the industry during the last few months.

The final 1925-1926 picture on the Universal Jewel schedule will be "The Phantom Bullet," a Hoot Gibson Production adapted from "Click of Triangle T," a novel by Oscar J. Friend. The Hoot Gibson production unit is putting every effort behind this picture and promises to make it an outstanding western-drama. It will be the best picture Hoot ever turned out for the Universal Jewel release schedule.

"Little Annie Rooney" Making World Conquest

Mary Pickford's "Little Annie Rooney" is conquering the world, according to reports from the Pickford-Fairbanks' studio, Hollywood. In far-off countries where the old song, which served as an inspiration for the photoplay, has never been heard of, the latest Mary Pickford screen success is registering the same decided hit as an audience and box-office production that it did in New York and other chief cities in the United States.

First London, then Paris, voted the picture of the tenements of New York City one of the big successes of the year. Now Germany has joined in the chorus and registered an emphatic approval. Not a single community yet has turned in an adverse report on the showing of this film.

"Little Annie Rooney" is popular in both large cities and small, and in Los Angeles, the home of the movies, it has run five weeks at the big Million Dollar Theatre, and the engagement still is underway.

New Branch Managers

N. C. Rice, one of the veteran exhibitors of the State of Iowa, and president of the Iowa State Exhibitors' League, has been appointed manager of the F. B. O. Des Moines exchange, to replace Mr. F. W. Young, who recently resigned.

C. L. Peavey, connected with F. B. O. for several years in a sales capacity, has been placed in charge of the Atlanta branch, to succeed Mr. F. L. Davie.

Added to "Red Dice" Cast

Cecil B. De Mille has added Alan Brooks, eminent stage and vaudeville star to the cast of "Red Dice" in which Rod La Rocque is starred.

Others players featured in "Red Dice," as adapted by Jeanie Macpherson and Douglas Doty from "The Iron Chalice," are Marguerite De La Motte, Gustave von Seyffertitz, Ray Hallor, Clarence Burton, Walter Long and George Cooper. William K. Howard is directing.

"Far Cry" Nears Finish Line

Balboni, the young Italian, who was given a directorship recently by First National Pictures, has nearly completed "The Far Cry," his first production, which promises to be an outstanding success.

Blanche Sweet has in "The Far Cry," one of her best roles. She is given capable assistance by Jack Mulhall. The cast includes John Sainpolis, Myrtle Stedman, Leo White, Hobart Bosworth, Dorothy Revier, Mathilde Comont and others. June Mathis has editorial supervision of the production, which is scheduled for release January 31st.

Metropolitan Pictures Signs Marie Prevost

METROPOLITAN scored a winning move for their line-up of productions for the 1926-27 season, this week, in signing Marie Prevost, one of the screen's brightest personalities and a reigninging box office magnet, under a long term contract.

The announcement of the signing of Miss Prevost was made January 5th, in Los Angeles by William Sistrom, general manager of Metropolitan Pictures, and in New York by John C. Flinn, president of the company.

Under the provisions of the contract Miss Prevost will be starred in a series of Metropolitan Productions to be released in next season's group of pictures and plans are being perfectly for a Marie Prevost production unit to film a number of popular books and plays which the company has had under consideration. A search for additional material especially suited for Miss Prevost will be started immediately.

John C. Flinn, president of Metropolitan Pictures, and vice-president of Producers Distributing Corporation through which the new Prevost pictures will be released, says that his company congratulates itself upon securing the services of Miss Prevost in the face of the keenest competition with a number of the most important film producing organizations.

"We regard Marie Prevost as one of the brightest personalities among all the reigning stars on the screen," said Mr. Flinn. "Her rise to popularity has been pronounced and decisive following her work in such pictures as "Tarnish" and the two Lubitsch pictures, "The Marriage Circle" and "Kiss Me Again," which were hailed by the critics as among the finest productions of the past year. And in every criticism the work of Miss Prevost has been commented on in terms of highest praise.

"Monte Carlo" to Go Into Work Soon; Cody Featured

"Monte Carlo," a brilliant satire on American tourists in Europe, will go into production during the next week at the Metro-Goldwyn-Mayer Studios, according to an announcemant by Hunt Stromberg, with Christy Cabanne, director of "The Midshipman," and Mae Murray's latest success, "The Masked Bride," as the director. Lew Cody will play the featured role.

The story was adapted and scenarized by Alice D. G. Miller, and will be given a lavish production, with brilliant European scenes, gorgeous costumes, and elaborate settings. It is a clever satirical comedy-drama, in which the deportment of visiting Americans at the world's gambling capital, and their trials and tribulations, form the central theme of a laughable plot.

Chadwick Starts Work On "Test of Donald Norton"

Production has been started on "The Test of Donald Norton," George Walsh's fifth production of the current season, at the West Coast studios of the Chadwick Pictures Corporation, by Reeves Eason, who directed the production under the personal supervision of Jesse J. Goldberg. "The Test of Donald Norton," a story of the Canadian Northwest, is an adaptation of the novel of the same name by Robert E. Pinkerton.

The exteriors will be made at Truckee, California, at which place Chadwick has erected an exact replica of the Hudson's Bay post at Fort Bruce, Canada. It is expected that the production will be completed in about eleven weeks.

Select "The Black Bird" As Title of Chaney Film

"The Black Bird" has been selected as the final release title of Lon Chaney's latest starring picture, which was directed by Tod Browning for Metro-Goldwyn-Mayer.

The story is an original by Browning. Owen Moore, Renee Adoree and Doris Lloyd of "The Big Parade" fame, head the supporting cast.

NATIONAL HONOR ROLL

Mr. Exhibitor:—

YOU want to defeat the Music Tax
You want to get a fair contract
You want to prevent unjust encroachments

Mr. Exhibitor:—

YOUR National Organization is for you
Your National Organization is by you
Your National Organization, and—WIN

The OFFICIAL BULLETIN of the Motion Picture Theatre Owners of America is dedicating one of its columns to the purpose of recording 100% STATE UNITS.

Is YOUR state unit eligible for placement on this—

NATIONAL HONOR ROLL

Motion Picture Theatre Owners of America

745 7th Ave., N. Y. C. ***Tel. Cir. 4037-8-9***

Tacoma Commerce Board Aids In Exploiting "Hearts and Fists"

Every Public Body Helping in Putting Over Picture
100,000 Postcards Advertise Associated Exhibitors Release
Big Crowd at Premiere Held Early in January

ASSOCIATED EXHIBITORS, INC., are having the active co-operation of the Tacoma Chamber of Commerce in their exploitation of "Hearts and Fists," one of the Triumphant Thirty, which was a January release. This picture is the initial production of the recently erected H. C. Weaver Productions studio at Tacoma, Wash., and every public organization in the State is getting behind the production with all the resources at their command.

The world premiere of "Hearts and Fists" was held at the Rialto Theatre in Tacoma, on January 2nd, and was attended by leading State and civic officials. A capacity crowd was in attendance and thoroughly enjoyed the virile picture laid in the big-timber lands of the West and in which Marguerite de la Motte, John Bowers, Allan Hale and Dan Mason play the leading roles. Numerous scenes in the production were familiar to the audience and convinced many that the natural beauty of the mountainous Northwestern State and its almost perfect climate would result in Washington becoming production centre for the outdoors type of picture.

An instance of the manner in which Tacoma is backing up "Hearts and Fists" is seen in its Board of Commerce having purchased 100,000 postcards printed with a facsimile of the title of "Hearts and Fists" for free distribution by Tacoma citizens.

These postcards show a view of the famed Mount Tacoma, which appears in the production, and also gives the names of leading members of the cast. On the reverse side a script paragraph states the card contains an important message from Tacoma, Washington, and requests the readers to ask their favorite motion picture theatre to book "Hearts and Fists" if they wish to see Tacoma and the wonders of the Northwest. An added sentence gives credit to Associated Exhibitors, Inc., and states the photoplay to be a product of Tacoma, Washington.

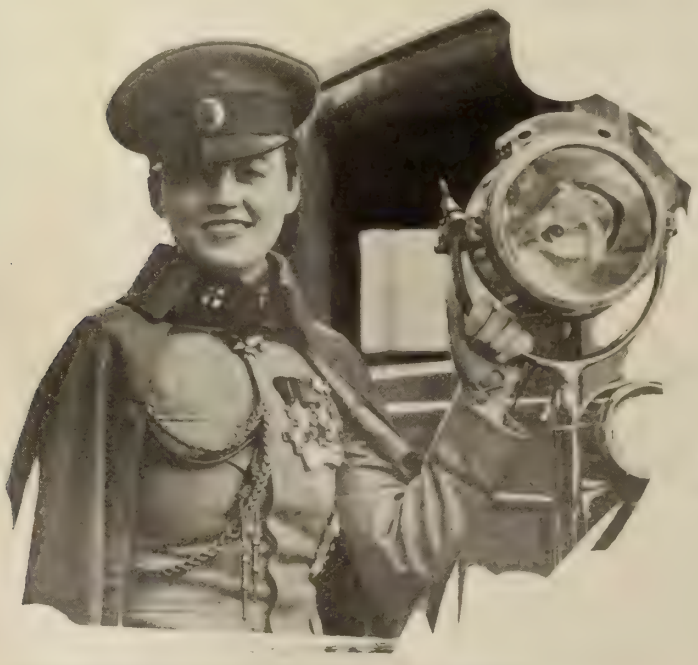
Suspense and Comedy In Warners' "Man Upstairs"

Suspense, comedy and romance are mingled in the Warner Bros. feature, "The Man Upstairs," the first print of which was received in New York and viewed by officials and executives of the organization this week. Monte Blue and Dorothy Devore are starred in this adaptation of the Earl Derr Biggers story, "The Agony Column," and, from all accounts, make a hit.

A fine cast supports the stars, and the Warners predict that the picture will prove one of the most popular attractions of the year. In the support are Helen Dunbar, "Heinie" Conklin, Eve Southern, Otto Hoffman, John Roche, Stanley Taylor, Carl Stockdale and Arthur Thalaso. Roy Del Ruth directed from the scenario by E. T. Lowe, Jr.

"Eve's Leaves"

Paul Sloane, who directed Leatrice Joy in her last De Mille picture, "Made for Love," has just returned to the De Mille Studio from a vacationing jaunt to New York. He will start the first week in January on "Eve's Leaves," Leatrice's next.



MASQUERADING — but it's Marion Davies in Cosmopolitan's M.-G.-M. feature, "Beverly of Graustark."

Max Reinhardt Praises "Little Annie Rooney"

Mary Pickford has received many fine compliments on the success of her latest picture "Little Annie Rooney," but a recent cablegram from Max Reinhardt, eminent European producer, contained praise which was especially significant when one considers the high artistic genius from which it emanated.

Reinhardt saw "Little Annie Rooney" at its Berlin premiere. Impulsively he cabled "The World's Sweetheart" as follows:

"Have seen your wonderful picture 'Little Annie Rooney.' Through your marvelous work and lovely characterization you will also be Germany's sweetheart very soon."

Reports from Germany to indicate that "Little Annie Rooney" has met with phenomenal success in that country, which would indicate that the celebrated stage director's opinion of this United Artists Corporation release is shared by the public there.

Edward Sloman To Direct "Old Soak" With Hersholt

Edward Sloman will direct a screen version of Don Marquis' big stage success, "The Old Soak," as his next Universal production.

The featured character roles will be played by Jean Hersholt, as his first picture under his new starring arrangement with Universal. The combination of Sloman, whose latest picture, "His People," has become so popular because of its humanness and feeling, and Hersholt, who has been acclaimed by many critics as the screen's foremost character actor, is expected to be productive of splendid results.

Books Gold Bond Pictures

"Born to Battle" will be Tom Tyler's next change at Cleveland, has sold "The Midnight Flyer," "Flaming Waters," "The King of the Turf," "The Isle of Retribution" and the next Johnson special, tentatively titled "Happiness" to W. H. Raynor for Reade's Hippodrome Theatre, Cleveland, Ohio. These five F. B. O. Gold Bond specials will play this first run house at an early date.

"Born To Battle"

"Born to Battle" will be Tom Tyler's next western starring vehicle for F. B. O. The story was written by William E. Wing, noted author of Western fiction and is said to be unusual in its novel treatment of a Western dramatic theme. Tom Tyler will again be supported by his rollicking band of helpmates including Frankie Darro, as the kid; "Sitting Bull," the dog, and the pony.

Start on "Dancer of Paris"

Work was started this week at the Cosmopolitan Studios in New York on "The Dancer of Paris," a Robert T. Kane Production for First National release. The two leading players that have been cast are Lowell Sherman and Conway Tearle. The balance of the cast will be chosen next week.

Al Santell is directing "The Dancer of Paris," with Art Jacobson as assistant director.

Big Cast Is Signed for Universal Feature Film

One of the biggest casts of the season is promised for "The Mystery Club," which Herbert Blache will direct as a Universal special for the 1926 release. Blache is now casting the supporting roles, and expects to start work within a week.

Matt Moore has been signed in the featured leading role, and Edith Roberts has been chosen to play opposite him.

Warner Oland, well-known screen "heavy" has been chosen for a prominent role, and Mildred Harris will return to the screen for the first time since her recent marriage in an equally prominent part.

Charles Puffy, Universal comedy star, will play a comedy role before he starts in on his new short-reel series. Nat Carr, and Charles Crane also have been signed for the picture.

"The Mystery Club" was adapted by Blache and Helen Broderick from a mystery novel by Arthur Somers Roche.

Bell to Direct "Charm"

Monta Bell's next directorial effort at the Metro-Goldwyn-Mayer studios will be the noted New York stage play, "Charm," by John Alexander Kirkpatrick, according to an announcement from the offices of Hunt Stromberg, associate executive at the big studio.

The play was purchased by the M-G-M organization some months ago, and was adapted to the screen by Alice D. G. Miller. It is a brilliant comedy drama of modern society and its problems.

Details as to cast have not yet been decided. Bell will commence preparations for the new production on completion of the Cosmopolitan production of "Ibanez Torrent," which he is now directing with Ricardo Cortez, Greta Garbo, Tully Marshall, Arthur Edmund Carew and a notable cast.

Will Start "Money Talks"

Archie Mayo will start direction immediately after Christmas, of "Money Talks," a new Rupert Hughes' story in which Claire Windsor, and a notable cast will appear, according to an announcement by Hunt Stromberg, associate executive at the Metro-Goldwyn-Mayer studios.

The new play is a clever comedy of modern life, laid about the pitfalls and advantages of extravagances, and with a novel twist that upsets all sterling maxims.

Details of the cast will be announced in a few days.

Mayo is one of the newest additions to the directorial organization of the M-G-M studios.

"The Silvery Art"

"The Silvery Art," one-reel Red Seal skiing special, is one of the most sought for featurettes because of its timely quality and interest as the present booking demand for it attests. Fabian's circuit, Loew's chain and a number of other big strings are playing it now. Also, the New York Rivoli and other big first run houses have played it all over the country.

Olive Borden Steps Into Big Roles in Wm. Fox Productions

Wampas Star Makes Rapid Strides in Screen Work
Her First Important Featured Role Is in the Tom Mix Production, "The Yankee Senor"

IN the year just closed there is probably no young screen player who has so definitely stepped forward to popularity's goal as Olive Borden, who approaches the new season as a featured player in Fox Films. By securing this recent contract Miss Borden justifies the opinion of the experts who last winter voted her one of the Wampas stars. Her success now ceases to be a prophecy; it has become an established fact.

Her exceptional beauty, as well as a proved ability to play a wide range of roles, has successfully guided Miss Borden up from an extra player, through the school of two-reel comedies into her present place as a member of the Fox stock company. Her new affiliation renders her eligible for many important opportunities in the forthcoming program of big stories and plays planned by the Fox organization.

Miss Borden's first appearance in a featured part of importance is in the Tom Mix starring vehicle, "The Yankee Senor," released for January 10. Here as leading lady to the popular Mr. Mix, this young actress has been sensationally successful in capturing critical approval.

Realizing the quality of her work in this first picture, the company next cast her in the feminine lead of "The World of Promise" an epic drama of the west, which, according to officials, will surpass even "The Iron Horse" in magnitude. This production is now nearing completion and will, it is said, firmly entrench this new player among the outstanding artists on the screen.

The entire film career of Miss Borden extends only two years back. She went to Hollywood in the fall of 1923, securing her first work in the Screen Writers' Revue. Later she played small bits here and there as an extra until Hal Roach finally selected her as a member of his comedy staff, where she was first featured in "vamp" roles. In this work she began to attract considerable attention and before long was receiving parts of increasing importance.

Then came the offer of the role in "The Yankee Senor." Before the picture was finished, the producing chiefs at the Fox Studios agreed that here was an exceptional screen find, and to substantiate this belief a long term contract was handed to Miss Borden for her signature.

With her first picture now released and the second nearly completed, the promising young actress has been chosen for the feminine lead in "Yellow Fingers," a story of the South Seas which will soon go into production at the Fox Coast Studios under the direction of Emmett Flynn.

DENNY—"CALIFORNIA STRAIGHT AHEAD"—Universal—that's a three-bagger that's a home run.

First National Month

Korach Puts the New Broadway, Cleveland, In First National Exploitation Contest

MILTON W. KORACH, manager of the New Broadway Theatre, Cleveland, Ohio, may or may not win one of the prizes in First National Pictures' January Month Exploitation Contest, but at all events he deserved honorable mention for being the first to submit his entry.

The New Broadway is a theatre seating over 1,400 people and is noted for the high calibre of shows it presents.

"We Moderns" starring Colleen Moore was the picture selected by Mr. Korach for the first week in January.

As previously stated, this contest, which runs throughout the month of January, is open to all types of houses from the smallest to the largest and covers all classes of exploitation, advertising and publicity.

Following are the rules governing the contest:

Theatres will be divided into three classifications:

1. Theatres of over 1,500 seating capacity.
2. Theatres of from 1,000 to 1,499 seating capacity.
3. Theatres of less than 1,000 seating capacity.

The following cash awards will be made:

For the best complete campaign in each classification	$250
For the second best campaign in each classification	150
For the third best campaign in each classification	100
For the best newspaper advertisement	50
For the best lobby display	50
For the most original stunt	50
In addition, one prize of $50 will be awarded for the most effective newspaper stunt used by any theatre in any classification	50
TOTAL OF PRIZES	$2,000

Exhibitors participating in this contest will have a fine array of pictures to "play up."

The first of the Richard Barthelmess productions of the new season is "Just Suppose," adapted from the play by A. E. Thomas, produced by Inspiration Pictures and directed by Kenneth Webb. Supporting Mr. Barthelmess are Lois Moran, Geoffrey Kerr and Bijou Fernandez, together with other celebrated players.

"We Moderns" is Miss Moore's current release, and has a niche of its own in Colleen's gallery of character studies.

"Too Much Money" is an Earl Hudson production featuring Lewis Stone and Anna Q. Nilsson.

"Joanna" has been released, and Dorothy Mackaill has a charming role in this offering, which lends itself to exploitation.

"The Reckless Lady" is a Robert Kane production.

One of the most interesting January releases is the Louis B. Mayer-John M. Stahl contribution to First National's program, "Memory Lane," an original story by Mr. Stahl and Benjamin Glazer, with Eleanor Boardman and Conrad Nagel featured, supported by William Haines, John Steppling, Eugenia Ford and Frankie Darrow.

"Bluebeard's Seven Wives" is a current release, abounding in humor and fast action.

"Clothes Make the Pirate" presents Leon Errol and Dorothy Gish, and a fine cast in a splendid picture.

"The Girl From Montmartre" is a Sawyer-Lubin production, giving ample opportunity for showmanship to demonstrate itself in any house.

"The Splendid Road" has Lionel Barrymore, Anna Q. Nilsson, Robert Frazer, George Bancroft and a number of fine players in the cast.

Select Madge Bellamy To Play Title Role In "Sandy"

A DEFINITE decision regarding the actress to play the title role in Elenore Meherin's serial story, "Sandy," has been arrived at by the officials of Fox Films. It is announced that Madge Bellamy has been selected from a dozen or more players who have been under consideration for the part in this picturization of the latest and most popular fiction work by the author of "Chickie" and other well known stories.

"Sandy" is now being read by millions in more than a hundred big city newspapers throughout the country, and since the announcement that Fox Films would bring it to the screen, considerable rivalry has been manifested among Hollywood players for the characterization of 1926 flapper bride who refused to abide by her marriage vows.

Appearing in support of Madge Bellamy will be Leslie Fenton as Douglas Keith, the boy Sandy really loves. The role of Ben Murillo, her husband, will be filled by Bardson Bard, whose recent screen work has earned him the epithet of "Hollywood's handsomest lover." Other players of popularity are now being chosen and further cast announcements will be made shortly.

Harrison Ford will portray Ramon Worth, whose place in Sandy's affections ranks second only to that of Douglas Keith. Her parents will be enacted by David Torrence and Edythe Chapman.

Speed Up Production at F. N. Studios

WITH the advent of the new year production activities at First National's Eastern studios in New York are speeding up and the outlook is for a busy program for the remainder of the Winter and Spring.

The "Men of Steel" unit has returned from Binrmingham, Alabama, where seven weeks were spent on location shooting steel mill and iron mine scenes. Interiors are now being filmed at the New York studios.

Some time between January 7th and 11th "The Savage," an original story for the screen by Ernest Pascal, will be started under the supervision of Earl Hudson. Ben Lyon will have the featured male role. The other members of the cast will be announced later. Fred Newmeyer, Harold Lloyd director loaned to First National, will direct. George Folsey will be cameraman and Nick Barrows will be the "gagman." Interiors will be started first at the New York studios and then it is planned to go to Florida for exteriors.

A. L. Rockett has selected "Puppets," the stage play by Frances Lightner, as his first production under the First National banner at this company's Eastern studios. No announcement has been made as to starting date, but as Milton Sills will be starred, production will probably not start until "Men of Steel" is completed, in which Sills is now playing the starring role.

Among other scripts ready for production are "Mismates," and "The Boss of Little Arcady." Scenarists are working on "The Crystal Cup," "Puppets" and another not announced.

"Laugh Month" Material

Edited by Charles Edward Hastings

Cross-Country Radio Boosts "Laugh Month"; Screens and Press Continue Fine Support

THE screen, radio and press combined last week to give the "Laugh Month" celebration a flying start.

The radio programs were broadcast both from the East and West Coasts, thus assuring a nation-wide air service for the "Laugh Month" message.

The West Coast broadcasting was done from Station KNX, known as "The Voice of Hollywood." On Saturday, December 26th, a "Laugh Month" program was broadcast, including short addresses on the subject by Larry Semon, Dorothy Dwan and Walter Wessling of Pathe's Los Angeles office. A special three-hour "Laugh Month" program was scheduled for Saturday, January 2nd, with such well-known screen personalities as Harry Langdon, Charley Chase, and the famous "Our Gang" troupe on the program.

In the East the message of "Laugh Month" was broadcast on Wednesday, January 6th, from Station WJZ, New York City, by "Pete" Woodhull, president of the Motion Picture Theatre Owners of America.

A series of radio talks on Short Features that are particularly timely because of the Laugh Month Campaign now at its height which is attracting special attention to Short Features, are being broadcast by represenatives of Educational Pictures from Station WBZ, in Boston, the powerful Westinghouse Station located at the Hotel Brunswick in that city.

"How a News Reel Is Made"

The first of these talks was given on Wednesday, January 6, by Mr. G. S. Moffat, local Kinograms representatives. The subject was, "How a News Reel Is Made." Mr. Moffat focused attention on the Educational news reels for a fifteen-minute period, and in the course of his discussion he covered most interestingly the different phases of news-reel production methods—how the regular and free lance camera man get subjects, their perils, their undergo—speed that is necessary—editorial policies—the important part, the laboratory plans and methods of turning out the reel and news-reel distribution here and in foreign fields.

Taking the Shenandoah disaster as an example, Mr. Moffat gave a most thrilling outline of the experiences of the Kinograms cameramen in covering this assignment from the time they first were advised of the disaster until by almost super-human efforts the finished reels were run off on the screens of

Millions of Listeners In On the Air Enjoy the Experience

picture houses in New York, Boston, Philadelphia, Buffalo, Albany, Syracuse and Rochester, a little more than twenty-four hours after the crash. The rest of the country was served at proportionate speed, Mr. Moffat explained.

News Reel Shown In the Studio

Immediately after this talk there followed a screening right in the studio of the current issue of Kinograms, and as the scenes were being shown Mr. Moffat talked interestingly about them, so interestingly, in fact, that the next day the Boston Educational Exchange was kept busy answering telephone inquiries from radio fans who sought information as to local theatres where the news-reel talked about could be seen.

The response from the radio fans who communicated direct with the radio broadcasting station was so great that Mr. Moffat was asked to give another talk on the news reel in the near future.

The second talk of the series was broadcasted the evening of January 13, the subject being "How a Two-Reel Comedy Is Made." This story was handled so as to enlighten movie fans on the extreme care devoted to the making of Short Features at the studios—the difficulties that must be overcome to get laughts across—the selection of comedy types and qualifications required —how titles and gags are written, and the importance of the comedy in all well balanced programs.

It is expected that similar talks will be continued throughout January on additional Short Features and Laugh Month topics, through the Boston station.

Laugh Month Exploitation Contest Going Good

Every exhibitor has an opportunity for performing real service to his fellow exhibitors as well as a chance to win one of the cash prizes in entering the Laugh Month exploitation contest in which the Laugh Month Committee is offering $850.00 in prizes for the best local campaigns tying up with the national drive.

One of the principal advantages of the Laugh Month campaign from the exhibitor standpoint is the examples it will furnish of one hundred per cent advertising campaigns providing extra profits from the short features as well as the longer features. If you are conducting a local Laugh Month campaign—and if you aren't you ought to be—every other exhibitor in the country is vitally interested in what you did and what the results were at the box-office.

The Laugh Month Committee invites every exhibitor conducting any local campaign to enter the contest with proofs and photographs illustrating his campaign. If you tie up with the National Laugh Month campaign with local advertising and publicity each week in January, you can enter the contest with each week's campaign. In this way, you have four opportunities to win one of the cash prizes which run from $100.00 to $5.00 for each of the four weeks of the month. Get your report into the Laugh Month Committee headquarters at 218 West 42nd Street, New York City, within two weeks after the close of each week's campaign.

Laugh Month Idea Sweeps The Country

Laugh Month has swept the country by storm with its publicity campaign reaching newspapers from Coast to Coast and from the Gulf to the Great Lakes. The clippings reaching the secretary at headquarters, which started as a trickle in December, have become a veritable flood. In addition to the almost daily mention in the New York City papers have been editorials, cartoons, front pags screamer heads and column mentions from all parts of the country.

In Texas where "Ma" Ferguson issued a proclamation naming January as "Laugh Month," the newspapers throughout the State carried both editorial and news comment on the event. The Associated Press and the United Press services carried this news all over the world.

Texas theatres had the proclamation painted on one and three sheet cards and used them for lobby displays.

R. F. ("Pete") Woodhull, president of the Motion Picture Theatre Owners of America, used the banner as a lobby display and decorated his marquee with the pennants. He arranged his bookings so that the features

(Continued on following page)

were not too heavy, and included a comedy on every bill during the month. Then he advertised that a comedy would be part of every show and gave it good space in his newspaper copy. In talking the matter over with his patrons, most of whom he knows personally, he asked comments. They all agreed that the comedy every day was a splendid idea.

Lustig Tries "Charleston" Contest

A Laugh Month Charleston Dance Contest on January 14th, play-date of the Educational-Cameo "Hot Feet," was the method by which David J. Lustig, manager of the Regun Theatre, 116th Street at Lenox Avenue, New York City, exploited this one-reel picture as a real box-office attraction and tied up with the Laugh Month campaign.

Lustig was impressed by the excellent exploitation possibilities that this Short Feature presented on account of its being a comedy based on the present-day Charleston craze, around which a dance contest could most appropriately be staged.

When Regun Theatre patrons were first notified that entrants were desired for the big dance event, they responded immediately and a flood of requests from those who desired to be considered as contestants, far in advance of the house management's expectations, were received. To help put the contest across Educational's New York Exchange supplied a number of special stills for lobby display, showing Virginia Vance doing the Charleston. These stills were also reproduced in the Regun Theatre's house organ, "The Newsette," together with accompanying lessons on "How to do the Charleston" by Miss Vance.

GLENN TRYON will lure long laughs in "Long Pants," which Hal Roach has ready for Pathe and Laugh Month.

Haring-Blumenthal Exploit Laugh Month

In Jersey City and Union City, New Jersey, David Schaefer director of publicity and advertising for the Haring and Blumenthal Theatre Circuit is concentrating his efforts on the third week and expects to put on a smashing campaign for the Central and Lincoln Theatres which are two of the main houses of that district.

He is decorating the lobbies of both theatres with clown figures and papier mache heads and cutouts. The ushers and doormen will all be dressed in harlequin suits and the newspaper copy will be in keeping with the spirit of the occasion.

Schaefer is also going to put out a float advertising the comedy feature of the program at both theatres and this will have half dozen clown figures in addition to advertising the features and comedies to be shown during their laugh festival.

NO TOMBSTONE BOOSTER, though he's Ralph Graves. He contributed his Laugh-Month bit with Mack Sennett's two-reeler, "Wide Open Faces," for Pathe.

How Tillson Put It Over In Kalamazoo

Roy Tillson staged one of the greatest Short Feature newspaper advertising, publicity and exploitation campaigns that was ever accorded a two-reeler in the State of Michigan, when the Educational-Lupino Lane Comedy "The Fighting Dude" played the Fuller Theatre which he manages at Kalamazoo, Michigan, January 3rd to 6th.

The Lupino Lane Comedy, which incidentally was pronounced by February "Screenlan and recently in the columns of the New York Telegraph as one of the best of all Laugh Month releases, was booked by Mr. Tillson to serve as the principal feature in a great Laugh Month Exploitation campaign.

That he succeeded admirably may best be ascertained by a summary of what was used to exploit the comedy and what the campaign accomplished.

Short Feature and Laugh Month "ad" space dominated the three column by seventeen inch newspaper layout used in the Kalamazoo Gazette as an opening announcement, and likewise the smaller "ads" that succeeded it.

Laugh Month secured a succession of humorous refeerences from the pen of "Penn E. Wise," one of the foremost columnists in the Middle West. One of the articles in the Kalamazoo Gazette stated: "In order to enter into the spirit of National Laugh Month, which is now under way, Le Roy Tillson, manager of the Fuller, has booked 'The Fighting Dude' for a showing at the theatre starting Sunday. The Fuller boss in order to carry out the desired effect has instructed Slim Doreman, on the gate, to use a dude make-up during the time this comedy is being shown. Slim was around this mornin' trying to borrow some balloon bottom pants, some polka-dot spats and a little black derby to get the desired effect."

LAUGH OFF "The Gosh Darned Mortgage" if you can—it's Mack Sennett's laughster for Pathe release during Laugh Month.

Tillson Used Trailer on "The Fighting Dude"

Besides the special Laugh Month accessories including a banner, posters and pennants, Mr. Tillson used a trailer on "The Fighting Dude," a slide, 11x14 lobby cards, 50 one-sheets and two three-sheets on this comedy.

Several window displays were arranged for and a shadow-box was used in the lobby in which a cut-out of Lane was placed.

Type-set one-sheets displayed on front of all street-cars passing the theatre, featured the Short Feature and Laugh Month program. Special Laugh Month date strips were used as well, with the Educational-Lupino Lane one-sheets.

For a street bally a rough looking man togged out as a prize fight trainer carried a banner reading, "I am the trainer of THE FIGHTING DUDE—See me at The Fuller."

Three-sheet lobby display boards, lobby and marquee hangers, electric signs and display frames all carried the Laugh Month message in a featured and forceful manner.

Mr. Tillson's Laugh Month campaign aroused the greatest enthusiasm in and around Kalamazoo, and he reported most gratifying results at the box-office.

In a wire to Educational's home offices in New York City, Tillson said:

Kalamazoo, Mich., Jan. 12, 1926.

EDUCATIONAL FILM EXCHANGES, INC., 370 7TH AVE., NEW YORK, N. Y.

BOX OFFICE PEPPED UP AT LEAST TWENTY-FIVE PER CENT. DURING LAFF MONTH. PATRONS SEEM TO HAVE CAUGHT THE SPIRIT. THEY LAUGH COMING IN AND GOING OUT. CONGRATULATIONS ON SOME WONDERFUL EDUCATIONAL LAFF MONTH SPECIALS. EVERYONE A KNOCKOUT. NOW PLAYING CHEAP SKATES. BOY HOW THEY ROAR.

ROY TILLSON.

SIBILANT ALFALFA is the same as "Whispering Whiskers," but the latter is Mack Sennett's two-reeler; so Pathe will pile up laughs with it in the Merriment Month.

The Moving Picture World

Founded in 1907 by J. P. Chalmers

Stand by for SHORT FEATURE MONTH!

THE "infant" industry has an orphan on its own doorstep. The orphan, particularly of late, has been brought in from the cold, clothed and given a square meal, but sooner or later it has been kicked back into the cold. The stepchild has hit the doormat so often that the "Welcome" looks like "Parking Room Only."

The orphan is the Short Feature. Today it gets a reception fit for the Prodigal Son. Tomorrow it is out in the snowbank.

Moving Picture World is launching SHORT FEATURE MONTH, not with the idea of making a beggar a king for a day, but with the idea of bringing a stepchild in from the doorstep, feeding it, nourishing it and giving it the PERMANENT place in the affections of showman and public which it deserves.

SHORT FEATURE MONTH is the working title of the plan. Details of the Moving Picture World meeting which initiated the move will be found on another page of this issue. And more to come. This is to ask you to stand by for SHORT FEATURE MONTH, January, 1926.

The men who specialize in producing, distributing and exploiting the Short Feature will see to it, Mr. Showman, that you will not have to whisper to your patrons next January that you are "trying something new"—a program made up largely or in its entirety of little features. No apologies will be necessary. You'll be giving three cheers. And the men, women AND children will be three-cheering you at the box-office.

"Fillers" had to be apologized for in the old days, perhaps. That curse has left its mark more on the exhibiting than on the producing field. The great majority of SHORT FEATURES today need no apology whatsoever. They are built to entertain. They DO entertain.

The exhibitor who thinks of "fillers" today as he did six or seven years ago, and whose advertising whispers in agate type about his "shorts," gets just that out of them at the box-office—a whisper. The showman who shouts about his Little Features, specifying names, brands, personalities, gets that out of them at the box-office—a shout.

Bob Fitzsimmons never scaled above the middleweight limit in his entire ring career. David wasn't much for size, but he slammed Goliath for a home run. Size does not make the man. Size does not make the picture.

We ask you to stand by for SHORT FEATURE MONTH, not because it is a "Month," and not because it is our idea. We invite every publisher in the business to contribute.

We ask, not a sentimental interest in an orphan, but sound and solid co-operation in a movement for better business. The orphan is going to be a breadwinner.

Stand by!

William J. Reilly

WE are reproducing the above editorial from the October 17 issue of Moving Picture World for several reasons. In it we asked you to "Stand by for SHORT FEATURE MONTH!"

"Short Feature Month," as you see, was a Moving Picture World idea. The name was a WORKING TITLE, changed later by the Short Features Advertising Association to the more GRAPHIC and attractive name, "Laugh Month."

"Laugh Month" has been given an acceptance by the press NEVER before accorded to a "Month" or a "Week." Because it has been handled in a workmanlike and UNSELFISH manner by the Short Features Advertising Association. And because its basic appeal is a basic HUMAN appeal—the desire to laugh and be happy. A campaign to capitalize on—SURELY.

We ask the exhibitor friends of Moving Picture World to get aboard "Laugh Month," not because the idea of a Short Feature Month came from this paper, but because the idea in ITSELF is bone, blood, and sinew, the aim of every exhibitor—to "send 'em away happy."

"SEND 'EM AWAY HAPPY." When you have done that you have fulfilled the highest aim of the EXHIBITOR and the finest purpose of the THEATRE.

We asked all our exhibitor friends to stand by. Now we ask them to tune in.

Get the munitions—not of war—but of LAUGHTER from your nearest short feature exchange, participating in "Laugh Month," or from the Short Features Advertising Association, 218 West 42nd Street, New York City.

Tune in on "Laugh Month" for BETTER—HAPPIER—BUSINESS.

WILLIAM J. REILLY.

At Half Way Post, Success Of "Laugh Month" Is Assured

THE success of National Laugh Month, even before the halfway mark was reached, has been great enough to warrant making it an annual event, according to reports received by Fox Films from various branches throughout the United States.

While it is true that many exhibitors did not take full advanage of the wide publicity campaign, there were enough who did to prove the practicability of the plan. Some who were a bit timid in the beginning fell into line after their competitors had proved the box-office value of an all-comedy program and it seems likely that many more of the doubters will do likewise before the end of the month.

In Kalamazoo, Mich., an exhibitor made such a big play on a two-reel comedy that it completely overshadowed his feature attraction and the result was one of the biggest weeks ever recorded in his box-office. In his report to the Laugh Month Committee, this exhibitor confessed that he undertook the experiment with considerable misgiving, but nevertheless he undertook it. "Now I'm mighty glad I did," he declared in his letter, "and I'm going to do it again—every once in a while."

Down in Texas, "Ma" Ferguson, the first woman governor, issued a special proclamation designating January as Laugh Month and the newspapers helped the thing along with a tremendous volume of front-page publicity. Live exhibitors were not slow to hook on and take advantage of the opportunity, many of them having the proclamation framed for lobby display purposes.

"We feel sure," said a member of the committee, "that with proper cooperation on the part of exhibitors, we can make National Laugh Month a big thing. It has been suggested that we make it an annual affair and we are already considering plans for our 1927 campaign. It is, of course, too early to expect comprehensive reports from over the country, but such as we have received indicate that Laugh Month will go over big. However, all we can do is to launch the idea and handle the publicity. It is up to the individual exhibitor as to how much he benefits from it. We are very grateful to the newspapers, film trade papers, cartoonists and, in fact, to everybody who has helped to put the idea across. All we had hoped to do this year was to plant the seed and in that, at least, Laugh Month has already proved a success.

Out at the Fox West Coast Studio, George E. Marshall, general supervisor of comedy production, is preparing to wind up the year's schedule. The latest of the Van Bibber series, "The Reporter" was completed a few days ago, leaving only two yet to be made. Four remain on the Imperial incompleted list and two of the Helen and Warren married life series.

Canadian Books Two Comedies

The usual practice in some centres is to run double-feature programes, but an exhibitor who has a different idea is Donat Paquin, proprietor of the Laurier Theatre, Hull, Quebec.

Mr. Paquin thinks so well of the drawing power of good short subjects that he books two comedies for every bill. The people like them, he finds, so he gives them two.

The regular program also includes an International News, as well as the feature and musical specialties.

Four Comedy Subjects Listed On Pathe Program for January 24

Hal Roach Contributes "Charley, My Boy" A New Mack Sennett, "Whispering Whiskers" Patheserial "Green Archer," Chapter No. 8

FOUR comedy subjects that will enliven any "Laugh Month" program are listed on the Pathe short-feature schedule for the week of January 24th—the fourth week of fun festivities. Both Mack Sennett and Hal Roach are represented by two-reel comedies, and "Topics of the Day" and "Aesop's Film Fables" offer a full quota of laughs. Also on the week's schedule are included a thrilling chapter of the Patheserial "The Green Archer," a Grantland Rice "Sportlight," a Pathe Review and two topical issues of Pathe News.

Hal Roach produced the hilarious fun-film "Charley, My Boy," a two-reeler starring Charley Chase. Katherine Grant appears opposite Chase, and Walter James, William Courtright, Fred Kelsey and Sidney D'Albrook complete the cast. Leo McCarey directed.

Mack Sennett made "Whispering Whiskers" a laugh-riot enacted by an all-star cast of Sennett funsters. Billy Bevan, Andy Clyde, Madeline Hurlock and Kewpie Morgan are in the cast. Del Lord directed.

"The Little Brown Jug" is sure to please all audiences, as the Paul Terry animated cartoon creations are at their funniest in this subject of the "Aesop's Film Fables." Each issue of "Topics of the Day" during "Laugh Month" carries a special title telling about the designation of January as a month of laughter on the screen.

"The Uprising Generation" is a very timely release of the Grantland Rice series of "Sportlights." This subject entertainingly demonstrates the fact that the uprising generation is an active, vigorous lot of youngsters because all seek some form of athletics to reach the goal of good health. J. L. Hawkinson is the producer.

"The Cottage in the Woods" is the title of the eighth chapter of the Patheserial, "The Green Archer," adapted by Frank Leon Smith from Edgar Wallace's novel of the same name. In this chapter, Abel Bellamy promises to reveal the whole story of the mysterious green archer to Spike Holland, the reporter, the next day. But Bellamy continues to develop his villainous plots, Allene Ray and Walter Miller are featured in a cast which includes Frank Lackteen, Burr McIntosh, Dorothy King and Walter P. Lewis. Spencer Bennet directed.

Pathe Review No. 4 features a trio of entertaining subjects: "Workers Under the Earth," another microscopic study of "The Magic Eye" series produced by L. H. Tolhurst; "The Harvest Fleet," showing scenes of reaping time in great western wheat fields; and interesting scenes at Rutgers College in Pathecolor.

Two issues of Pathe News complete the Pathe short-feature schedule for the week of January 24th.

"Speed Limit" for January

Although not at present producing or distributing short subjects, Lumas Film Corporation will release for January "Laugh Month" a special comedy feature in the "Speed Limit." This Gotham production was originally scheduled for February release, but on account of its hilarious qualities the release has been brought forward to help celebrate Laugh Month.

Raymond McKee is the principal funmaker in this story of an ambitious young garage worker who has a new idea to save wear on tires. He is ably supported by Ethel Shannon and Rona Lee.

An Absolutely Sure-Fire Appeal to All Your Women Patrons

E. W. Hammons

PRESENTS

PARISIAN MODES *in* COLOUR

Displayed by

Hope Hampton

McCall Colour Fashion News

Photographed by Kodachrome Process

Coming Soon—"COLOURFUL FASHIONS *from* PARIS"

A glorious fashion parade for your screen! The styles decreed for Spring by the great Paris designers, strikingly displayed by Miss Hampton and beautifully photographed in their natural colours, for you to show before they are advertised by the stores. Here are two single-reel subjects that can't be beaten in their sure appeal to the women. They are timely and authentic. They offer an opportunity for easy and effective exploitation. They will bring you much Added Profit if you book them NOW, while the fashions are new, and boost them.

Educational Pictures
"THE SPICE OF THE PROGRAM"

Member, Motion Picture Producers and Distributors of America, Inc., Will H. Hays, President

EDUCATIONAL FILM EXCHANGES, Inc.
E. W. Hammons, President

ADVENTURES OF MAZIE. (F. B. O.—Series). Star, Alberta Vaughn. On number three and holding up good. Some say not as good as her former series. Sunday, yes. Good appeal. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

CONSTANT SIMP. (F. B. O.—Series). Star, Alberta Vaughn "Adventures of Mazie," series two. A very good short subject for any house as mose of the comedies are very tame. These fill the bill much better. Tone, none. Sunday, yes. Special, no. Appeal, sixty percent. All classes town of 2,900. Admission 10-25, specials, 15-30. A. E. Andrews, Opera House (486 seats), Emporium, Pennsylvania.

FAIR WARNING. (Educational—Comedy). Star, Al St. John. Two reels of laughs. New print. Book it while it's new. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

LOCKED OUT. (Universal—Comedy). I have run quite a few of them and find them quite good; the acting is natural and most of the comedy situations well worked out. Tone and appeal, good. Sunday, yes. Small town class and farmers' town of 600. Admission 10-20, 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

SAY IT WITH FLOUR. (Fox—Comedy). A two -reel comedy that has not much to it, you can get lots better. Town and country class town of 1,800. Admission 15-25. O. G. Odell, Odelphia Theatre (400 seats), Hughesville, Pennsylvania.

TEMPEST CODY'S MAN HUNT (Universal—Western). A two-reel western that was very good; will take anywhere. Town and country class town of 1,800. Admission 15-25. O. G. Odell, Odelphia Theatre (400 seats), Hughesville, Pennsylvania.

MOVIES. (Educational-Comedy). Star Lloyd Hamilton. Hamilton seems to be slipping. Not the laughs you expect from him. This is pretty good, but by no means a long howl. Sunday, yes. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

Straight from the Shoulder, Jr.

Edited by Van

The tips below were added on the blanks that "Our Gang" uses to report Feature Length pictures.

In an effort to give exhibitors the straight steer on the performance of the little pictures that may save your show, these boys give you this generous service.

Come back at them. Send in tips on Short Subjects. Van.

WILD BEASTS OF BORNEO. (Educational). A wonderful educational subject of wild animals, very interesting. New print. Sunday, yes. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

WILD WEST. (Pathe-Serial). Star, Jack Mulhall. This is a good western serial and has lots of comedy. Business is getting better every week. All classes, town of 806. Admission 10-20. W. O. Herndon, Liberty

PICKING PEACHES. (Pathe-Comedy) Star, Harry Langdon. Very funny, action jerky, due to parts cut out, but gets lots of laughs just the same. D. W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

PINHEAD. (Fox) Star, Clyde Cook. A laugh a line. Almost any audience is ready-made for a comedy like this. They'll have to like the limper-legged Cook every time. All classes, town of 3,500. Admission 15-30. Henry W. Nauman, Moose Theatre (700 seats), Elizabethtown, Pennsylvania.

RIDERS OF THE KITCHEN RANGE. (Pathe-Comedy). A fair slapstick comedy. David W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

SEEING THINGS. (Pathe-Comedy). "Our Gang." Very funny. "Our Gang" comedies, the best on the market of juvenile character. David W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

SHERLOCK SLEUTHS. (Pathe-Comedy). Good two-reel comedy that received lots of hearty laughs. Good appeal. Neighborhood class town of 4,200. Admission 10-20. W. E. Elkin, Temple Theatre, Aberdeen, Mississippi.

SPANISH ROMEO. (Fox-Comedy). Star, Earl Foxe. One of the best of the Van Bibber Series. A good comedy for a weak sister. David W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

TOO MANY BUCKS. (Universal-Western) Star, Ben Corbett. Here is a two-reel Western full of entertainment. It has comedy and stunts as well as a Western setting. The audience will surely enjoy this one. Working class city of 200,000. Admission 10-15-20. W. C. Budge, Comedy Theatre, (275 seats), Jamaica, New York.

MARY QUEEN OF TOTS. "Our Gang." Be sure and boost this one and advertise it big. Some new stunts in this one that will have the kids guessing how they do it. A good laugh all through. Tone and appeal, good. Working class city of 200,000. Admission 10-15-20. W. C. Budge, Comedy Theatre (275 seats), Jamaica, New York.

"National Laugh Month" Can Be Used as Good Business Lever

By AMEDEE J. VAN BUREN

President of Timely Films, Inc., Producers of "Topics of the Day."

"NATIONAL LAUGH MONTH" can be made a great leverage for big business and if exhibitors will tie-up the front of their theatres with the "National Laugh Month" campaign of the Short Subject producers, they'll find their January receipts the greatest ever.

There is absolutely no question about the possibilities of short subjects. They are one of the greatest box office bets in the motion picture industry. Give the "shorts" a chance in the "lights" and the newspaper displays and they'll bring in the millions who are thought to be staying at home with their radios. No exhibitor wants to stand still. He must progress. But he can't do it unless he lets people know what's at his theatre. That's the way to build business. Buy the best, and then advertise that you've got it. You've got to go after the business and the "National Laugh Month" campaign is the very best medium I know of to do it, because it offers so many angles for the business go-getter.

We insist that each weekly issue of TOPICS OF THE DAY and AESOP'S FABLES must contain its full quota of laughs. But during "National Laugh Month" the TOPICS and FABLES delivered exhibitors will be far and away the biggest laugh producers we've ever put out, or I don't know laughs when I hear and see them

Here's a chance to build business, and permanently add new faces to your audience. They'll come in first out of curiosity and with good short subjects you'll keep 'em coming each week.

The "National Laugh Month" drive will be bigger than any similar drive ever launched in this or any other industry. The producers are ready with products. They want to make "National Laugh Month," January, 1926, the biggest month in exhibitor box office history.

In Her First Fox Comedy

Fox comedy fans will see a new face on the screen in "A Bunkrupt Honeymoon" now being screened under the direction of Lou Sciler. The little lady is Shirley Palmer, who plays the feminine lead opposite Harold Goodwin. It is her first appearance in a Fox comedy.

Big "U" Accessories on "Shorts" For "Laugh Month" at Exchanges

THAT Universal does not intend to spare any effort in assisting its Exhibitors in getting the utmost benefit of National Laugh Month is evidenced by the fact that advertising accessories had been sent to all Universal Exchanges nearly seven weeks in advance of prints released during that month.

This information was learned from Dave Bader, manager of Advertising Accessories for Universal Pictures Corporation, with whom Sydney Singerman, Program Manager, has been working steadily to improve Universal's service in forty-two accessory departments throughout the United States and Canada.

Besides the regular Jewels released in January, and the serials and westerns, many extra one and two-reel comedies were especially added to the release schedule due to the importance of Laugh Month. Notwithstanding the fact that it necessitated an extra staff of artists to put through he additional work, paper on ten comedies went through weeks in advance of release dates. This included one of the famous Buster Brown Century Comedies, "Buster's Bust-Up" and three other Centuries, as well as Bluebird one-reel comedies and two clever Andy Gump comedies.

The added effort, officials of Universal explain, is part of the many units of service this company is noted for, and is nothing more than a desire to be of continuous assistance to the exhibitor who books product and is entitled to every penny he can obtain by showing it. Accessories, therefore, are receiving a tremendous amount of consideration, for it is this part of the Exhibitor's problem that is proving economically effective and indispensable in "putting over" the picture, whether during or after National Laugh Month.

This Showman Makes
25 Per Cent Added Profit
by
Exploiting His Short Features

Educational Pictures
"THE SPICE OF THE PROGRAM"

Roy Tillson, who runs the Fuller Theatre in Kalamazoo, Mich., played the two-reel Lupino Lane Comedy "The Fighting Dude" the first week in January and built a great Laugh Month exploitation campaign around it.

Here's his own story of the results at the box office:

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	
Telegram	
Day Letter	D
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

RECEIVED AT

KALAMAZOO MICH JAN 12 1926

EDUCATIONAL FILM EXCHANGES INC
370 7 AVE NEW YORK N Y

BOX OFFICE PEPPED UP AT LEAST 25 PERCENT DURING LAFF MONTH PATRONS SEEM TO HAVE CAUGHT THE SPIRIT THEY LAUGH COMING IN AND GOING OUT CONGRATULATIONS ON SOME WONDERFUL EDUCATIONAL LAFF MONTH SPECIALS EVERY-ONE A KNOCKOUT NOW PLAYING CHEAP SKATES BOY HOW THEY ROAR

ROY TILLSON

You, too, can make big Added Profit by booking and boosting Educational Pictures

EDUCATIONAL FILM EXCHANGES, Inc.
E. W. Hammons, President

Member, Motion Picture Producers and Distributors of America, Inc. Will H. Hays, President.

"Famous Melody Series"

New Pathe Series Based on Songs of Different Countries Offers Unusually Fine Entertainment

AS ITS newest offering in the short subject field, Pathe is releasing at the rate of one every four weeks "The Famous Melody Series," consisting of thirteen single reel subjects presenting musical picturizations of the songs of as many lands and, judging by the first three which have been shown for review, this will be an unusually interesting and entertaining series that should please the vast majority of patrons.

Each of these reels takes up some of the best-known and most melodious songs of a certain country which are used as musical accompaniment for the film. The series was produced by James Fitzpatrick who made "The Music Master Series" dealing with the lives of famous composers. Each one was filmed in the country represented and against actual backgrounds there is unfolded clever little stories that bring in the characters and themes of the songs. As a result, these little gems offer a combination of familiar and melodious songs, beautiful and picturesque backgrounds and charming little stories, three excellent angles of audience appeal, in addition to the fact that the idea of the series also has the advantage of being something entirely new and distinctly novel. Peggy Shaw is featured in the series and does excellent work.

The first is "Songs of Ireland." Opening with "Killarney," there are beautiful views of the lakes and old castles. "Peppy and Her Low Backed Car" are introduced and with "Rory I'Moore" they visit Peggy's mother, "Widow Machree." Quizzed as to whether he will love her always, Rory sings "Believe Me If All Those Endearing Young Charms" and they plight their troth by "Killarney."

Next comes "Songs of England." A girl of a past era is shown on a hillside with her shepherd lover singing "Love's Old Sweet Song." A coach approaches to the tune of an old hunting song. A gallant swain alights and sings to the girl, Alice, "Drink to Me Only With Thine Eyes." Just then, over the hills, comes the notes of "Alice, Where Art Thou" and Alice returns to her shepherd lover.

The third offering in the series is "Song of Scotland," which begins with "Annie Laurie" as she is shown walking through the meadow with Robin Adair, who is about to bid her good-bye. An elderly friend tells him his story, the song of "Loch Lomond" and Robin Adair returns to his sweetheart, Annie Laurie, who in the meantime is disconsolate and sings "Robin Adair." They are married and at the wedding feast the bagpipes play and the lassies dance "The Highland Fling." The elderly friend proposes to Annie Laurie's mother, the girl he left on "Loch Lomond" singing "Auld Lang Syne." She accepts him and there is general jubilation. "Coming Through the Rye" is also introduced and the interesting fact brought out that this does not refer to a field of grain but to the crossing of a small river in Scoland where it was the custom for a lad to kiss a lassie if he met her in midstream.

This is an unusually pleasing and interesting series and should prove above the average as entertainment in the majority of theatres.—**C. S. Sewell.**

Here They Are!

Buster's Bust-Up—Universal.
Charley, My Boy—Pathe.
Famous Melody Series—Pathe.
Felix the Cat Kept on Walking—Educational.
Ko-Ko Steps Out—Red Seal.
Old Virginia—Fox.
My Stars—Educational.

"Old Virginia"

(Fox—Variety—One Reel)

ANSWERING the query as to why the native sons of the Old Dominion state who have wandered elsewhere join with such fervor in the old song "Carry Me Back to Old Virginny," Fox, in this Variety, takes the spectator on a comprehensive trip through the state, showing historical places like Cape Henry, where English first landed; Jamestown, the first settlement with its statues of Captain John Smith and Pocohontas; the farm of George Washington at Fredericksburg and his estate at Mount Vernon. There are also shots of the varied sports, duck shooting, fishing, fox-hunting, scenes of the industries including tobacco growing in the Piedmont section and the world-famous Smithfield hams. In contrast to the thoroughly up-to-date methods in one section are the old hand-ferries, toll-gates and water-wheels of the more secluded places. Altogether a thoroughly interesting and instructive reel.—**C. S. Sewell.**

"My Stars"

(Educational—Comedy—Two Reels)

THE players are Johnny Arthur, Florence Lee, Virginia Vance, George Davis and Glen Cavender, and William Goodrich directed. Johnny has the mentality of one of his mother's dressmakers' dummies. Virginia, his sweetheart, is in love with movie stars and adores their photos, which arrive with each mail. Johnny makes up as Valentino to please her, but by that time she is enamoured of Doug Fairbanks. He makes up as Fairbanks only to discover that another mail has brought Harold Lloyd's photo. Finally, in desperation, he kidnaps Virginia and thus, like the caveman of old, wins his bride. A butler supplies a good bit of comedy by trying to do a Buster Keaton handspring. It is a Tuxedo Comedy and it should please all audiences.—**Sumner Smith.**

Urban-Kineto's First
REELVIEW
Plays
N. Y. CAPITOL
This Week
729 7th Ave. RED SEAL PICTURES CORP. N. Y. C.
DISTRIBUTORS

"Charley, My Boy"

(Pathe—Comedy—Two Reels)

CHARLES CHASE has been developing splendidly as a comedian and in this latest Hal Roach release he shows possibly more promise of attaining the heights than in any previous picture. Everything was in his favor. He was given a corking story and most effective gags, and the direction and the supporting cast are all that could be desired. Charley is a fresh guy looking for a job. He mistakes his potential boss for another applicant and insults him. Then follows a mix-up of Charleys, the other being an aged gent who is a rival suitor for the boss' daughter. The film ends in a riot of merriment with the police searching the boss' house for liquor and Charley foiling them at every turn. You'd better book this comedy. Chase is excellent and this film has a freshness and originality that will commend it to audiences. Keep your eye on Chase. If he is given more vehicles as excellently constructed as this one, he will be an outstanding hit in no time.—**Sumner Smith.**

"Buster's Bust-Up"

(Universal—Comedy—Two Reels)

UNIVERSAL'S Buster Brown Comedies are uniformly delightful mirrors of child-life and gems of humor, and this latest to feature Aurthur Trimble is no exception to the general rule. Buster and Tige race along the sidewalks in the toy fire truck, upsetting pedestrians with the utmost of composure. Mary Jane is met, but Tige misbehaves by tearing her dress and she says that she is through with Buster. Buter gets spots of paint on his face and is put to bed on suspicion of having smallpox. Tige and he escape and get a ride on a steel girder. Tige saves Buster's life when they are left on the framework of a new building. Buster offers Mary Jane a bouquet but she spurns it and Buster moralizes that "all women are alike except some of them."—**Sumner Smith.**

"Ko-Ko Steps Out"

(Red Seal—Cartoon—One Reel)

OF course the Charleston craze finally hit Maf Fleischer's little "Out of the Inkwell" clow Ko-Ko and in this number he and his little pup are shown trying to learn this dance. A clever bit of work shows a small drawing of a beautiful girl which "grows" into the regular life-sized article and then it suddenly develops that "she" is really Ko-Ko in disguise. This is an ingenious bit. The subject is amusing and up to Fleischer's standard. It also has added interest for it shows in detail some of the "Charleston" steps.—**C. S. Sewell.**

"Felix The Cat Kept on Walking"

(Educational—Cartoon—One Reel)

IN this Pat Sullivan cartoon Felix believes that beyond the horizon lies riches for him. So he starts walking to reach the horizon and is astonished to find that the more progress he makes, the farther away it seems. Eventually he has traversed the earth.—**Sumner Smith.**

Isn't It Awful—Money Just Pouring In!

"Laugh Month" Encourages Optimism, Says Pathe Sales Manager, After Tour of U. S.

AN INTERESTING TRADE SURVEY of existent conditions in the field was disclosed this week in a statement from Harry Scott, general sales manager of Pathe Exchange, Inc., who has just returned from an extensive tour of the South and Middle West. Mr. Scott's comprehensive account takes on added importance in view of its forward-looking trend and release just at the dawn of the new year.

Mr. Scott's trip was in the nature of a record smasher, fifteen exchange centers being visited within a period of twenty days. In each key city visited Mr. Scott conducted a sales meeting and met local first-run exhibitors for first-hand information on the theatre situations. In the three weeks' trip the Pathe general sales manager conducted business in the following centers: Detroit, Pittsburgh, Cincinnati, Indianapolis, Chicago and the "Double I" offices, Milwaukee, Minneapolis, Des Moines, Omaha, Kansas City, Oklahoma City, St. Louis, Cleveland, and Buffalo.

Field Exploitation Men Do Good Work

The Pathe policy of exhibitor service provides as one of its keystones a sympathetic understanding of the difficulties confronting its exhibitor customers in their own particular localities, and this in turn demands a first-hand knowledge not only on the part of the local sales force but of the Home-Office executives as well of actual conditions in the field. Mr. Scott's trip is but one of several that is planned for in the near future by the several sales managers of the Pathe organization who are in charge of the distribution of the company's various brands of screen product.

While Mr. Scott's description of existent conditions goes beyond company boundaries and interests and is, accordingly, of genuine interest to the trade as a whole, Pathe product came in for a share of comment. In part, Mr. Scott reports as follows:

"In my trip to the Middle West and South during the past three weeks I found the Pathe District and Branch Managers and salesmen very optimistic and enthusiastic over our new season's product. The newly appointed field men of Pathe's Exploitation Department are accomplishing most satisfactory results in demonstrating to exhibitors the value of advertising their short subjects, serials, and two-reel comedies. I had the opportunity of interviewing a number of prominent exhibitors who reported that their business during 1925 had greatly exceeded expectations. Most of these exhibitors expressed the conviction that their business in 1926, judging by the present outlook, would exceed that of the past year. Many new theatres are under construction, which indicates that capital shares the same optimistic viewpoint with the theatre interests.

"In the industrial sections I found a temporary lull due in part to the holiday season and to the fact that it was inventory time. Many big factories at this season of the year pursue a practice of laying off some of their force until their inventories have been completed. This, of course, has a tendency to slow up theatre business a bit. Then, too, the widely exploited slogan 'Do Your Christmas Shopping Early' had the effect of interfering slightly with theatre attendance.

Finds Farmers Are Stepping Out

"In the mining districts conditions seem to be only slightly affected by the anthracite strike. Farming sections are evidencing prosperity to a notable extent, and the theatres in these agricultural districts are reflecting the healthy trade conditions in most instances by substantial box-office receipts. The farmer is out-stripping the city dweller in the acquisition of up-to-date facilities and even luxuries. We find the farmer investing in radios, newer and better cars, modern home equipment, and the like. Is a few of the towns where business is not so good the situation may be attributed to the fact that the local exhibitors are not furnishing their patrons with shows of sufficient merit to entice them away from their radios, bridge clubs, etc.

"In all the cities visited favorable comments were heard concerning the Pathe News Anniversay Celebration. Exhibitors and film men of other companies frequently express the opinion to me that the attendance of such notables as marked our Pathe News reception at the Hotel Plaza on November 14th had done much to establish a closer relationship between the film industry as a whole and the leaders of thought and action in the political, professional, and industrial life of our country. Enthusiasm was also displayed in quite a number of instances over the special local theatre service that Pathe News had furnished during the Anniversary month.

"Laugh Month" Scores Big Hit Everywhere

"Everywhere I encountered unusual enthusiasm over the idea of 'Laugh Month' and its box-office possibilities. The idea itself seems to have a universal appeal and this is enhanced by the staging of the celebration during the opening month of the new year. The designation of January as 'Laugh Month' has fitted in perfectly with the feeling of optimism prevailing throughout the country at the present time.

"In all cities where it has been shown or is now playing I found 'The Freshman' making theatre history with unprecedented box-office returns. In several key cities I found newspapers had secured publication rights to the serialization of 'The Green Archer' and were planning to run it in conjunction with local first run showing of this Patheserial. Exhibitors and film men with whom I discussed this production unanimously voted 'The Green Archer' to be the best serial ever released by Pathe. Considerable interest is also shown regarding the forthcoming Larry Semon release, 'Stop, Look and Listen,' and the new Harry Carey Western, 'Driftin' Thru.'

Heavy Business On Chaplin Shorts

"The booking on Charlie Chaplin's 'A Dog's Life' have been very satisfactory up to date, and my trip into the field acquainted me with many instances where this Charlie Chaplin revival under Pathe's auspices has played again to excellent box-office business.

Cleveland Houses Play Comedy Bills

Pathe short feature comedy product was on the bills of eight theatres on Euclid Avenue, Cleveland, during a recent week. Each of the theatres featured a Pathe two-reel comedy.

The theatres and the comedies played were as follows:

Keith's Palace, "His Wooden Wedding," a Charley Chase Comedy made by Hal. Roach.

Keith's 105th Street also played "His Wooden Wedding."

Allen, "From Rags to Britches," a Mack Sennett brand comedy.

Park, "Good Morning, Madam," a Ralph Graves comedy produced by Mack Sennett.

Cameo also played "Good Morning, Madam."

Reade's Hippodrome, "Starvation Blues," a Clyde Cook comedy made by Hal Roach.

Alhambra, "Horace Greeley, Jr." a Harry Langdon comedy produced by Principal Pictures.

Circle, a Ralph Graves comedy made by Mack Sennett.

The Allen and the Park gave the comedies special space in their newspaper advertising and the other theatres also displayed notices of the fun portion of their bills.

William Fox Again Plays 'Em Safe! With a Striking List of "Fox Shorts" Now Booking, He Shoots Out a Trio of Feature Comedies—Just to Make "Laugh Month" Safe for the Showmen!

GREAT PLAYERS IN RIPPING COMEDIES!
Margaret Livingston, Matt Moore, Harry Carey, Kathryn Perry, Frank Currier and J. Farrell MacDonald Are Famous Along Individual Lines. Miss Livingston (at top) in John Golden's Stage Play, "The First Year." The Same Star (a Brunette Now) in Hoyt's "A Trip to Chinatown" (center), and Harry Carey (in the light suit) in "The Cowboy and the Countess" (in lower picture.)

WITH a view to providing a particularly hilarious climax to National Laugh Month, Fox Films has revised its release schedule and will offer for January showing three rollicking feature comedies.

These are "The First Year," one of the John Golden stage successes; "The Cowboy and the Countess," starring Buck Jones, and "A Trip to Chinatown," based on one of Charles Hoyt's most successful farce comedies which has literally made millions laugh.

Matt Moore and Kathryn Perry have the principal roles in "The First Year," which amusingly depicts the experiences and difficulties of a newlywed pair in adjusting themselves to the matrimonial yoke. J. Farrell MacDonald and Margaret Livingston also have important parts in the production and Director Frank Borzage has incorporated many delightfully human touches in the screen version.

Margaret Livingston also has the featured role in "A Trip to Chinatown," with a cast which includes J. Farrell MacDonald, Earle Foxe, Anna May Wong, Marie Astaire, Gladys McConnell and others. The humor is all of the broadest type. Robert P. Kerr directed the picture under the supervision of George E. Marshall.

"The Cowboy and the Countess," with Buck Jones, is a western of a distinctly novel sort. Harvey Clark almost steals the picture as the superoptimistic showman and Helena D'Algy makes a very charming countess. There is plenty of riding, roping and fighting to satisfy those who love the western stuff, but the greatest appeal of the film lies in its rich humor.

Here's a bright new personality on the comedy horizon!

A hit in vaudeville— now a scream in two-reel

Christie Comedies

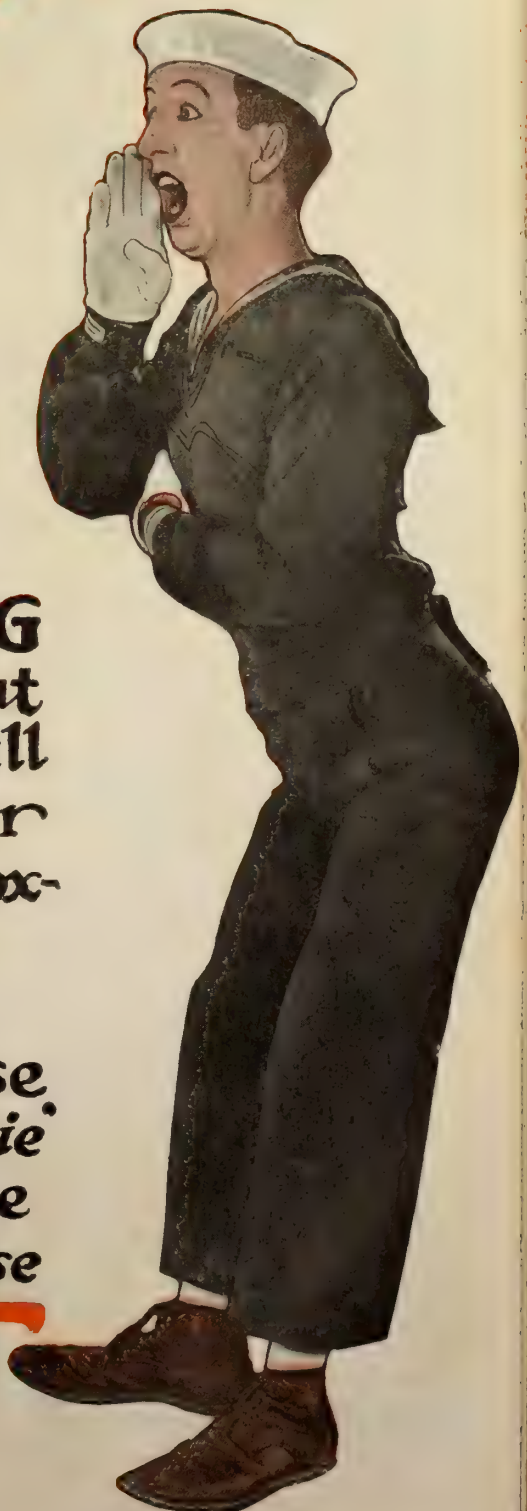
The Exhibitors Trade Review in covering his first release said:—

PLAY UP B!

CHRISTIE FILM COMPANY, Inc.
Member, Motion Picture Producers and Distributors of America, Inc. Will H. Hays, President

PRODUCED BY Christie

LLY DOOLEY"



DO SOME YELLING in your ad copy about the funny side of the bill Play up Billy Dooley for extra dollars at the box-office window

Because—

When you book these as well as any *Christie* laugh product you have *a sure bet to advertise*

Get the series thru

Educational Pictures

THE SPICE OF A GOOD PROGRAM

He Believes What He Says

R. F. WOODHULL, president of the Motion Picture Theatre Owners of America, and proprietor and manager of The Baker Theatre, Dover, N. J., after delivering a score of addresses in "Laugh Month," told the story to 12,000,000 listeners, through ten radio broadcasting stations, and in divers ways recounted his arguments for "January—National Laugh Month," is now actually practicing the precepts he laid down for his fellow exhibitors. He believes every word he uttered.

He has turned The Baker over, for the month, to bills that feature comedies, and is giving short comedies a "better break" than he ever felt they would stand in his community.

From the time one sights The Baker, a block away, one is impressed by the hilarity of its announcements.

The marquise, the box office, the foyer, even the aisles are bannered and ballyhooed with banners presaging wholesome fun on the screen.

President Woodhull has not only given extra time to the comedy short subject, but he has taken particular pains to insure that every one of his January bookings has a real laugh. January for President Woodhull has meant the shelving of all "sob sister" programs.

Final Statement in Official Bulletin

Mr. Woodhull's final declaration on "Laugh Month" was made in the January 1st issue of the Official Bulletin of the Motion Picture Theatre Owners of America. At that time he wrote, in his column, entitled the "President's Pulpit":

"Inasmuch as I learned at a very early age the value of laughter, it is a most easy task for me to enter into the 'January Laugh Month' with enthusiasm.

"Leaders in organization work and physicians have at least one thing in common. They spend at least ninety per cent. of their time listening to the troubles of other folks. It requires all kinds of will power to maintain a sense of humor, without which I do not believe any human being, whether rich or poor, can exist.

"At the time of writing this article the coal miners and coal operators are deadlocked in a strike that is spreading misery and death throughout the poor folks of our country, and there does not seem to be a power in the United States strong enough to force their leaders to sit down at a table and make an effort to relieve this terrible condition.

"We, on the contrary, are lending our best endeavors to a movement that will spread laughter—that great free commodity that will tend to inject sunshine into dark places.

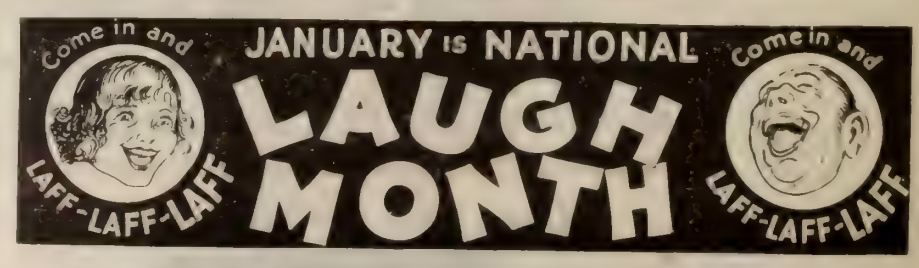
"This movement emanated from the Short Subject Features Association, and I really and truly hope that in arranging your programs for this month you will not attempt to balance your presenaions by booking so many drab, long subjecs that you might offset the good healthful laughter generated by your comedies.

"Select the best comedies available. But, by all means let's have a month when the folks can come into our theatres and laugh from the time they purchase their tickets until the exit march. They are bound to carry some of this good nature home with them and we will have contributed to the general happiness of the individual families in the community."

Canadian Houses Demand Shorts

TALK of the much-discussed film quota plan in the British Isles, which has been heard throughout Canada and reported at length in Canadian newspapers, has had the interesting effect in the Dominion in causing a boom for the single and two reel releases of the Canadian Government Motion Picture Studio, Ottawa, Ontario. According to Ray Peck, director of that Government branch, his organization has never been so busy before in the six or seven years that he has been in charge of Government film production. The laboratory staff has been considered under-strength of late, so great is the work in hand.

Director Peck held a consultation recently with Clair Hague, general manager of Canadian Universal at Toronto, relative to Canadian distribution of the Canadian Government releases, which the Universal controls insofar as theatrical distribution is concerned. The quota talk has raised interest in the Canadian official films, which are marketed as the "Seeing Canada Series" with resultant increase in the demand for the releases. More than that, the quota proposals have encouraged a goodly number of Canadian exhibitors to stage "All Canadian Week" programs, using features dealing with Canadian stories along with Canadian short subjects, Canadian music and Canadian news weeklies.



HERALD PREPARED FOR LAUGH MONTH

Showmanship

By JOHN C. BROWNELL

East Coast Scenario Editor of F. B. O.

EVERY showman asks himself every day: "What do the people want?" The answer is, of course, that they want to be amused, entertained. But just how to amuse and entertain the public in a different way, keeps the showman on his toes all the time. He experiments and fails. What he is absolutely convinced is good entertainment which will be warmly welcomed by the public, fails to catch and hold favor.

Then, after such an experience, he cries: "What in hell is it the public wants?" He tries again. This time he hasn't a great deal of faith in his offering. He just knows it is going to be a flop. It doesn't flop, the public welcomes it and the showman comes, in time, to fool himself into believing he has discovered the great secret. And so it goes on and on.

Sometimes it becomes necessary to find an answer to the question: "What will please boys and girls and at the same time interest and entertain grownups?" That's a hard one, but F. B. O. has really found the answer to it in the two-reel subjects they have been producing: "Fighting Blood," "The Go-Getters," "The Pacemakers," "The Adventures of Mazie," and now, "Fighting Hearts," the new series written by Sam Hellman, now in production.

It is absolutely safe to say that the "Fighting Hearts" series will be just as successful as those preceding them. Why? Because they contain the same ingredients, the same appeal to youth and maturity that the others had. They present struggling courageous youth overcoming such obstacles as you encounter in every day life, and there is always a goal—something worthwhile to strive for and win. Every wholesome boy or girl is bound to visualize himself or herself as the hero or the heroine, and every grownup is given an opportunity to live again the years that they love to remember—the golden years of youth filled with adventure and the eager, breath-taking desire to do or die.

The laughs along the way to victory are a natural and necessary part of the successful formula that F. B. O. has discovered. The ingredients are youth, laughter, a few tears, courage, daring, wholesome ambition, a goal to reach. With writers like H. C. Witwer and Sam Hellman to mix these ingredients up, and players like Alberta Vaughn, Larry Kent, Kit Guard and Albert Cooke to give them life, they cannot fail to find favor with boys and girls or—boys and girls grown up.

International Closes Big Deal

ONE of the largest newsreel contracts ever concluded has just been arranged between the International Newsreel Corporation and the West Coast Theatres, Inc., by which the International Newsreel will be shown exclusively first-run in the 168 California houses of the West Coast chain. The California theatre organization has long been a user of the International Newsreel, but the contract just signed is by far the most important ever entered into by the respective corporations.

The report of the signing of this contract reached Edgar B. Hatrick, general manager and vice-president of the International organization on the eve of his departure for Los Angeles, where he is to remain until January 12th. He characterized the new deal with the West Coast company as a great feather in the cap of International and a just tribute to the service his newsreel has endeavored to give to the theatres on the Pacific coast.

The contract was signed by Sol Lesser and J. H. Goldberg of the West Coast chain, and by Don Mitchell, Universal manager in Los Angeles, and Joseph Hubbell, Pacific coast representative of the International Newsreel. Still and moving pictures were taken of the signing and the Hearst newspapers from Coast to Coast have carried pictures showing the important event in newsreel history, thus adding considerably to the prestige of the International Newsreel and of the West Coast Theatre Chain.

The contract calls for exclusive first runs in Los Angeles. The principal theatres involved are Loew's State, the Criterion, the Alhambra, the Up-Town, the Mesa Drive, the Belmont, the Boulevard, the Manchester, all in Los Angeles, and the Hollywood in Hollywood. There are a number of other subsequent runs in this vicinity to be arranged on schedule. International has had to increase its print supply in the Los Angeles territory considerably in order to take care of the additional business under the changed conditions.

One of the novel features of the contract concerns the speedy service to the West Coast theatres of hot news events from the East and elsewhere. The agreement stipulates that news topics, regardless of where the scenes are shot, must be rushed to Los Angeles by aeroplane or other fast conveyor at the earliest possible moment and made available immediately for exhibition in West Coast theatres.

Thus, the International Newsreel will be placed before West Coast theatre audiences in much the same manner as a metropolitan newspaper is rushed to street corners for sale with "hot" news. This is a further extension of the well established policy of the International Newsreel corporation, of speeding pre-release news subjects to all parts of the country as soon as they can be rushed from the laboratory, thus serving first-run accounts as quickly as possible, without additional cost to the exhibitor.

Fox "Shorts" Booked Over Loew's New York Circuit

ANOTHER large circuit of theatres, Loew's New York chain, representing one hundred days, have booked a group of Fox Film short subjects which includes four two-reel comedies and two one-reel Varieties.

The subjects of this enviable booking are: "The Peacemakers" and "His Own Lawyer," two of the Helen and Warren Married Life series from the popular newspaper stories by Mabel Herbert Urner; "The Wrestler," an Earle Foxe starring vehicle based on one of the celebrated Richard Harding Davis Van Bibber stories; "Strong for Love," one of the old reliable Imperial brand laugh getters, and "The River Nile" and "The Whirlpool of Europe," one-reel Varieties.

There is a real tribute to Fox short subjects in this booking, due to the fact that very few pictures which are not of feature length reach the screens of the Loew theatres in New York, group bookings of one and two-reelers by the circuit's management are rare occurrences.

It happened this way—Dave Loew, who books films for this chain, in search of a few "fillers," dropped into Fox Films New York exchange and asked to see some short subjects. Dave Gross, assistant to Exchange Manager Harry Buxbaum, was assigned the job of showing the Fox wares. He selected the six aforementioned pictures hoping that Mr. Loew would be liberal in making his selection. He was not prepared, however, for what Mr. Loew said after the screening.

"Gross," said the theatre man, "these pictures are great! I will book the whole lot for our New York Circuit for one hundred days each."

Mr. Loew further stated that for story, direction, cast, sets, detail and amusement value the Fox comedies compared favorably with the best features.

March is
F. B. O. Month

Stern Bros. Announce New Comedy Policy; "Century" Dropped From 1926-27 Product

AN extensive reorganization of picture policy and production activities is announced by the Stern Brothers, makers of two-reel comedies for Universal release. Building on the extraordinary success of the Buster Brown productions, the first excursion of the Stern Brothers into high class comedy series pictures, the comedy producers have outlined a program for next season consisting wholly of super-comedy series.

There will be at least five series of first-class comedies on the 1926-27 release schedule of the Stern Brothers Comedies. An extension of the present Buster Brown Productions will form the nucleus of the new schedule. The current Buster Brown Productions are the talk of the industry by reason of their unexpected drawing power. They are getting representation in big first run houses all over the country, including the Capitol, the Rialto, the Warner's in New York City, the new Metropolitan in Boston and similar houses elsewhere.

Stern Brothers Comedies

Hereafter, the comedies made by the Stern Brothers, Julius and Abe, for Universal release, will be known as Stern Brothers' Comedies. Their former output—Century Comedies—is being discontinued. This change of production policy is a great forward step on the part of the two Sterns and marks their complete advent into the top ranks of comedy producers.

Another series of two-reelers, already in the making for next season's release by the Stern Brothers, is "The Adventures of Jane," a high-class situation comedy series starring Wanda Wiley. Miss Wiley, who was "discovered" by the Stern Brothers and who has been developed into one of the screen's most popular comediennes during the past eighteen months, has received a first-rate vehicle in "The Adventures of Jane."

Splendid Stories Chosen For Stern Bros. Stars

The stories are being written by Roy Evans, and they abound in humorous situations and in clever comedy. The stories stand on their own feet. They give Miss Wiley ample opportunity for displaying her acter actress, and others of equal prominence. Ford will be remembered as a former popular figure on the musical comedy stage, appearing in such successes as "Helen of Troy," "Sinbad," "Big Boy," and the various Passing Shows.

"The Adventures of Jane" Scheduled for Use by Wanda Wiley

ries is being directed by Jess Robbins, who has made a name for himself in the comedy production field.

Al Ford has been engaged to appear opposite Miss Wiley in this new series. The remainder of the support cast is of unusual strength, including Hilliard Karr, the fat comedian; Eleanor Leslie, well known char-

WANDA WILEY

This charming comedienne has scored repeatedly in her various roles as the featured feminine player in Universal-Century Comedies.

Splendid Stories In Preparation

The Stern Brothers are now considering several story series of national importance as vehicles for their stars. It is expected that an announcement on this subject will be made in the near future. Another series also is under consideration, details of which will be made public next week.

"Our unprecedented success with the Buster Brown Comedies convinced us that the market is ripe for more high-class comedies," say the Sterns, discussing their change in production policy. "First run houses are giving more thought to their comedy program and are willing to go the limit to get top-grade fun-films.

Series Pictures Are In Demand

"A close analysis of the comedy market has also proven to us that series pictures are more in demand than week in and week out releases, however good those releases may be. A series of two-reelers built around a central theme or around the same characters, seems to have a strong drawing power on the public. They come back time and time again to follow the further adventures of their comedy favorites.

"The foregoing two phases of the comedy situation were the determining factors in our decision to confine our production activities, from now on, to series comedies. We already have two of the series under way, the Buster Brown productions and "The Adventures of Jane." A third will be under way within a week or so, and shortly thereafter we will be ready to go ahead with two additional series of exceptional merit.

"We have reorganized our production facilities, and increased our studio personnel, as well as adding a number of higher grade technicians and writers to our staff. We are now in a position to turn out comedies without equal in the industry. That is our goal. Watch us do it."

Serials for "Laugh Month"

LAUGHS IN SERIALS? Sure, there are! Lots of them. Of course, the basic idea of every good serial must be melodramatic action and thrills, whether it be a motion picture serial or a magazine serial story, but every good craftsman knows that "comedy relief" is an excellent antidote to melodramatic action.

Hence our producers do not hesitate to introduce logical comedy sequences in almost every weekly chapter. Just a touch, here and there, of the whimsical element—occasionally a streak of comedy or burlesque—helps wonderfully to relieve the tension of the audience.

Hence it certainly is not out of place to

BY E. OSWALD BROOKS,
Serial Sales Manager, Pathe Exchange, Inc.

suggest that a good Patheserial like "Play Ball!" or "Into The Net" or "The Green Archer" would be welcomed on the screens of the country during the month dedicated to Laughter.

Even the dramatic and serious element in serials has a real place on the comedy bill, where it acts in the inverse ratio to "comedy relief"—it gives "dramatic relief" to an otherwise all-comedy program. Classic examples of "dramatic relief" are to be found in all of the Harold Lloyd and Charlie Chaplin feature comedies.

Without exception these skilled kings of comedy will introduce pathos and real drama into their productions, for they know full well that unless some "dramatic relief" be furnished, then the audience will suffer from a surfeit of comedy—what our French friends call *un embarras de richesse*.

With This Issue
Moving Picture World
Offers the Model
Trade Paper

Through the Box-Office Window

Reviewers' Views On Feature Films

Edited by C. S. Sewell

"The Skyrocket"—Associated Exhibitors

Peggy Hopkins Joyce's First Starring Vehicle Should Prove Good Picture for the Box Office

Reviewed by C. S. Sewell

MARKING her initial appearance on the screen, Associated Exhibitors is offering the celebrated stage beauty Peggy Hopkins Joyce in "The Skyrocket" adapted from a Cosmopolitan magazine story by Adele Rogers St. John and directed by Marshall Neilan, which should prove a splendid box office attraction.

The significance of the title lies in the rapid rise to fame and fortune of a poor "extra" girl of the movies and carrying out the simile still further, in the eclipse of her meteoric career which brings her "back to earth" where she finds happiness as the wife of her boyhood friend. Ability to wear beautiful clothes results in an extra girl being given a chance by a great director. Her rise is rapid thereafter and she surrounds herself with a retinue of servants, buys a costly home, and many jewels and then finds she has not enough money to keep up appearances. She seeks aid from the director who tells her he will gratify her every wish, but, seeing through his offer she quits and goes back to her childhood sweetheart with the realization that she has been a thoughtless and extravagant peacock.

CAST:

In Prologue.

Rose Kimm	Gladys Brockwell
Sharon Kimm	Muriel McCormac
Mickey	Junior Coghlan

In Story.

Sharon Kimm	Peggy Hopkins Joyce
Mickey Reid	Owen Moore
Lucia Morgan	Gladys Hulette
Mildred Rideout	Paulette Duval
Ruby Wright	Lilyan Tashman
William Dvorak	Earle Williams
Sam Hertzfelt	Bernard Randall
Morris Pincus	Sammy Cohen
Film Comedian	Bull Montana
Comedy Director	Eddie Dillon
Secretary	Joan Standing

Based on magazine story by Adele Rogers St. John.
Directed by Marshall Neilan.
Length, 7350 feet.

Miss Joyce is naturally the center of interest and she reveals not only beauty and charm but a pleasing personality and ability to make her characterization of the steller role a convincing one. She has been given excellent support. Owen Moore as her sweetheart scores with splendid acting, while Earle Williams gives a fine performance as the director. Gladys Brockwell, Lilyan Tashman, Bull Montana and Sammy Cohen also share in the honors. In addition to the story proper, there is a prologue in which Muriel McCormac and Junior Coghlan portray Miss Joyce and Mr. Moore's roles as kiddies and gain audience sympathy by their fine performance as two little waifs struggling to earn a few pennies.

Marshall Neilan has finely directed this picture and the original story has been followed closely. He has not only brought out the dramatic values, but interwoven several effective comedy touches. There are a number of beautiful and spectacular sets and excellent scenes of a studio interior showing the making of scenes for a motion picture.

Due to the power of Miss Joyce's name and the desire of the public to see her, "The Skyrocket" should exert a strong pull at the box-office and the picture itself should provide pleasing entertainment for the majority of patrons.

"Stop, Look and Listen"—Pathe

Larry Semon Scores in a Laughable Feature Comedy Adapted from Successful Stage Play

Reviewed by C .S. Sewell

WITH the release of the feature production "Stop, Look and Listen," which is an adaptation of the musical comedy success of the same title, Larry Semon makes his debut as a star with the Pathe organization, in a picture combining comedy and melodrama in a way that provides pleasing and amusing entertainment.

Larry appears as Luther Meek, the model youth of a small town. His sweetheart, Dorothy, longs for a stage career and persuades Luther to back a traveling show in which she will have the starring role. During the opening performance the manager of the show and Luther's rascally step-brother rob the bank and make a getaway, blaming Luther who is chased by the crowd. He suceeds in escaping, trailing the robbers and capturing them and winning Dorothy, who has had enough of the stage.

CAST:

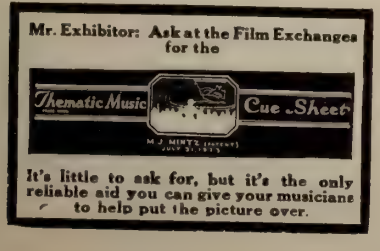
Luther Meek	Larry Semon
Dorothy	Dorothy Dwan
Mother	Mary Carr
Bill	William Gillespie
Sheriff	Lionel Belmore
Strong Man	Bull Montana
Show Manager	Babe Hardy
Porter	Curtis McHenry
Old Actor	Joseph Swickard

Based on musical comedy by Henry B. Smith.
Directed by Larry Semon.
Length, 5305 feet.

The earlier reels move along smoothly and are filled with typical Larry Semon gags that are good for a number of chuckles and will keep the average audience in good humor. Amusing burlesque has been introduced into the performance in which the girl stars her stage career, with everything going wrong. With the robbery of the bank the action moves at a fast pace with straight punch melodrama such as Larry's fight with his step-brother in the cellar sandwiched in with farce comedy in his amusing attempts to elude the mob that is chasing him and the negro porter.

There is a punch scene when the villain steals a locomotive and Larry chasing in an auto boards the train and encounters the

(Continued on Page 342)


Mr. Exhibitor: Ask at the Film Exchanges for the
Thematic Music
Cue Sheet
It's little to ask for, but it's the only reliable aid you can give your musicians to help put the picture over.

SUPERIOR QUALITY

Is the Reason for the success of

GOERZ

FILM RAW STOCK

Use This Formula for Best Results:

GOERZ LENS in your camera.
GOERZ NEGATIVE RAW STOCK in your magazine.
GOERZ POSITIVE RAW STOCK for your prints.

Sole Distributors:

Fish-Schurman Corporation

45 West 45th Street
New York City

1050 Cahuenga Avenue
Hollywood, Cal.

IN CANADA

John A. Chantler & Co.
226 Bay Street Toronto, Ont.

"That Royle Girl"—Paramount

D. W. Griffith's Latest with Carol Dempster Is Intensely Thrilling, Gripping Melodrama

Reviewed by C. S. Sewell

CAST:

Daisy Royle	Carol Dempster
Her Father	W. C. Fields
Calvin Clarke	James Kirkwood
Fred Ketlar	Harrison Ford
Adele Ketlar	Marie Chambers
George Baretta	Paul Everton
Henchman	George Rigas
Marie	Florence Auer
Elman	Dore Davidson
Oliver	Frank Allworth

Based on magazine story by Edwin Balmer.
Directed by D. W. Griffith
Length, 10,253 feet.

INAUGURATING a series of productions which he is making for Paramount, D. W. Griffith's latest picture "That Royle Girl" is a gripping underworld melodrama with fine characterization and human appeal, exceptionally tense drama and suspense, which works up to a tremendously thrilling action and emotional climax in a remarkable reproduction of a cyclone.

"That Royle Girl" is Daisy Royle, a product of the slums, daughter of a lazy drunken morally weak confidence man and a sickly mother who eases her suffering with drugs. A frail, delicate type but forced to look out for herself she grows up into a mixture of hoydenish tomboyishness and wistfulness, innocent of the world's evils and finding inspiration and solace in confiding her sorrows to the statue of her ideal, Lincoln. After many hard knocks she becomes a mannequin and gets in with a fast jazzy set, falling in love with Ketler an orchestra leader who has separated from his wife. Mrs. Ketler is murdered, Ketler is convicted on circumstantial evidence and Daisy is involved. Clarke, the district attorney, who looks down on girls of Daisy's type is strangely attracted to her, and although she does not love Ketler she determines to save him as she knows he was with her at the time of the murder. Learning from a rival gangster that Baretta, a gang leader, is the murderer, with the aid of a newspaper friend she attracts Baretta and plays upon the jealousy of his sweetheart until in a quarrel the truth comes out. Daisy and her friend are captured by the gangsters and imprisoned in a cellar. A storm which develops into a cyclone wrecks the building and Clarke finds her. Convinced that he has misjudged her and unable longer to fight down his love, he takes her in his arms, while Ketler, who has proved a cad goes back to his old haunts.

Once the story gets well under way, the interest is held in a vice-like grip. At the beginning the story seems somewhat sketchy and the connection between some of the situation is at times vague, it develops, however, that these scenes are but backgrounds for the action that is to follow and that each has its niche in the story. The murder occurs early in the development and from this point on the dramatic interest and suspense continues to mount higher and higher. Through scene after scene from the time Daisy first goes to Baretta, the murderer, the dramatic tension increases and after she goes to the roadhouse the dramatic effect becomes so gripping that it keeps you right on the edge of your seat. In the handling of these scenes especially, Mr. Griffith again shows that he is a master director, for we have never seen a better example of securing the utmost of dramatic power out of a situation, not only in the way he keeps the tension continually mounting but especially in the way he holds it at an intense pitch through scene after scene without a touch of anti-climax or a moment's let-down. Even without the wonderful cyclone scene which blows houses about and buffets the heroine around, the picture would have a whale of a climax, so strong is the play upon the emotions.

In the title role, Carol Dempster has a part that is ideally suited to her and she gives a remarkable performance, holding your interest and sympathy every second she is on the screen, which is during almost the entire picture. The other characters are of relatively minor importance. W. C. Fields is excellent and contributes his unique type of humor, but has very limited opportunities. James Kirkwood gives a fine portrayal of the rather stiff role of the district attorney and Harrison Ford is able as Ketler. Especial praise is due Paul Everton and Florence Auer for their exceedingly convincing portrayals of the gang leader and his girl.

The gripping climax to "That Royle Girl" should go over big with any kind of audience and "That Royle Girl" looks like a splendid box-office attraction, sure to immensely please the majority, for despite its unusual length it holds the interest right up to the final flash.

"Mike"—M-G-M

Marshall Neilan Production Combines Excellent Comedy, Human Interest and a Thrilling Climax

Reviewed by C. S. Sewell

CAST:

Mike	Sally O'Neill
Harlan	William Haines
Father	Charles Murray
Slinky	Ned Sparks
Schultz	Ford Sterling
Boy	Frankie Darro
Boy	Junior Coghlan
Girl	Muriel Frances Dana
Brush	Sam DeGrasse

Story by Marshall Neilan
Directed by Marshall Neilan
Length, 6,755 feet.

A PLEASING, amusing and out-of-the-ordinary type of picture is offered by Metro-Goldwyn-Mayer in "Mike," a Marshall Neilan production of which he is both author and director, with Sally O'Neill who scored such a pleasing impression in "Sally, Irene and Mary," in the title role.

Mike, the joyous, fun-loving daughter of a railroad section boss makes her home with her two little brothers, her little sister and her father in a freight car which during working days is attached to the construction train and week-ends is sidetracked in a little garden becoming an attractive home. Harlan who has served a prison term as the "goat" because of an accident and cannot find a job saves the little girl from drowning and Mike persuades her father to give him a job. When thieves rob the mail car Mike sends in the alarm and the Marine Corps aeroplanes capture the thieves, but before so doing they start Mike's "house" with her and the kiddies inside, down an incline from which Harlan rescues them by swinging from a derrick on another train. Harlan, fired from the job by the superintendent, licks him and starts off to make good, Mike insists in going with him,

The outline of the plot, the romance between the girl and the hero who was fired and makes good for the road when opportunity arises, follows along familiar lines, but Mr. Neilan has subordinated this and played up the characterization of Mike and her little family, their quaint home and unique surroundings. The greater portion of the action is devoted to this angle and is filled with amusing Irish humor contributed by Charles Murray as the father, Ford Sterling as his friend, and by Mike herself and the kiddies. The sets are unique and Mike's "home" on wheels which becomes her town house is certainly a cleverly devised affair with many ingenious contrivances that add novel and decidedly pleasing touches fo the story.

For his climax, Mr. Neilan has provided effective and well-handled thrills. It is really a double-barreled affair for at the time that the hero is riding in another train after the runaway car, a flock of Marine Corps aeroplanes is after the robbers, and there is an up-to-date and decided punch in the scene where they drop bombs and wreck the car and then descending in parachutes surround the robbers. Then comes a good thrill in the scene where the hero gets in a dredging arrangement on one train and swinging out over the runaway car rescues Mike and the little ones.

Sally O'Neill is excellent in the title role and William Haines is satisfactory as the hero. With its abundance of sure-fire comedy touches and pleasing human interest and excellent thrill climax, "Mike" looks like satisfying entertainment for the masses.

"Stop, Look and Listen"

(Continued from Page 341)

villain, saving himself by grabbing overhanging wires, and a thrill when the train plunges through a broken bridge. This is immediately turned into comedy when the auto carrying Larry and his girl makes an utterly impossible leap over this gasp, runs off a cliff, lands in a tree which falls gently to the ground and finally is telescoped against a cliff, but is still able to keep running. This makes an exceedingly fast finish that is a peach and will leave the patrons in excellent humor.

"A Six Shootin' Romance"—Universal

Jack Hoxie's Newest Blue Streak Western Has Plenty of Action and an Entertaining Story

Reviewed by C. S. Sewell

HOW a regular he-man westerner finds himself joint heir to a ranch with a spirited Eastern girl whose ideas are entirely at variance with his and opposes him at every turn until he finally wins her over by rescuing her from the clutches of the villain, furnishes the basis for "A Six Shootin' Romance," a Universal Blue Streak Western starring Jack Hoxie.

Jack Hoxie has a congenial role and gives a performance that will please his fans but it is the role of the girl portrayed by Olive Hasbrouck that really dominates the action, and Miss Hasbrouck gives a spirited and thoroughly enjoyable performance that adds much to the rather familiar trend of the plot. The others in the cast are entirely satisfactory, with William A. Steele as the villain,

CAST:

"Lightning" Jack	Jack Hoxie
Donaldeen Travis	Olive Hasbrouck
Currier King	William A. Steele
Mrs. King	Carmen Phillips
Ricketts	Bob McKenzie
Mammy	Mattie Peters
Muriel Travis	Virginia Bradford

Based on "Dashing" by Ruth Comfort Mitchell.
Scenario by A. J. Neitz.
Directed by Cliff Smith.
Length, 4,837

Carmen Phillips as his fiery-tempered wife whom he tries to pass off as his sister, Bob McKenzie in the character comedy role of the range boss, Virginia Bradford as an attractive friend, and Mattie Peters as a typical negro mammy.

Cliff Smith who handled the megaphone for the majority of this series also directed Hoxie in this one and has introduced the usual routine of sure-fire material that appeals to Western fans. There is a good touch in the opening scene where the boys stage a hold-up of the stage coach to scare the new owner and find out that "he" is a girl. The action is punctuated with good scraps and fast-riding, culminating in the climax in which the boys led by Hoxie attack the villain's ranch to rescue the girl.

Altogether, "A Six Shootin' Romance" offers entertainment that the Western fans will probably find to their liking.

"The Palace of Pleasure"—Fox

Edmund Lowe and Betty Compson in Colorful, Dashing, Romantic Story of a Noted Woman

Reviewed by C. S. Sewell

IN "The Palace of Pleasure" with Edmund Lowe and Betty Compson in the leading roles, William Fox is offering in modernized settings an adaptation of a play based upon an episode in the life of a woman whose story is one of the most fascinating in history—Lola Montez, a beautiful singer, who was received at some of the proudest court in Europe and numbered among her ardent admirers kings, princes, artists, composers and authors.

The action is laid in Portugal and the story, which has been brought up-to-date, deals only with Lola's romance with a royalist who is a refugee and sought for treason by the republic. One of her most ardent admirers in the prime minister who uses her to capture the revolutionist, Madons, but,

CAST:

Ricardo Madons	Edmund Lowe
Lola Montez	Betty Compson
Premier	Henry Kolker
Police Chief	Harvey Clark
Maid	Nina Romano
Capt. Fernandez	Francis McDonald
Caesar	George Seigmann

Adapted from play by Benjamin Glazer.
Scenario by Bradley King.
Directed by Emmett G. Flynn.
Length, 5467 feet.

finding she really loves Madons, and that he is to be put to death, Lola takes his place on a balcony and is shot in his stead. In a small town across the border, she recovers and finds happiness as Madon's wife.

Edmund Lowe is excellent in the role of Madons and makes him an exceedingly picturesque, daredevil romantic fellow who delights in making fools out of the prime minister and his police and soldiery. Betty Compson gives a pleasing performance in the fascinating role of Lola Montez, a character that intrigues you but gains little sympathy until the climax. As the prime minister, Henry Kolker gives a fine portrayal.

The story belongs to the dashing, romantic type and moves forward with good zest and speed, holding the interest at all times and should prove pleasing entertainment for the lovers of picturesque romance. It is well mounted and has been given excellent direction by Emmett Flynn, with good characterization and comedy touches.

"Braveheart"—Prod. Dist. Corp.

Rod LaRocque's Fine Portrayal of Indian Role Aids in Making Stage Success a Pleasing Film

Reviewed by C. S. Sewell

WITH ROD LAROCQUE as the star, Cecil B. DeMille is offering as an Alan Hale production through Producers Distributing Corporation a thoroughly entertaining adaptation of William C. DeMille's stage success of several years ago "Strongheart," a story which has for its hero an Indian whose manly, upright character stands forth in striking contrast with the white men with whom he comes in contact.

When the government took over the lands of the Indians they were still allowed fishing privileges but Nelson, head of a canning company, drove them off. The Indians decided to fight with the white man's weapons and sent Braveheart, the son of the chief to college to learn law. In the meantime he rescued Nelson's daughter Dorothy which marked the beginning of a romance. Braveheart was instrumental in winning the big football game for his college but was accused of selling the signals to the opposing team and expelled and driven from his tribe. He

CAST:

Braveheart	Rod LaRocque
Dorothy Nelson	Lillian Rich
Hobart Nelson	Robert Edeson
Frank Nelson	Arthur Housman
Standing Rock	Tyrone Power
Sky-Arrow	Jean Acker
Sally Vernon	Sally Rand
Sam Harris	Henry Victor
Ki-Yote	Frank Hagney

Based on play "Strongheart" by William C. DeMille.
Scenario by Mary O'Hara.
Directed by Alan Hale.
Length, 7256 feet.

continued to fight for his people and finally won the case as Ki-Yote a trouble-making Indian was organizing resistance to the soldiers and has kidnapped Dorothy and her father. Braveheart licks Ki-Yote in a fierce fight, secures the release of the prisoners and his innocence proved is made chief of the tribe. Telling Dorothy that their love would only bring unhappiness he sends her back to her people and returns to his tribe.

Due to Alan Hale's fine and exceedingly smooth direction of this story and Rod LaRocque's superb handling of the title role strong sympathy is developed for the Indian hero and the interest held taut throughout the story. There is unusual warmth and human appeal, and the theme is handled with exceptional sincerity and plausibility. Director Hale played along this angle rather than for melodramatic effects or thrills; there is, however, a good punch in the football game and a well-handled fight. The ending is nicely handled, getting away from the idea of a racial inter-marriage and still proving satisfying.

Lillian Rich's performance as the girl is entirely satisfactory and Arthur Housman is capable as her scapegrace brother. Robert Edeson who created the title role in the stage production gives a fine performance as the girl's father and the remainder of the cast acquit themselves well.

Switching the Spotlight to the Exhibitor

Edited by Sumner Smith

Imperial, San Francisco, Reaps Harvest

"THE GOLD RUSH" is the right title for Charles Chaplin's latest production, which opened at the Imperial Theatre, San Francisco, on Christmas Day and is proving a real gold mine for this house. The Imperial seats only 1,485 but this has not prevented it from getting into the $30,000 a week class with "The Gold Rush." A lot of records have been hung up since Charles M. Pincus assumed the management, but never has such a wonderful showing been made as with this picture. The initial week beat by more than $8,000 the showing made during the first week of "The Freshman" run, which held the record until the Chaplin film made its appearance. Even the second week topped the former record-breaking week. For eight days the house was opened at 8. a. m. and by 9:30 a. m. there would be line-ups in the street. Notwithstanding the rush, the renovating is going ahead. The house is being repainted, new carpets put down, new seats installed and the lighting system revamped.

LURIE IN NEW HANDS

The Lurie Theatre, Oakland, Cal., which has been idle most of the past year, has been taken over by Herbert A. Harris and Edw. P. Levy, who will open it late in January as the Oakland Hippodrome, offering vaudeville and feature pictures. The theatre is being remodeled, refurnished and an organ installed. The new owners also conduct the Century Theatre.

ROTHSCHILD SOLE OWNER

Herbert L. Rothschild, who recently secured an interest in the Coliseum and Alexandria Theatres, San Francisco, is now the sole owner of these houses and has instituted new policies designed to give the residents of the Richmond District entertainment of downtown calibre. Harry David, general manager of the two houses, has appointed J. Don Moreney house manager of the Coliseum and William Flynn house manager of the Alexandria. Three changes a week are made in the former house and two changes a week in the latter.

VIDAVER ENDS VACATION

M. S. Vidaver, the peerless publicity promoter of the Louis R. Greenfield Theatres, San Francisco, has returned from a vacation spent among the studios in the southern part of the state.

Hart Buys Texas House

The Home Theatre at Crowell, Texas, has been purchased by M. M. Hart. Dent-Musselman, Inc., are the new owners of the Electric Theatre at Tyler, Tex. Grover Campbell has purchased the Dreamland at Denton, Texas. Harry G. Sandberg has taken over the management of the Jewel and Grand Theatres at Ennis, Texas.

NEW OAK CLIFF THEATRE

A. C. January has opened his new theatre at Oak Cliff, Texas.

NEGRO HOUSE FOR BAKER

The Dixie, a negro theatre at Mount Pleasant, Texas, has been purchased by Robert Baker.

IN PROCESS OF CONSTRUCTION

A new theatre is being erected at Henderson, Texas, by Powers & Chamberlin.

MANY VISITORS TO FILM ROW

Among the exhibitors who visited San Francisco's Film Row the first few days of the new year were Mr. and Mrs. G. O. Cole, Virginia Theatre, Virginia City, Nev.; George Roy, Reno, Nev.; Mr. and Mrs. Leslie Hables, Reeljoy Theatre, Kings City, Cal.; Ed Miller, Miller's Opera House, Williams, Cal.; G. A. Perry, Fort Bragg, Cal.; George Sharp, Fresno, Cal.; F. L. Campen, Glenn Theatre, Mountain View, Cal., and H. C. Wheeler, Majestic Theatre, Willits, Cal.

E. L. PERRY RETURNS

Eugene L. Perry, who for years managed theatres in the Greater San Francisco field but who has been at Los Angeles for some time, is now manager of the Liberty Theatre at San Jose, Cal.

HEIMAN TO O. K. SITE

Harry A. Singer, Pacific Coast representative of the Orpheum circuit, was a recent visitor at San Francisco and announced that a site would be selected shortly for a new Orpheum Theatre. Marcus Heiman, president of the corporation, will be here in January to definitely choose a site. This city was the birthplace of the Orpheum Circuit and plans are being made to build the finest theatre in America here. The Orpheum theatre was among the first to show pictures, presenting these when they were considered a mechanical novelty.

CHAMBERLIN INTERESTED

A. C. H. Chamberlin, for years an exhibitor of Madera, Cal., but who has been out of business for some time, was a recent visitor at San Francisco and announced that he might consider a proposition to again become a theatre owner.

FLAGG ACQUIRES NEW HOUSE

C. C. Flagg, who conducts a theatre at Chowchilla, Cal., has acquired the Broadway Theatre at Turlock, Cal., and has re-equipped it throughout.

Newman Buys a Home In Los Angeles

FRANK L. NEWMAN, managing director of the Metropolitan, Rialto and Million Dollar Theatres, who came here several months ago from Kansas City to take charge of the Paramount houses, has just purchased a beautiful home in the exclusive Beverly Hills district for $75,000, which would indicate that he is going to be a permanent fixture on the West Coast.

CONSTRUCTION BEGINS

Construction work was started this week on the new Paramount theatre building at Owensmouth. The auditorium will be 50 by 90 feet and seat approximately 700.

GRAUMAN ENTERTAINS

Sid Grauman gave a celebrated Los Angeles Realty Board Night at his Hollywood Egyptian theatre with a special showing of "The Big Parade." More than 300 salesmen, sales managers and executives attended.

OPENING DATE SET

The West Coast Manchester Theatre at Manchester and South Broadway will be opened January 20, according to an announcement made by Ralph Grunauer, general manager of the South Side Theaters Company and associate of West Coast Theaters, Inc.

PHILLIPINIS VISIT HOLT

Manager Nat Holt of the California Theatre, San Francisco, recently had the pleasure of a visit from Don Phillipini, leader of a prominent theatre orchestra at New Orleans, and Mme. Phillipini, well known singer. The musical director was associated with Mr. Holt for several years when the latter was managing theatres at Los Angeles.

CONTRACTS AWARDED

West Coast Theatres, Inc., which recently took over the partly completed McNamara-Winkelman Theatre at Martinez, Cal., has awarded contracts for the completion of this and plan to occupy the house in May.

Kansas City Theatre Changes Policy

ANOTHER Kansas City suburban house, the Isis, has changed its policy of presentation. Beginning on January 2, Jack Roth, manager, added Jack Riley and his orchestra, well known radio entertainers in the Kansas City territory, as a permanent fixture to the theatre. Also Harry Weber and a bevy of girls in "Collegiate Capers" were an added feature. New lighting effects, by way of border lights, footlights and dimmers, were added to the theatre. Thus far a steady increase in patronage has prevailed.

ON GOOD WILL

"Show me the small town exhibitor who has the good-will of the children of his community and I'll show you a theatre owner who is making money," said T. P. Davis of the Best Theatre, Parsons, Kas. "It costs very little to give away a small amount of candy, toy balloons or other trinkets once in a while and it makes you the 'best fellow in town' with the kiddies. Winning the good-will of adults is more or less difficult, but if you get the children on your side you also have the parents."

VISITORS

Among the out-of-town exhibitors in the Kansas City market this week were: G. L. Hooper, Orpheum, Topeka, Kas.; L. Brenninger, Cozy, Crystal and Best Theatres, Topeka, Kas.; M. G. Weary, Farris, Richmond, Mo.; W. P. Cuff, Strand, Chillicothe, Mo.; Roy Spurlock, Star, St. Joseph, Mo.; Edward Peskay, Penn Theatre, St. Joseph, Mo.; M. W. Hubble, Hubble Theatre, Trenton, Mo.; Myers Brothers, Auditorium, Slater, Mo.; H. Milliss, Photorium, Smithville, Mo.; Charles Sears, Universal Theatres, Missouri and Kansas.

New Oklahoma Houses

W. H. Hughes will erect a new theatre at Elk City, Okla., in the near future. The Orpheum Theatre at Weleetka, Okla., is being remodeled. Charles Rook is the new owner of the Liberty Theatre at Sayre, Okla. The Princess Theatre, seating 500, has opened at Bristow, Okla.

Arkansas Theatre Opens

Cecil Gupp has opened his now "Co-Ed" Theatre at Arkadelphia, Ark. The Gem Theatre at Blytheville, Ark., has opened with James Boyd as manager. The new Strand Theatre at Jonesboro, Ark., will open in the near future.

Two Northern New York Openings

HAMBURG, N. Y., was the scene of a theatre premiere on the evening of Thursday, January 14, when George Biehler opened his new Palace to the public. This house, which seats 1,200, is one of the most attractive of its size in Western New York. It replaces the old Palace which Mr. Biehler operated in Hamburg for many years. The house was a mass of flowers on the opening night. Albert Robbins of Syracuse has opened the Conservatory of Music in Ithaca as the Robbins' Little Theatre. While the house seats only 500 it has been brilliantly redecorated, and with Patrick Conway, the noted bandmaster, as conductor, is now presenting pictures in a de luxe setting. "The Iron Horse" was the opening feature.

KENMORE OPENING SOON

Mitchel Fitzer is making elaborate preparations for the opening of the new Kenmore Theatre in Kenmore, N. Y., for which he now is lining up a great opening program expected to be put on in a few weeks.

FILE MORTGAGE PAPERS

Papers for a $200,000 mortgage on the Majestic Theatre property in Buffalo have been filed in the county clerk's office by A. Victor and company, who recently purchased the property. The valuation set was $395,000. The Majestic will be torn down to make way for a new business building.

NOW PLAYING STOCK

The Stone Theatre in Binghamton, N. Y., has changed its policy to stock, according to announcement by Manager H. M. Addison. The first show will be staged about February 1.

START NEW HOUSE

The Erie Amusement Company of Buffalo, of which George Rosing is the directing head, has started work on a new community picture house at Broadway and Detroit street, which will seat 2,500 and will represent an outlay of $500,000. Two other community theatres will be built by the same company in the next few years, according to Max Rosing, manager of the Fillmore Theatre, also operated by the Erie Amusement Company.

WILLIAMS TRANSFERRED

George E. Williams, who has been exploiteer for Paramount in the Buffalo territory, has been transferred to the Howard Theatre in Atlanta, Ga., where he will become director of publicity. George is one of Buffalo's veteran exhibitors, he having managed many houses in this city during the last decade or so.

TO CONTEST WILL

The will of the late Charles A. Bird, well known Hornell, N. Y., theatre man, is to be contested by George Guthrie of Toronto, a cousin, who now is in Hornell investigating the circumstances surrounding the death. Mr. Guthrie declares he expects to prove Mr. Bird was of unsound mind when he made his will.

HAYMAN TO SAIL

Charley Hayman, president of the Strand Amusement Company, operating the Strand and Cataract Theatres in Niagara Falls, N. Y., will sail from New York on January 18 for a tour through South America.

Ontario House Reverts to Pictures

THE Capitol Theatre, Hamilton, Ontario, one of the big downtown houses, reverted to the status of a picture theatre on January 9 when the theatre re-opened with "The Freshman." For some months past it had been the home of dramatic stock presentations but it is now being operated under the direct auspices of Famous Players Canadian Corp., with Ray Tubman, formerly of Ottawa, Ontario, as manager. A large orchestra has been organized under the direction of I. W. Lomas.

St. Louis Criterion Tries Experiment

LOCAL exhibitors are watching with interest the results of an experiment by the Criterion Theatre, St. Louis. Under a schedule effective January 16, this house will be open nineteen hours daily, closing only from 11 p. m. to 12 p. m. and from 5 a. m. to 9 a. m. for cleaning. This theatre specializes on westerns and comedies, and is in the financial district.

HOSTS TO WORKERS

Skouras Brothers were guests to 600 workers at the seventh annual banquet for Skouras Brothers Enterprises held at Hotel Coronado. The speakers included Spyros P. Skouras, Charles P. Skouras and Harry Koplar.

NEW OWNERS

The Gem Theatre, Marissa, Ill., has been taken over by Noah Bloomer of Belleville, Ill. The theatres in Nettleton, Ark., and Lake City, Ark., are now under the management of O. R. Kern of Senath, Mo.

GIVE THEATRE PARTY

Mr. and Mrs. I. W. Rodgers of Cairo, Ill., and Poplar Bluff, Mo., were hosts on New Year's Day to forty-five college friends of their son, Carson Rodgers, a student at Vanderbilt University.

VISITORS

Out-of-town exhibitors here during the week included Curley Lawson, Mount Olive, Ill.; S. E. Pertle, Jerseyville, Ill.; Ray Barnes, Carmi, Ill.; Jim Reilly, Aton, Ill.; Oscar Wesley, Gillespie, Ill.; Elvin Weeks, Staunton, Ill.; Charley Goodnight, De Soto, Mo.; Mr. and Mrs. Jimmy Clayton, West Frankfort, Ill.; Mr. and Mrs. I. W. Rodgers, Cairo, Ill.; and John Rees, Wellsville, Mo.

"ROMOLA" RELEASED

"Romola," held up by the Quebec Board of Moving Pictures Censors, it is alleged, because the picture depicted infidelity in marriage, was seen at the Capitol Theatre during the week of January 3, under the direction of Manager Harry Dahn. Some revision of the picture has been made.

A THIRD VERDUN HOUSE?

United Amusements, Ltd., Montreal, is negotiating for the erection of a theatre in Verdun, Quebec, to cost $200,000, the application for a permit for construction having come up before the Verdun City Council. There are already two other picture houses in Verdun, these being the the Palace. The Park is operated by the Standard Amusement Company and is valued at $125,000. Mr. Dunning is manager, United Amusements operate some eight handsome theatres in the City of Montreal.

RIALTO REOPENS

The Rialto Theatre, Winnipeg, Manitoba, is once more on the map, having been reopened as a first run picture house with "Hell's High Road" as the first attraction. It has been under the direction of H. Jernberg. A specialty is being made of arias from grand operas by visiting artists, in addition to the picture programs.

WILTON NEW MANAGER

H. E. Wilton, manager of the Savoy Theatre, Hamilton, Ontario, has become manager of the Strand Theatre, Hamilton, following the closing of the Savoy on January 4. His policy at the Strand is to change picture programs three times weekly.

KENNEDY A VISITOR

J. C. Kennedy of Toronto, former manager of the Regent Theatre, Ottawa, was a recent visitor in Ottawa when he renewed old friendships. Last summer Mr. Kennedy married the young lady who had been the cashier of the Regent for some years and Mrs. Kennedy was also given a spontaneous welcome home.

ONE GOOD REASON

January has been "First National Month" with Don Stapleton, manager of the Centre Theatre, Ottawa, Ontario, all the way through. First National attractions have been booked solid for the month. One very good reason is that Ben Stapleton, father of the manager, is owner of the Centre and also one of the charter directors and original franchise-holders of First National.

Iowa Showman Better After Accident

E. M. TRACY, proprietor of the New Princess at Storm Lake, Ia., is practically well again after an accident which put him in the hospital for a time.

EXTENSIVE REMODELING

J. E. Trovas, who recently acquired the Plaza at Ackley, Ia., is planning extensive remodeling and changes to improve the house. He immediately installed two new projectors.

HOUSES CHANGE HANDS

Frank Meyer sold the Lucas at Lucas, S. D., to C. S. Yages. William Huntsman sold the Gem at Emerson, Ia., to J. C. Wilkins. J. L. Mieras sold the Star at Maurice, Ia., to J. E. Mieras. J. W. Arbogast has sold the Tivoli at Bartley, Neb., to W. R. Daniel. Ed Rohwedder has sold the Opera house at New Brunswick, Neb., to Mr. Stevens.

Portland, Ore., Lease Sold to Arthur

HARRY C. ARTHUR of the North American Theatres Corporation has purchased Ackerman & Harris' lease of the new Broadway Theatre building in Portland now under construction. Mr. Arthur states that this deal is an amalgamation of interests by which Ackerman & Harris, who now conduct the Portland Hippodrome, will take care of the vaudeville activities of the new theatre, and his corporation the picture end.

TACOMA THEATRE SOLD

The Tacoma Theatre, an historic landmark, sold last week for $450,000. This sum involves of course, the purchase of the entire building at 9th and Broadway, Tacoma. S. R. Balkwill, the purchaser, states he is acting for persons whose names he cannot reveal. Speculation is rife as to the future of the house, which was built in 1888 from plans by Stanford White.

BREAKS RECORDS

Manager George C. Greenlund of the Rialto Theatre, Tacoma, shattered every house record when he presented to Tacoma audiences the world's premiere of "Hearts and Fists," filmed at the Weaver studios in Tacoma and very much of a home product.

New Theatre for Glens Falls, N. Y.

FRED W. MAUSERT, who runs a 10 and 15-cent picture theatre in Glens Falls, N. Y., making money hand over fist, now plans to erect a three-story office building to house forty offices and six stores with an arcade leading through the building to the theatre which will be in the rear. When Mr. Mausert quit the Park and Rialto Theatres in Glens Falls a year or so ago he spent some little time looking around for another theatre, finally buying an old church near the business center of the city. This he remodeled. The church building is a considerable distance back from the street, and on the intervening space Mr. Mausert will now erect the office building. Mr. Mausert's theatre has about 1,000 seats and he uses a three-piece orchestra. He has already booked up his attractions for nearly eighteen months in advance, so the film boys will find little business in sight when they call. Mr. Mausert has one policy and that is to give his patrons the best pictures obtainable.

WHY SHOULD HARRY WORRY?

"Why kick or worry? It gets you nothing." These are the words of Harry Hellman, owner of the Royal in Albany, who frankly admits that business is good and then leads his interviewer to the back of the house and points out that practically every seat is filled. Mr. Hellman is now running double features each night with the exception of Saturdays and Mondays.

STACEY SMILES, TOO

Ollie Stacey, who used to run the Rialto in Glens Falls along with the Majestic in Albany and got little more than a furrowed brow for his pains, is devoting his entire time these days to the Albany house and smiles when anyone suggests his taking over another theatre.

A PERFECT RECORD

William Orcutt, manager of the Columbia in Rensselaer, has the distinction of having never lost a single day or even asked for a night off since he came with the house last April. In other words, Mr. Orcutt is giving the theatre his personal attention 100 per cent.

NO LONGER A CINCH

James Rose, who has a string of picture theatres in Troy, Rensselaer and Kinderhook, and who is making them a success, declared the other day that the time is past when small houses could be allowed to run any old way and that the small house, if successful, must be given the same care and attention as the larger ones. "Those who think they can run the small house as in the past are making the mistake of their lives," said Mr. Rose.

NOT NEW TO GAME

L. Cappa, new owner of Dreamland in Albany, ran a picture theatre in Italy before coming to this country. He has placed his admission prices at 15 cents, with 10 cents for children, provided they are accompanied by their parents.

HE TELLS THE WORLD

John Garry of the Empire in Glens Falls isn't a bit bashful for he advertises that his house is the home of the film classics. But Mr. Garry endeavors to book only the very best in pictures and is building up a very nice business. His organist, Leland Benger, is a big drawing card also. The Empire does not admit children under the age of 5 years.

A SERIES OF REUNIONS

If Walter Roberts of the Troy Theatre could take the sort of a vacation he would like, he would step over to the railroad station and buy a couple of tickets for himself and wife, and then visit the places where he formerly lived. That would mean Buffalo, Cleveland, Louisville, New Orleans and some of the other cities of the South.

ROSE NOW IN TROY

Gardner Hall in Troy has a new manager in the person of W. H. Rose, who hails from Gloversville and is a brother of the owner of the house.

FINDS HUNTING "ALL WET"

James R. Conklin, manager of the Rialto and Park Theatres in Glens Falls, is a New York City boy, coming to Glens Falls, however, from Trenton, N. J., where he was connected with theatres. Last fall, Mr. Conklin received an invitation to accompany a party on a deer hunting expedition. It rained the entire time that Mr. Conklin was in the woods, and what he thinks of deer hunting trips would not appear well in print. Since the Rialto has been taken over by William Benton of Saratoga Springs some little changes have been made, admission prices having been reduced, with 20 and 30 cents prevailing for the first half of the week when pictures alone are shown, and 30, 40 and 50 cents being the order during the last half of the week when vaudeville and pictures are given.

GRIFFIN IMPROVING

Elmer Griffin, well known in exhibitor circles in this part of the state for many years, was recently operated on for appendicitis at the Troy City Hospital. His many friends will be glad to learn that he is on the way to recovery.

"IN THE SPRING . . ."

The Bijou in Troy is all dolled out these days in some brand new stage settings, and according to all reports the manager, Harry Rose, is also dolling up a bit and plans to be married in the none too distant future.

ONE IN A MILLION

Fred Shafer, managing director of the Lafayette in Buffalo, will be pleased to know that Ted O'Shea, manager of the Metro-Goldwyn exchange in Albany, is wearing the tie which Mrs. Shafer presented him with at Christmas time.

ANOTHER FOR MORAN

Matthew Moran of Coxsackie has added to his holdings and taken over the theatre in New Baltimore which has been run by Donald Baine.

HAROLD FILKINS ILL

Exhibitors in Northern and Central New York who have had occasion to deal with Harold Filkins, salesman for the local F. B. O. exchange, will be sorry to learn that he suffered a nervous breakdown last week, and that his condition became so serious that it was necessary to send for his father, H. I. Filkins of Syracuse, who came on to Albany.

DODGING WINTRY BLASTS

Louis Buettner will sail for the West Indies on January 28, accompanied by Mrs. Buettner, and likewise with Mr. and Mrs. L. J. Shearer, also of Cohoes, Mr. Shearer being associated with Mr. Buettner in the Cohoes Amusement Company. The trip will consume twenty-nine days and will take the party to Cuba, Panama and many other places.

McNAMARA INJURED

Marty McNamara of the King Theatre in Troy, managed by John Doocey, a live wire, sustained a bad fall the other day when the ladder on which he was working slipped, precipitating him to the floor of the theatre.

WALTER HAYS IN ALBANY

Walter Hays dropped off in Albany one day last week while on his way from Buffalo to New York. He was met by Uly S. Hill, managing director of the Strand houses in Albany and Troy, and spent the major part of his time while here looking over the theatre which the Strand people are erecting in Albany.

EXCHANGES MOVING

Exhibitors visiting Albany after May 1 will find at least six of the exchanges on the Troy road occupying the new Film Building. The six that have so far signed leases are Fox, Educational, Universal, Warner Bros., Metro-Goldwyn and First National.

NOW BOOKING FILMS

John Augello was in town last week booking pictures for his new theatre in Utica, which will be known as the Family. William Smalley of Cooperstown was also in town doing a lot of booking for the weeks to come. Mr. Smalley has a dozen or more houses and naturally he is a much sought after individual whenever he hits Albany.

KALLET HAS A COLD

Mike Kallet, who runs the Madison Theatre in Oneida, has been confined to his home for several days with a hard cold. Joe Kallet, his brother, who has the Strand in Rome, is building himself a new home which will be ready for occupancy in April.

IN THE BIG TOWN

Rae Candee of Utica is back from a trip to New York, while his associate, Nate Robbins, is in New York this week. Bob Pierce, from the neighboring village of Ilion, is also in New York this week.

SOON TO REOPEN

The work of repairing the damage done by fire to the Academy of Music in Newburgh is progressing rapidly and it looks as though the house would reopen within a few weeks. The theatre is one of several acquired by the Famous Players, which also has the Bardavon and the Stratford in Poughkeepsie, as well as the second-run Liberty. There is a stiff fight on in Poughkeepsie for patronage between the Famous Players group and another group of three houses run by George Cohen.

A CLASH IMPENDS

Efforts are being made to bring about a bowling contest between teams from the picture theatres of Troy and Schenectady. Claude Fish of the American in Schenectady is looking after one end, while Walter Roberts will select the Troy team.

ROSENTHAL AMBITIOUS

Jake Rosenthal, owner of the Rose Theatre in Troy is branching out a bit these days and was elected vice-president of a furniture firm last week. It would not be surprising if Mr. Rosenthal became the owner of another theatre in the near future.

MRS. SULLIVAN ILL

The wife of Maurice Sullivan, owner of the San Souci Theatre in Watervliet for twelve years, is very ill at her home with pneumonia, and oxygen has been resorted to for several days. Mr. Sullivan's sister, Bridget, does all the booking for the theatre, starting in some little time ago when her brother was confined to the house for a long period with rheumatism. Mr. Sullivan plays no matinees and on Monday night has but one show.

HEAR YE, HEAR YE!

L. N. Sanschagrin, who is about to open a picture theatre in Saranac Lake, is planning to have a game dinner for the film boys who will attend the opening. Mr. Sanschagrin is said to be a sure shot and has already promised all the rabbit that one can eat.

KURAS SOLE OWNER

Thomas E. Sheehan of Massena has disposed of his one-half interest in the Rialto Theatre to his partner, Frank Kuras, who has assumed all contracts for pictures booked. Mr. Sheehan is a lawyer by profession.

NEW SEAMAN THEATRE

Walter Seaman, with houses in Highland, Marlboro and Milton, has acquired the Opera House in New Paltz, which is now closed for alterations.

SCHINE TO MOVE

Papers filed with the Secretary of State's office in Albany last week announced that the Schine Theatrical Company would move its headquarters from Gloversville to Syracuse.

BUSINESS SPEEDS UP

Business has picked up very fast at the picture theatres in Albany during the last week. Alex Sayles of the Leland announced the crowds so good that on some nights it was close to 10 o'clock before the last person could be seated.

ILL BUT FAITHFUL

Although Jake Golden of the Griswold Theatre in Troy was sick in bed at a hospital near Boston, he did not forget his employees on Christmas morning and sent a telegram of greeting. When Mr. Golden returns to the theatre he will find that he has not been forgotten either, for a handsome present awaits him in his office.

Two New Chicago Amusement Companies

THE Manor Amusement Company has been organized by V. T. Lynch and his associates, Carl Fricke, William Siewert, John J. Lynch and Maurice Savage to operate the new Manor Theatre at 4059 West North avenue. The new company has a capital of $100,000. Another company has been organized by the same parties, to be known as the Manor Theatre Company, with a nominal capital, to look after the other real estate and business holdings of the company. The Maywood Amusement Company has been organized by Vincent Lynch, Elmer D. Miller, Simon Simansky and William J. Mueller to operate theatres in that town. The principals are all well known theatre managers of Chicago and the new company has a capital of $100,000.

THE SCHAEFERS ORGANIZE

Fred W. Schaefner, Frank G. Schaefer and Peter J. Schaefer have organized the Crystal Theatre Company to operate the Crystal Theatre at 2701 West North avenue, one of the best known movie houses in that part of the city.

COLUMBUS THEATRE SOLD

The Ascher circuit has sold the Columbus Theatre at 6238 South Ashland avenue to parties who will rebuild the house into an amusement and recreation building. The price is reported in excess of $250,000. The patrons of the Ascher circuit in that district will be taken care of by the West Englewood Theatre, which is located at 1619 West 63rd street.

A HAPPY BEGINNING

Joseph Speaker has opened his new Majestic Theatre at DePere and is playing to capacity business.

WRIGHT IN CHARGE

The Calumet Theatre in South Chicago is now under the management of Andy Wright.

Arrest Ohio Showman Over Sunday Law

POLICE arrested James Shipler, manager of the Majestic Theatre, Sidney, Ohio, for operating his house on Sunday in violation of Section 13049 of the Ohio code. Shipler had his house open three Sundays and three separate charges were placed against him. Shipler pleaded not guilty in the mayor's court, waived examination, and was bound over to the higher court.

THEATRE REFURNISHED

The Homestead Theatre, Cleveland, under management of Julius Schwartz, has been completely refurnishd and two new projection machines installed.

WOMAN SUES PALACE

The Palace Theatre, Cincinnati, of which I. Libson is the executive head, has been sued for $15,243 alleged damages, suffered by a patron who claims her leg was severely fractured when she fell as she attempted to change her seat in the dark theatre.

KESSLER RECOVERED

Friends of John Kessler, manager of the Alhambra Theatre, Canton, Ohio, who was taken suddenly ill at the Columbus convention, are rejoicing over his complete recovery and return to business.

HETTESHEIMER PLAYS HOST

Manager Andrew Hettesheimer of the Orpheum Theatre was host to members of the Cincinnati Better Motion Pictures Council, who attended the theatre in a body to view "The Last Laugh."

CINCINNATI SITE CLEARED

The site for the new 3,500-seat house to be built in Cincinnati has at last been cleared and actual work is expected to start soon.

"Sit Down!"

(*Special Dispatch to* Moving Picture World)
Chicago, January 13.

This is the story of the seats of the mighty.

The other day a movie fan clad in grimy overalls, with an essential patch missing from the seat, presented his dime at the box office of one of the smaller Chicago Loop theatres, received his ticket and tried to enter.

The house manager, a man with an eye for beauty, obstructed his progress and said, "No!" Verbal combat became fistic. It was a corking fight until the cops came, with "Overalls" denuding his opponents of the seat of his trousers by way of reprisal.

In court, from his seat on high, the judge said, "Sit down." Then he lectured on the virtue of keeping one's temper and trousers intact. But each unrepentant combatant, while later seeking repairs, rumbled that it was worth the dollar fine.

DROBAS MANAGING

James Drobas has taken over the management of the Plaza Theatre at Ackley from the C. S. Gross circuit.

STAR CHANGES

The Star Theatre at Prairie City is now under the management of the Schwartz and Galloway circuit.

MOSS LEAVES L. & T.

J. Reich Moss, purchasing agent for Lubliner & Trinz, has gone to Wheeling, W. Va., to engage in other work.

SOME HIGH KICKERS

Andrew Karzas' Trianon is conducting a National Charleston contest and has just completed arrangements for the Circle Theatre at Indianapolis to put over a local contest in that city and send the winner to Chicago for the finals at the Trianon. Karzas successfully put over the bathing beauty contest last summer for the Atlantic City pageant. The Trianon is under the management of the Woodlawn Theatre Company.

NEW THEATRE SITE

The National Theatres Corporation has bought the southeast corner of Crawford and Park avenues for theatre purposes. In their application for an injunction against the enforcement of the old fire ordinance, their petition stated the circuit was losing about $5,000 daily because of restriction of lobby crowds.

INCORPORATION

Word has been received in Chicago of the incorporation at Wilmington, Del., of the Ascher Theatrical Enterprises with a capital of $3,000,000 to build and operate all kinds of theatres.

RYAN RESIGNS

The many friends of Charley Ryan, for several years managing director of the Milford Theatre of the Lynch circuit, will be surprised to hear he has resigned from that position and will announce his new connection at an early date. Ryan is one of the best known managers in the northwest section of the city.

NEW CHATEAU STAFF

The new staff of the Chateau Theatre, under the Ascher management, is composed of Harry Beaumont, manager; Harry Swan, house manager; John Laurie, treasurer; Lynn Hazzard, musical director, and H. McDonald, head of the advertising department. Ralph T. Kettering is in executive charge of the theatre and its staff.

FIGHT SPECULATORS

The Loop theatre owners have a new plan drawn up by their attorneys for submission to the council committee to curb the ticket speculators and to prevent overcharges of the theatre patrons for the shows in the Loop district. There is a great deal of opposition to the efforts of the managers to solve the scalper problem that confronts them.

MIDWEST LEASES TWO

The Princess and Kennery Theatres at Kirkesville have been leased to the Midwest Film circuit. J. P. Moore will have charge of the houses. The Princess will show pictures exclusively and the Kennedy will show road shows with pictures and vaudeville.

New Denver Theatre

Another new D. & R. theatre opened its doors on January 8 in Denver. This theatre is the Egyptian, a suburban house, located at 32nd and Clay streets in the heart of one of the rapidly growing districts of Denver. The opening performance was strictly an invitation affair and those who attended were unanimous in their opinion that this new D. & R. amusement house is one of the most beautiful and unique among the suburban theatres in the West. It is of Egyptian architecture and style throughout; seats over 700; has a specially built stage for presentation acts and the newest and best equipment.

Pittsburgh House in Perpetual Lease

SENATOR JOHN P. HARRIS, president of the Harris Amusement Company, announces that his company has leased in perpetuity the East Liberty property situated in Penn avenue and bounded by Centre avenue and Sheridan Square, Pitsburgh. Several storerooms are located on the property as well as the Sheridan Square Theatre, popular combination house, just celebrating its thirteenth anniversary. General Manager D. A. Harris plans reconstruction of the theatre with the addition of 1,000 seats. Provisions will permit the installation of another 800 seats at a later date. Since the theatre recenly began the presentation of feature pictures in conjunction with the vaudeville, it has been found impossible to take care of the large crowds desiring admittance at all performances.

TO INSTALL ORCHESTRAS

Arrangements are being made by the Rowland & Clark theatres to install orchestras in both the Liberty and Regent Theatres in East Liberty.

PULLING FOR BUD

Bud Silverman, general manager for the Gould Amusements, is putting on a great Laugh Month campaign and the boys here are all pulling for him to win one of the top prizes in the exploitation contest.

THE ANNUAL CALENDARS

Jake Silverman of the Strand Theatre, Altoona, was a recent visitor and brought along a supply of calendars for his Film Row friends. Every year the Silverman Brothers, Jake and Ike, present their patrons with calendars. The 1926 offering is especially handsome, containing the picture of a beautiful girl painted by the famous artist, Haskell Coffin.

GARFINKLE IS MANAGER

Mr. Garfinkle, former Paramount salesman, is now managing Ike Berney's Pastime Theatre at Lewistown.

RECENT VISITORS

Recent out-of-town visitors included: C. E. Gable, Sharpsville; Nick Anas, Wellsburg; H. W. Lundgren, Chester; Mr. Scrano, Madera, and Mr. Caplan, Mahoningtown.

Along Exchange Row

With the Men Who Sell the Pictures

Albany

William Cameron, a student salesman at the Metro-Goldwyn exchange here, left last week for Minneapolis, where he will be employed. He is the fourth student-salesman to come to the local exchange in the last month.

WEISSMAN BACK

Alex Weismann, salesman for Metro-Goldwyn out of here, back from a vacation spent in Pittsburgh, brought with him the best regards to all the Albany film boys from Bert Moran of the Pathe exchange there, who was formerly in Albany.

MacINTYRE IN N. Y.

J. H. McIntyre, manager for Paramount here, was in New York during the week.

FRED FEEDS 'EM

Herman Stern and Vincent Fisher were in Glens Falls last Monday and were guests of Fred Mausert at dinner.

PRIZE COLLIE ILL

C. R. Halligan of the Universal exchange was a much worried man during the past week when his prize collie became so sick that it was necessary for him to send for a veterinarian.

DRIVE OVER

The Pro-Dis-Co drive ended Saturday. The office force worked far into the night as well as all day Sunday. At the end Bob Mochrie, local manager, paid the checks for a bang-up good dinner which he tendered the force at the Hotel Ten Eyck.

LOVING CARE!

H. C. Bissell, local manager for Universal, has discarded the time-honored derby for a soft hat. In order that they might be sure that there would not be another derby, four of the office force accompanied Mr. Bissell to the haberdashery and then proceeded to put their fists through the derby that has long marked Mr. Bissell as an outstanding figure on Film Row.

HEAVY SNOWFALL

Alec Herman, who looks after First National's product out of here, was in Utica and Oneida during the past week and reported a good deal of snow upstate.

San Francisco

An interesting sales meeting was held at the San Francisco branch of Universal recently when Lou Metzger, sales director of the western division, paid the office a visit. The entire staff of this branch was in attendance, together with L. J. Schlaifer, Pacific Coast manager. William Lendon, traveling auditor for the firm, also paid the office a visit during the holidays.

TOUR NEVADA

Charles Muehlman, manager of the San Francisco branch of First National, and Newton Levi, of the sales staff, toured the Nevada territory immediately following the holidays. While cold weather was experienced, little snow was found anywhere in the mountain territory.

THE LURE OF THE FILMS

Ben Simpson, who retired recently as manager of the San Francisco branch of Associated branch of Associated Exhibitors, has been enjoying a respite from business cares but is arranging to get back in the business at an early date. He is planning to move to Los Angeles.

LUSTIG A VISITOR

Harry Lustig, for many years with Metro, but now Pacific Coast manager for Warner Bros., paid the San Francisco branch a visit the last of the year.

LOWERY AT HOME

Very little has been seen of late of Maurice F. Lowery, traveling representative for United Artists, but he came in from his southern territory to spend the holidays with his family at San Francisco.

Buffalo

Bill Bork, genial Paramount booker, is keeping his eyes peeled on the skies these days. Bill is expecting a visit of the stork to his home soon.

SOCIAL CLUB PLANNED

Charley Goodwin of Universal is planning to form a club of all the employees of the office with the idea of holding social events from time to time.

NEW TYPE TICKLER

Gwendolyn Maust has been engaged by Manager John M. Sitterly as a stenographer at the Associated Exhibitors office. Al Teschmacher, booker, is anxious for the auto show to open so he can pick out a new gas chariot.

CASUALTIES

Elmer Lux and H. E. Hughes of the F. B. O. office has a great time at the Film Board ball. Elmer had his dress suit on for two days afterwards and H. E. had to get a new pair of spectacles.

THE CROWNING GLORY

Carl Fahrenholtz, booker at Fox, is giving an imitation of Ben Welch these days. He does it with a new derby. J. E. Dickman, Fox salesman, refused to be seen on the streets with his deputy unless the latter got a new hat. Now he refuses to be seen anywhere with him.

Milwaukee

Bob Wennig, formerly a salesman with the Universal exchange at Milwaukee, now is employed with the Educational Film exchange of this city.

STAHL ON TRIP

Max Stahl, manager of the Educational Film exchange, is on a business trip visiting the various cities throughout Wisconsin.

ELECTION SOON

The annual election of the Film Board of Trade of Milwaukee will take place on Monday, according to announcement of Ben Koenig, secretary of the organization. Sam Sherman is present head of the organization.

CARROL NATHAN, Universal's San Francisco manager, greets Pauline Frederick on her return after touring Australia. Her last picture work was in the Universal Jewel, "Smouldering Fires."

Kansas City

There was no "after-holiday" slackening of business along Kansas City's movie row this week. Bob Withers, branch manager for Enterprise, reported a marked increase in the business of that exchange for 1925, while Jack Langan of the Standard Film Company exchange made a similar assertion concerning his company. C. E. Reynolds, Universal representative, is displaying with pride a new Elgin watch which is a gift from his company in recognition of the 200 contracts he obtained on the coming group of Century two-reelers.

SCHULTZ AT DESK AGAIN

C. A. Schultz, P. D. C. branch manager, is back at his desk again after a visit with his parents at Lester Prairie, Minn. Louis Reichert, Warner Bros.' branch manager, returned from an eastern Christmas trip, rolled up his sleeves and "dug in." It is with high anticipation that Russell Borg, Educational booker, is looking forward to the last week of this month, which will be Bookers' Week, in conjunction with a national drive on the part of his company. In all movie row stores this week there was much evidence of $10 gold pieces. Did not two dozen Pathe employees in Kansas City receive one 'gold man' each from their company? K. L. Eagon, who formerly was a Paramount representative in the Kansas City territory, has been added to the Kansas City Pathe force, according to J. A. Epperson, branch manager.

RUBBING IT IN

Just to "rub it in," Eddie Green, Metro-Goldwyn representative, who is spending the holidays on the West Coast, sent back some of those "The Water's Fine" cards to shivering Kansas City friends. R. S. Ballantyne, district Pathe chief, has returned from a trip to Oklahoma City and Kansas key towns.

Pittsburgh

A. Weissman, M-G-M salesman in the Albany territory, is vacationing in Pittsburgh. Mr. Weissman has many acquaintances here, having four years ago managed the Wid Gunning exchange in the city.

CONDOLENCES

David Kimmelman, city salesman for Federated, has the sympathy of his many friends in the loss of his father, whose death occurred recently.

THOMPSON SEES WITHERS

Lew Thompson, Associated Exhibitors' division manager, was a recent visitor to the local branch. He conferred with Manager Jack Withers.

WEDDING BELLS

"Ted" Tolley, for thirteen years with the Standard exchange, is now booker for the S. & S. Film & Supply Company, succeeding Miss Minnie Rosenberg, who after several years' service is resigning to wed Mannie Steinberg, one of the owners of the S. & S.

LEBBY ESCAPES DEATH

Edward Lebby, Educational salesman, had a narrow escape from death or serious injury recently when the automobile in which he was riding was demolished by a freight train at a crossing in McKeesport. Ed was only slightly injured.

Detroit

Harry Ross, former manager of the Paramount local exchange and now division manager for the same company with headquarters in Chicago, announces the appointment of Jack Ryder to the berth of sales manager in the Chicago territory. Ryder held the same post here for several years, going to Chicago only two months ago.

FRIEDMAN GONE

Joseph Friedman left Sunday with his family for New York to take up his new duties in Universal's home office. Ray Moon, former city salesman, has been installed in the manager's office to succeed Friedman here.

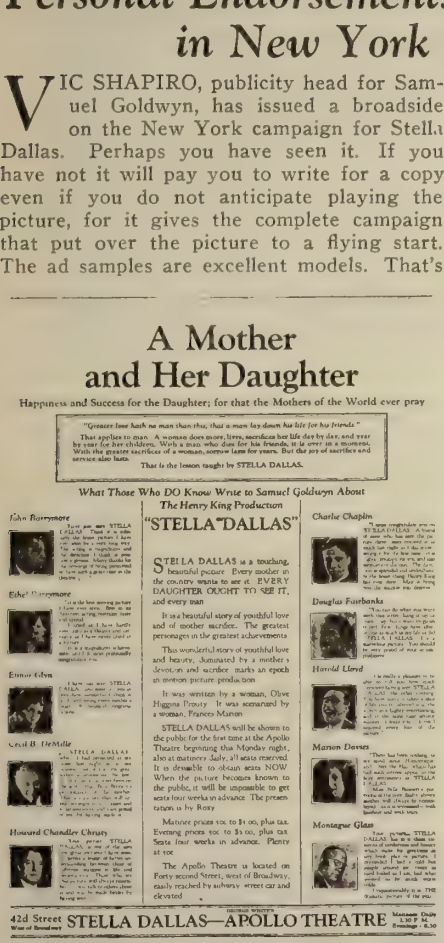
Selling the Picture to the Public

This Department Was Established September 23, 1911 by its Present Editor

Epes Winthrop Sargent

Personal Endorsements Best Appeal in New York Stella Dallas Campaign

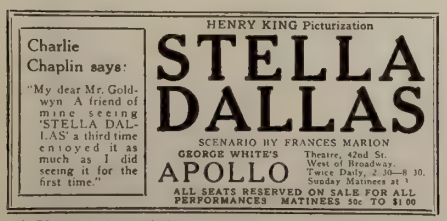
VIC SHAPIRO, publicity head for Samuel Goldwyn, has issued a broadside on the New York campaign for Stella Dallas. Perhaps you have seen it. If you have not it will pay you to write for a copy even if you do not anticipate playing the picture, for it gives the complete campaign that put over the picture to a flying start. The ad samples are excellent models. That's


A Mother and Her Daughter
Happiness and Success for the Daughter; for that the Mothers of the World ever pray
"Greater love hath no man than this, that a man lay down his life for his friends."
That applies to man. A woman does more, lives, sacrifices her life day by day, and year by year for her children. With a man who does for his friends, it is over in a moment. With the greater sacrifices of a woman, sorrow lasts for years. But the joy of sacrifice and service also lasts.
That is the lesson taught by STELLA DALLAS.
What Those Who DO Know Write to Samuel Goldwyn About
The Henry King Production
"STELLA DALLAS"
STELLA DALLAS is a touching, beautiful picture. Every mother in the country wants to see it. EVERY DAUGHTER OUGHT TO SEE IT, and every man
It is a beautiful story of youthful love and of mother sacrifice. The greatest personages in the greatest achievements
This wonderful story of youthful love and beauty, dominated by a mother's devotion and sacrifice marks an epoch in motion picture production
It was written by a woman, Olive Higgins Prouty. It was scenarized by a woman, Frances Marion
STELLA DALLAS will be shown to the public for the first time at the Apollo Theatre beginning this Monday night, also at matinees daily. All seats reserved. It is desirable to obtain seats NOW. When the picture becomes known to the public, it will be impossible to get seats four weeks in advance. The present rates is by Roxy
Matinee prices 50c to $1.00, plus tax. Evening prices 50c to $1.00, plus tax. Seats four weeks in advance. Plenty at 50c
The Apollo Theatre is located on Forty-second Street, west of Broadway, easily reached by subway, street car and elevated
John Barrymore
Ethel Barrymore
Elsie Ferguson
Cecil B. DeMille
Howard Chandler Christy
Charlie Chaplin
Douglas Fairbanks
Harold Lloyd
Marion Davies
Montague Glass
42d Street STELLA DALLAS—APOLLO THEATRE Broadway

A United Artists Release

THE IDEAL ADVANCE

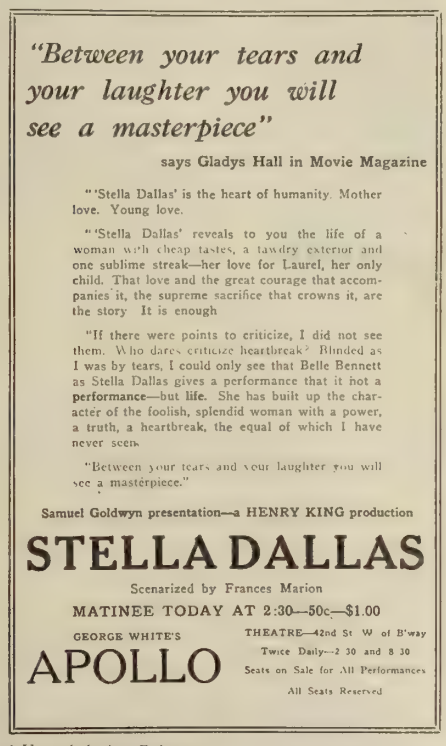
The miniature of the display can only hint at the effect, but you can get the idea. Our own preference, in advance work, would be to use these endorsements as scatterers several days in advance, using each name as the basis of a two column appeal.


HENRY KING Picturization
STELLA DALLAS
SCENARIO BY FRANCES MARION
Charlie Chaplin says:
"My dear Mr. Goldwyn A friend of mine seeing 'STELLA DALLAS' a third time enjoyed it as much as I did seeing it for the first time."
GEORGE WHITE'S
APOLLO
Theatre, 42nd St. West of Broadway.
Twice Daily, 2.30—8.30. Sunday Matinees at 3
ALL SEATS RESERVED ON SALE FOR ALL PERFORMANCES MATINEES 50c TO $1.00

A United Artists' Release

ONLY A TWO BY TWO

Charles E. Moyer, of United Artists, advises us that these cuts will be available in mat form prior to the general release of the picture. Ask that these be supplied you ten days or two weeks ahead of the other material, that they may be out of the way the why of this story. We want to urge upon those who do book the picture the importance of thoroughly selling the picture in advance of the opening. That's the way to get the most money out of the engagement. From a flat start Stella will work up to crowded houses toward the close of the engagement, but the empty seats for the first and second days will represent an actual loss. You can't sell yesterday's vacant seats to today's turnaway.


"Between your tears and your laughter you will see a masterpiece"
says Gladys Hall in Movie Magazine
"'Stella Dallas' is the heart of humanity. Mother love. Young love.
"'Stella Dallas' reveals to you the life of a woman with cheap tastes, a tawdry exterior and one sublime streak—her love for Laurel, her only child. That love and the great courage that accompanies it, the supreme sacrifice that crowns it, are the story It is enough
"If there were points to criticize, I did not see them. Who dares criticize heartbreak? Blinded as I was by tears, I could only see that Belle Bennett as Stella Dallas gives a performance that it not a performance—but life. She has built up the character of the foolish, splendid woman with a power, a truth, a heartbreak, the equal of which I have never seen.
"Between your tears and your laughter you will see a masterpiece."
Samuel Goldwyn presentation—a HENRY KING production
STELLA DALLAS
Scenarized by Frances Marion
MATINEE TODAY AT 2:30—50c—$1.00
GEORGE WHITE'S
APOLLO
THEATRE—42nd St W of B'way
Twice Daily—2.30 and 8.30
Seats on Sale for All Performances
All Seats Reserved

A United Artists Release

PLAYING THE OPINION FIRST

One of the best selling ideas in the new York campign was the personal endorsement of stage and screen stars and others whose opinions are of value.

Starting 3rd tremendous week
SAMUEL GOLDWYN'S PRESENTATION of the HENRY KING PRODUCTION
"If any heart fails to throb on the screen version of 'Stella Dallas' the trouble is with the heart and not with the picture. Will they like it? They will."
—Palmer Smith, Eve. World
STELLA DALLAS
SUNDAY MATINEE AT 3
SCENARIO by FRANCES MARION
GEO. WHITE'S
APOLLO
THEATRE 42d ST W B'WAY
TWICE DAILY 2.30 - 8.30 - SEATS ON SALE FOR ALL PERFORMANCES
All seats reserved. Mats 50c to $1

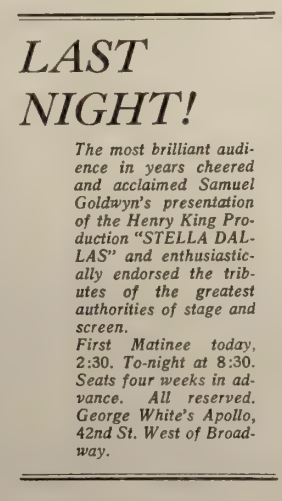
A United Artists Release

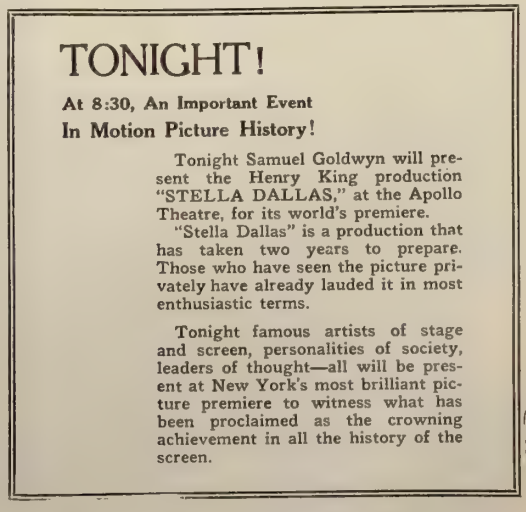
PANELED INTO THE SPACE

before you start in to work on your regular campaign. If for any reason your exchange is unable to supply you, it will pay to have these made locally, but ask for line and not halftone cuts. A halftone reproduction of the cuts in the press book will give you a wave line. A line cut will give you a halftone since the screen already has been created.

Many engravers do not realize that a line cut can be made of a halftone. If your engraver tells you no, call him a liar very politely and assure him that it can be done. If he tries to make a halftone he will get a wave line. Insist on line, but we trust that it will not be necessary to make your own cuts.

We believe that the use of these portrait


LAST NIGHT!
The most brilliant audience in years cheered and acclaimed Samuel Goldwyn's presentation of the Henry King Production "STELLA DALLAS" and enthusiastically endorsed the tributes of the greatest authorities of stage and screen.
First Matinee today, 2:30. To-night at 8:30. Seats four weeks in advance. All reserved. George White's Apollo, 42nd St. West of Broadway.


TONIGHT!
At 8:30, An Important Event
In Motion Picture History!
Tonight Samuel Goldwyn will present the Henry King production "STELLA DALLAS," at the Apollo Theatre, for its world's premiere.
"Stella Dallas" is a production that has taken two years to prepare. Those who have seen the picture privately have already lauded it in most enthusiastic terms.
Tonight famous artists of stage and screen, personalities of society, leaders of thought—all will be present at New York's most brilliant picture premiere to witness what has been proclaimed as the crowning achievement in all the history of the screen.

A United Artists Release

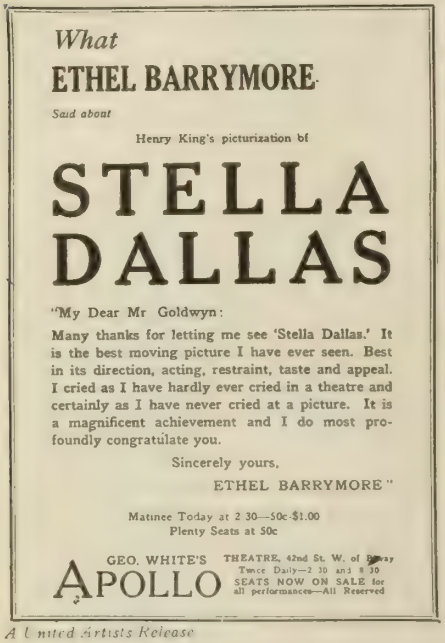
THE OPENING DAY AND FOLLOW UP IN NEW YORK CITY

Copy can be changed to suit local conditions, but the idea can be used in any town. The originals are a two column for the opening and a single for the follow. They should be made larger where space rates permit, but need not be much larger to get over.

Locomotive Headlights Flash from Iron Horse

cuts will materially help the sales, but we also reproduce a few examples of the use of all type, mostly two column spaces. These pulled in the New York papers, where the scatter idea would have been too costly.

All of these are good, though after the first day you can get local opinions that should carry greater weight in your own town. The examples are reproduced for style suggestion rather than as copy. See to it that a dozen of the best people see the picture the opening day and you'll get as many selling opinions as you have issued tickets.


What
ETHEL BARRYMORE
Said about
Henry King's picturization of
STELLA DALLAS
"My Dear Mr Goldwyn:
Many thanks for letting me see 'Stella Dallas.' It is the best moving picture I have ever seen. Best in its direction, acting, restraint, taste and appeal. I cried as I have hardly ever cried in a theatre and certainly as I have never cried at a picture. It is a magnificent achievement and I do most profoundly congratulate you.
Sincerely yours,
ETHEL BARRYMORE"
Matinee Today at 2 30—50c-$1.00
Plenty Seats at 50c
GEO. WHITE'S
APOLLO
THEATRE, 42nd St, W. of Broadway
Twice Daily—2 30 and 8 30
SEATS NOW ON SALE for all performances—All Reserved

A United Artists Release

PLAYING UP THE NAME

We also reproduce the opening night ad and the display for the morning following. Work these up, changing copy to suit your local conditions, but stick to the opinion idea in all your displays. You cannot write any better copy than your guests will write for you.

Stella Dallas is going to be a financial as well as artistic success, but it must be sold in advance if you are going to have a full house the opening day. Start in with professional opinion and switch to local endorsements after the opening, if you cannot arrange from a preview to get these opinion in advance.

The better you sell, the more you will make. Start in early and keep plugging. It's a story that interests even the case hardened men in the trade—witness this story.

Realism

There is a panel twelve feet wide between the two entrances to the Washington Theatre, Bay City, Mich., and this space was utilized to put over The Iron Horse with a special painting showing the locomotive, Indians, game and mountains.

Real smoke issued from the stack of the engine, a smoke pot being employed, and at showing time a motor rang a concealed engine bell. Sound, sight and smell all combined to help ticket sales.

Production Hints from Edward L. Hyman

Managing Director, Mark Strand Theatre, Brooklyn

In striking contrast to the orchestra of the previous week, a feminine harp ensemble was used as the outstanding musical incident on the program which had "Bluebeard's Seven Wives" as the feature picture. Harp work being necessarily "slow," the other incidents of the show were of the livelier type to lend the desired balance. A Charleston Trio of male dancers "pepped" things up considerably, besides which there were two other presentations. The entire running time of the show was 1 hour and 57 minutes. The Topical Review ran 8 minutes, leaving 29 minutes for the musical presentations.

Each deluxe performance was opened by the Strand Orchestra in the overture "Mignon" by Thomas. The lights for this included an amber Mestrum floor on the musicians from the dome, steel blue Mestrum flood on the purple draw-curtains which were closed over the small production stage. Foots and borders of large stage ni blue and 4 steel blue arch spots from the sides hitting the pleats of the draw curtains. The overture required 8 minutes.

The famous Charleston Trio in dinner suits did the dance for a 3 minute turn. The exceptional popularity of the Charleston in Brooklyn right at this time was responsible for using the trio. They appeared on the apron of the small production stage and were flooded by an amber Mestru mflood from the dome. The lights on the musicans changed to a deep blue.

Following the Topical Review, Eugenio Cibelli, billed as "the crooning troubadour," appeared on the apron of the large stage in a trio of selections. Taking up 6 minutes, Cibelli sang "Mari Mari," "La Espagnole" and "Cielito Lindo," playing his own accompaniment on the guitar. The lights: light amber spots on Cibelli from the dome; musicians flooded by orange Mestrums from the projection room; foots and borders of large stage in blue, metalline draw curtains closed over the small production stage and flooded in blue.

The Tamara Utgoff Harp Ensemble of 6 girls was made the center of an artistic incident which included a bass-baritone, a soprano and 6 of the ballet corps. The scene consisted of 6 circular steps going up to a terrace, among which were seated the harpists. Especially draped gold curtains masked in the neutral blue back-drop, in front of which ran a green hedge row. The girls were costumed in 1860 period. The Repertoire included "Rustle of Spring" by the harps; Toselli's "Serenade," sung by soprano with harp accompaniment; "Polka Pizzicatto" by the ballet; "Music Box" novelty by the harps with pantomime dance; "Barcarolle" sung by baritone and soprano. This presentation took up 12 minutes.

A Fox release

NOT MUCH IN THE PICTURE, BUT THE HEADLIGHTS WERE FLASHES

Ten-foot cutouts facing both ways on the marquise of the Cameo Theatre, San Francisco, were strong enough to catch the eye a couple of blocks away and draw proper attention to the showing of "The Iron Horse." It's a fine stunt for a business district.

Speed Contests for Lightnin' Sell Many Tickets

A Metro-Goldwyn Release

CHANEY FACES HELPED THE EFFECT OF THIS BILLED CAR

Cutouts from the one-sheets were pasted on the windows to back up the banners and cutout on "The Unholy Three" at the Rex Theatre, Spartanburg. J. H. Stelling used the cutouts for his lobby display later on, saving the cost of material.

First Poster Car For Unholy Three

The bannered street car is in the discard in most towns, but it never was worked in Spartanburg, S. C., until J. H. Stelling put out a car for The Unholy Three at the Rex Theatre. It was necessary to obtain permision from the City Council before the car could be run, but this permission was promptly granted.

Cutouts of the giant and the dwarf and large cutouts of Chaney's head were used on the outside of the car, this material later being transferred to the house front. There was also a cutout face from the one sheet in most of the car windows, though one or two showed Harold Lloyd, who was underlined.

Mr. Stelling kept the car out for two days, the second day being that of the opening, and backed up the idea with a dog story in the Herald to the effect that an old lady had hailed the car and had demanded transportation downtown on tender of the usual fare.

Speed Contests Are Good for Lightnin'

Speed contests have been staged by the Underwood agencies in connection with the local showing of Lightin' and the stunt has been reported all the way from Boston to Los Angeles, but Boston walks away with the cream of the idea.

There a throwaway was used which featured a 240 word story of Lightin', including the essential selling facts. Any typist who could copy the story in five minutes with less than three errors was given a pair of tickets for the showing at the Tremont Temple. The copying had to be done in the offices of the company, and it was neccessary to add 12 machines to the five originally supplied, and even at that there was need for a policeman to keep the girls in line. The contest was held from nine to one on Saturday, twelve to two on other week days and five to eight on Friday night. A girl failing on her first chance could return another day for a second chance, but if she failed a third time she was disbarred.

The business section was flooded with these circulars and reams of paper were used in practice work. Everyone in every office where there was a typist knew about the stunt, and the girls in front of the Underwood office were a daily bally for the picture, since the window over their heads was plastered with signs.

Chased the Jays

In Youngstown, Ohio, Havoc was partly put over by stressing the havoc caused by jaywalking. The city council passed resolutions, the Mayor issued a proclamation and the police did the billposting.

It worked well on Havoc, but Fox renters would do better to hold the stunt for The Fool.

M-G Window Models Form a Trade Mark

Since the first Goldwyn publicity man for the idea of having a girl demonstrate cosmetics in a drug store window the Goldwyn and now the Metro-Goldwyn-Mayer publicity men are strong for window models.

The cosmetic demonstration has been revived on a dozen pictures, and of course it had to work for the Merry Widow, the latest instance being reported from Dayton, where it helped the Victory theatre.

Shoes were models for the same picture and on the same engagement another girl was engaged to play the Merry Widow waltz in the window of a music store.

It is getting to be a trade mark, but there is nothing better than a girl in a window for a store display, and unless you have tried the idea yourself you cannot realize its full value.

A Universal Release

HOW THE PRISMUS PALLAST, BERLIN, PUT OVER THE "PHANTOM OF THE OPERA"

Fifteen bicycle sandwich men, each with a balloon also lettered for "Das Phantom der Oper," paraded the streets in single file, getting the best effect from the number of riders. The other section of the cut shows the lobby, dressed to suggest backstage at the opera house. Where a long run was contemplated, such a heavy investment was comparatively cheap when spread over the weeks.

Two Million Teasers for Iron Horse in Paris

Two Million Teasers For The Iron Horse

Before Paris was officially told about The Iron Horse, two million fake railway tickets were distributed bearing for text: "Railway of the Grand Boulevard. The Iron Horse." There was not a line about the house or even a suggestion that this was a picture. They were distributed at railroad and subway stations by men dressed as porters.

By the time everyone was asking what it was all about came the news that it was a great American motion picture to be seen at the Cameo Theatre, presently.

Meantime the lobby was rigged up to give a railroad suggestion with a "booking office." You don't buy railroad tickets in Europe. You "book" your passage, which means buying a ticket just the same.

The elaborate banner showed the Jupiter in profile with soldiers shooting at the Indians. It was not a painting, but a tableau in cutout.

At the rear of the lobby Indians from the lithographs made a frieze for the title, which was in both English and French.

And thirty-five legitimate theatres used the trailers during the entr'actes, which is an achievement that will need a lot to beat.

Hotel signs, window cards and form letters to American and English residents helped the Cameo to break every record made since the house opened in 1907.

George J. Schade put over Her Sister From Paris with hat boxes. He made half a dozen out of packing cases covered with fancy wall paper of striking design and piled them in the lobby labeled for the Constance Talmadge story. The suggetion of Paris finery was a powerful puller with the women.

A Fox Release

DETAILS OF THE CAMPAIGN ON THE "IRON HORSE" F ROM THE CAMEO THEATRE, PARIS

The top line shows a special painted board, the street barri cade signs and the ticket office. In the centre are a frieze of Indians in the lobby and the lobby itself. Below are three shots of the main painting. Two million imitation railway tickets were distributed bearing merely the words, "Railway of the Grand Boulevards, 'The Iron Horse.'" It made a wonderful advance.

Illustrated Teasers Help to Sell Iron Horse

A Universal Release

TWO CARS CARRIED THE BANNER FOR CALIFORNIA

The Liberty Theatre, Youngstown, Ohio, found it just as easy to borrow two cars as one, so the first arrow said to "See Reginald Denny in 'California Straight Ahead'" on the second pointer.

Illustrated Teasers Help The Iron Horse

Using a teaser idea invented for a Broadway drama attraction and later used for Beggar on Horseback, the Oliver Theatre, South Bend, Ind., built up on the idea by adding cuts.

The original merely introduced the characters in a series of advertisements. The Oliver added character cuts of the various players in the Iron Horse, but used blanks for the title.

A sample advertisement shows a picture of George O'Brien in his buckskins and the copy reads: "Here is Dave Brandon—our hero. He is not a sheik, not a caveman, not a lounge lizard. He's just the type of rugged young American manhood in The ————. He will be a sensation after November 29. To be continued."

One by one the other characters were introduced until it was time for the regular display advertising to break out, by which time the town was pretty well interested, though it could form a shrewd guess. If you have the time, and space is not too costly, this is a capital idea.

Used a Panorama

D. Roscoe Faunce, of the Strand Theatre, Birmingham, Ala., knows the value of motion, and for The Pony Express he put up a fine display.

He used a compo board mail bag with a glass window. A few inches back of the glass he placed the cutout figure of a rider, with sand and pebble "rocks" between him and the glass. Back of the rider a western background, painted on a wheel, was revolved to give the effect of a rider speeding across a landscape. It was not quite as effective a a belt panorama would have been, but was much easier to build and operate, and it got the idea over.

Good Kids Free

Putting over the educational angle of the Adventure Serial, Ace of Spades, dealing with the Oklahoma land rush, the Doan Theatre, Cleveland, gave a ticket each week to the child having the best standing for the week in each class in six grade schools within the theatre's territory. The rest of the children went just to show they didn't have to have tickets given them.

For street work men with ace of spades shaped sandwich boards paraded the streets and peddled bills. A five and ten cent store made a window of playing cards to hook in

Got Big Crowd in Face of Opposition

Nothing pulls business away from a theatre as strongly as does the opposition of some local event, and a church affair is about the worst form of local opposition.

Irving L. Liner of the Yorke theatre, in the Bronx, was up against a minstrel show and concert by a Catholic church in his neighborhood Armistice Day. He draws a large proportion of his patrons from the members of this church, and it looked as though his bookings on Havoc would give him a practical illustration of the meaning of the title.

He knew that to try and draw his Catholic patrons away from their own affair would be hurtful, even were he to succeed, so he decided to drive on the general public to get them to take the place of his regulars and perhaps become regulars themselves.

He tied the local post of Veterans of Foreign Wars to the observance of Armistic Day on his stage, and obtained the loan of a number of interesting relics for a lobby display. He used the "if this were a bomb" cards, which usually have been distributed from airplanes, throwing them from the elevated trains and rooftops, with about the same effect.

Gold Star Mothers and uniformed men were on the free list and yet the cash business was well above the Wednesday average.

And for a final clean-up he took his patriotic prologue over to the hall where the minstrel show was being held and staged it for the benefit of his opposition, which assuredly will not hurt future business.

He made only one mistake. He did not hold the picture for a second day.

Metro-Goldwyn Release

A POOR CUT ON A SPLENDID FRONT FROM DENVER

F. H. Ricketson spread himself on the front of the Victory Theatre on "Never the Twain Shall Meet." He knew he would more than get his money back, so he made an unusually pretty shadow box with the heads of the stars.

How H. M. Addison Varies His Audience Appeal

Pies and Ponies a Help in Binghamton

H. M. Addison, of the Binghamton, (N. Y.) Theatres Co., has his eye out for novelties to help pack in and he picked up a good pair lately.

He had a troupe of trained ponies as one of his vaudeville acts and after the matinee the ponies held a reception on the stage when each kiddie was given a lollipop and a ride on a real horse actor. It was not easy to tell which was the more appreciated.

A bigger idea was a special night for the band of the local hotels. The organization had been out on tour and a special night not only gave Mr. Addison a one-night attraction, but it helped the hotel to give emphasis to the fact that its music was back.

They were the features of a special show lasting an hour and twenty minutes which included an afterpiece staged by the vaudeville bill and a number of acts by local talent, winding up with a pie-eating contest that was a knockout.

Putting on a special every couple of weeks gives the regular patrons a feeling that they must not miss any of the bills and holds the business up right along. And Mr. Addison is so full of ideas that he seldom has a repeat.

A Paramount Release

A PHOTOGRAPHIC LOAN EXHIBIT OF PONY EXPRESS DAYS

For the showing at the Liberty Theatre, Portland, Paul E. Noble borrowed photographs from the Oregon Historical Society and made a very interesting foyer display. The Governor was induced to sponsor an express ride from Salem to Portland.

Local Stuff

Rains caused a cave-in at Birmingham, Ala., and of course the hole was roped off to keep the curious crowds from danger. Rodney Bush, of the Galax Theatre, obtained police permission to post on the ropes banners reading: "Danger! The best People will stay behind these ropes. See the Sidney Olcott production at the Galax Theatre." He also generously carded the approaches to the scene of the disaster, knowing that the newspaper accounts would bring thousands of curious to the scene.

It was simple, but it pushed the receipts away up.

In Miniature

A miniature compoboard theatre exterior with a miniature display for Stage Struck was Frank J. Miller's way of batting over the Swanson comedy at the Modjeska theatre, Augusta, Ga.

It won the attention all miniatures command and backed up the standard campaign plus four window showings

We are still waiting to hear from the manager who put on an opportunity night for this title. It fits Stage Struck like a tailored suit.

Four Merry Widows

Using the Raffles idea as the backbone of an unusually heavy campaign on The Merry Widow, the State Theatre, New Bedford, Mass., found a new angle on this ancient standby.

It ran the contest for four days, with a new "Widow" each day, and the Times, which sponsored the stunt, gave more than twenty columns of good reading to the adventures of the widows.

The paper was hooked in with a double truck for each of the four days in which the cooperating merchants advertised that the widow would be in their stores at specified hours. The house space on the double was given to the fact that New Yorkers were gladly paying $2.20 to see the same picture at the Embassy.

In Wilmington, N. C., there was but one widow, but her value was increased two dollars each day, and after the stunts had turned the town upside down the merchants kicked in with offers of $5 should the widow be captured in front of a store. As a result the picture did a turnaway business at the Royal. It would seem that the widow was held back until the last day to make the stunt last.

A United Artists Release

BARKING THEM IN TO SEE SALLY OF THE SAWDUST

Pat McGee, of the Criterion Theatre, Oklahoma City, used a man dressed to suggest W. C. Fields. Provided with a sideshow stand the man "lectured" on the production two hours each afternoon and evening. The idea sold the story.

Practical Work

Helping put over the Christmas Seals of the Red Cross, the Grand Theatre, Akron, Ohio, offered to supply the attraction for the main selling station. Two spare machines were sent over and comedies, news reels and a dated trailer for the Iron Horse attracted the crowd to which the workers sold stamps. It not only made good will but created immediate business.

A Dancing Pair Is The Merry Widow's Trade Mark

Dancing Couple is Widow Trademark

Most theatres seem to use this cut for their work on The Merry Widow, possibly because the Merry Widow waltz is even better known than the operetta. It is sound practice, for nothing can carry over the idea better. and the pose itself is excellent. Loew's Columbia Theatre, Washington, D. C.,

A Metro-Goldwyn Release

A TRADE MARK POSE

handles this very well, both in the selection of the cut and in the copy, though too much is said about the present run at the Embassy here and not enough about the operetta itself, though the latter made theatrical history in that it set back upon the stage for a time this form of offering. It we were writing copy for this play we should stress the wonderfully fine production even over the New York run. You can't sell them Embassy seats, but you can sell your patrons the idea that here is a picture that is one of the outstanding hits of the season in the matter of gorgeous staging and striking story. What you can deliver is a better sales argument than what is happening in New York, though the latter is not to be overlooked. The really important fact is that you are offering one of the season's winners and in your own theatre.

Has Too Much Talk For Harold Lloyd

Starting in on a second week of The Freshman, the New Theatre, Baltimore, uses about nine times as much talk as should be required for the opening week and nineteen times too much for a hold over. The opening week carried about half as much copy, but for the hold-over, when "second week" is about all that should be necessary, it took whole bunches of words to tell about broken records and continuous turnaway. Probably that was all local history by the end of the first week, and all that is required is the announcement that will capitalize this talk with the hold over and the fact that the second is the final week. The lower bank is the "He was welcome" copy that was used the first week. Just the name and the title will sell a Lloyd picture. You don't have to tell all about the plot. But there is a good idea tacked down in the left hand corner where the nights are as-

LAUGH MADNESS HAS HIT THE TOWN!
NEW
They Laughed Going In! They Laughed Going Out! Then They Went Home and Laughed All Night!
YOU NEVER SAW ANYTHING LIKE IT!!
THIS WEEK ONLY!
HAROLD LLOYD
-IN-
"THE FRESHMAN"
He was welcome! Just like "W-E-L-C-O-M-E" is written on a doormat! For that's just what he was, poor Harold, the doormat of the college! Laughed at! Ridiculed!—Water boy for the team and thinking he was a player—but his chance had come! He was in the game! On the team at last! Or under it! They might break his heart, but could not crush his spirit!
ADDED NOVELTY
"The Freshman Four" in "Campus Memories"
BUT ONLY ONE PERSON UNDERSTOOD
—LAUGH MADNESS—

A Pathe Release

TOO TALKY BY FAR

signed to Freshman, Juniors, Sophomores, Co-Eds and Seniors, one night to each, which leaves Saturday free for the general appeal. It doesn't really mean anything, but it sounds interesting, and that is what helps. There is also a good line at the top in "They laughed going in! They laughed coming out! Then they went home and laughed all night!" It really isn't a bit necessary, but it's good copy if you feel you need some.

Regular Design For Daily Ads

Apparently the Pantheon Theatre, Toledo, is trying to standardize the week-day displays to give a trade-mark form. These two advertisements are very similar, and if the form is persisted in, this layout will sug-

First National Releases

THE SAME STYLE

gest the Pantheon even before the eye begins to read. If this is carried over a long period the form becomes almost as valuable as the text. You think of the Pantheon when you see the style, and if you are looking for the Pantheon announcement, you can find it with the least effort. Much is to be said for a change of pace, and we believe that change is better for the big opening displays, but for the running announcement through the week we like better a standard form, and the smaller the space the more important does this standardization become.

Pittsburgh Uses a Don Q. Cartoon

This cartoon of Don Q. has been made the basis of a number of capital displays for Fairbanks. This particular one comes from Loew's Aldine theatre, Pittsburgh, and it is almost as good as the one Malaney used in Cleveland. It is a very useful design, and one of the best things from the United Ar-

LOEW'S ALDINE
ONE WEEK ONLY
CONTINUOUS 10 A. M. to 11 P. M.
CAUTION!
Begins Monday, November 2nd
DOUGLAS FAIRBANKS
IN
"DON Q SON OF ZORRO"
ATMOSPHERIC PROLOGUE
"Don Q" WILL BE SHOWN AT
10 A. M. 12 Noon
2 P. M. 4 P. M.
6 P. M. 8 P. M.
and 10 P. M.
NEWS — TOPICS
CONCERT ORCHESTRA
NEXT WEEK MARY PICKFORD IN THE TYPE OF ROLE THAT MADE HER FAMOUS "LITTLE ANNIE ROONEY"

A United Artists' Release

THE CARTOON AGAIN

tists press book, and those books generally include useful art material. Seven shows are ground on the day, with an atmospheric prologue and the news reel, and the public is urged to come to the early shows and avoid the rush. The cartoon dominates the space, but the title is a trifle crowded. It does not matter much, for it will get over, once the cartoon is seen.

Grey Cut is Not Holding Its Own

In this space from the Temple theatre, Toledo, we think the use of the half tone cut weakens the display. The clean cut comedy sketch below is so much stronger

Thank You Circle Is a Real Help to Exhibitors

that the halftone merely serves to interfere with the title. The cameraman in the lower corner has nothing to do with Bobbed Hair. That is the announcement that the interior scenes for a local play will be made on the stage. The best selling is done with a strong cut, and strength will sell better than weak halftones, no matter who the stars may be. If halftones are used, the remainder of the space should be kept light to let

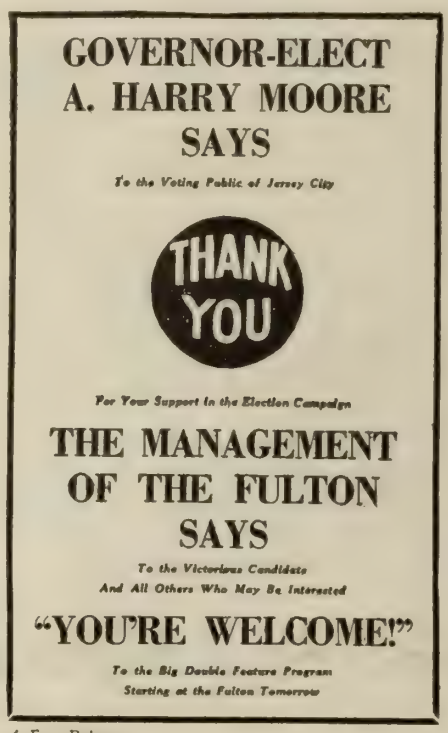
A Warner Brothers' Release

TOO LIGHT A HALFTONE

them show up properly, particularly in towns where the average presswork gives a light impression. Toledo runs to light presswork and as a result the haltones are grey rather than black unless they mud up and get all black. In such a condition, it is that part of wisdom to drop the screen work and go in for line, which can be made to show up properly. It is not possible to give exact values in reproductions, for the better press work will pull the cut up, but in the original the cut is faint and rather messy looking and by no means a selling aid. The best display comes from that top line, and that does not mean much, since it has been used on other pictures.

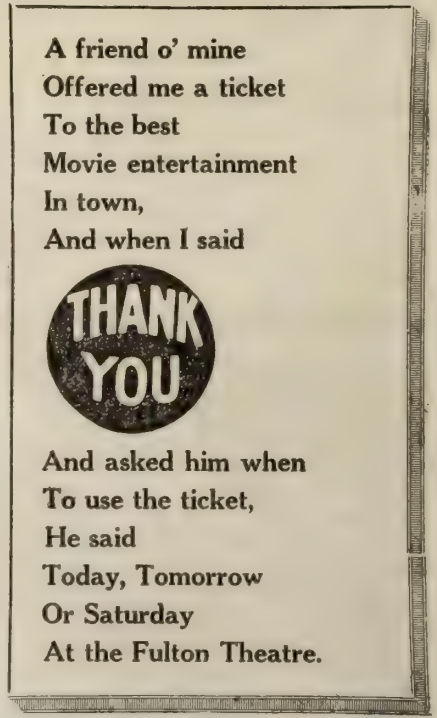
Thank You Circles Help to Exhibitors

Sometimes it happens that a little cut works better than the larger ones, and about the most useful single piece of advertising that the Fox office has put out in some time is the circular cut for Thank You. It's a little too late to be talking about election stunts, but one of these cuts shows how A. S. Rittenberg got a whoop the day after election. There had been a warm contest in New Jersey, the prohibition issue largely replacing the old party lines. Mr. Rittenberg had this set up with a blank line to be filled in with the name of the winning candidate when the vote should come in, and no matter which won he was able to capitalize the interest in a more than usually exciting contest for the Fulton Theatre. In his effort to get the smaller lines out of the way to achieve the "Governor Elect A. Harry Moore Says Thank You. The management of the Fulton says 'You're welcome,'" the small lines


GOVERNOR-ELECT A. HARRY MOORE SAYS
To the Voting Public of Jersey City
THANK YOU
For Your Support in the Election Campaign
THE MANAGEMENT OF THE FULTON SAYS
To the Victorious Candidate
And All Others Who May Be Interested
"YOU'RE WELCOME!"
To the Big Double Feature Program
Starting at the Fulton Tomorrow

A Fox Release

A USEFUL ELECTRO



A Fox Release

A MORE GENERAL APPEAL

are made a little too small. They could have run in eight point Roman without spoiling the effect. The second example shows a use that will be available at any season. This and similar copy can be worked for any house at any time.

The main point is to hold the circle prominent by not overplaying the other lines. Recently George E. Planck spoke of his circular signatures that would work anywhere in a space. This is the same idea. The electro can be dropped into the space anywhere and it will fit. It does not have to be squared with the side rules or centred or anything. It looks well anywhere inside the space. It will fit top, bottom, corners or in the middle, and it will look well and sell the title wherever it is used. Probably this one cut has made more money for exhibitors than all the rest of the cuts on this title put together. Mr. Rittenberg has made exceptionally good use of the material, and you cannot do better than to follow his line. It can be used to work in a general space, but it is better for trick stuff, such as this.

Uses Tom's Stetson for Big Attractor

This section of the advertisement of the Rowland and Clark theatres, Pittsburgh, uses Tom Mix's sombrero for the attractor, working in some small riding figures on the rim. The space is only a two fours and there is not much room for cut, so the artist has

BLACKSTONE
FIFTH AVE DOWNTOWN
THIS PICTURE IS CONSIDERED THE BEST HE'S DONE
Tom Mix
and TONY THE WONDER HORSE in
"The BEST BAD MAN"
From MAX BRAND'S Great Novel "SENOR JINGLE BELLS"
CLARA BOW-CYRIL CHADWICK - PAUL PANZER
GLENN TRYON
in "DADDY GOES A'GRUNTING"
TOPICS OF THE DAY ... NEWS ... PATHE REVIEW
"EVOLUTION OF DIXIE"
AS INTERPRETED BY THE POPULAR
BLACKSTONE JAZZ BAND

A Fox Release

TOM'S HAT IS ROOMY

put over the idea of a Western very effectively. We do not like the excess of hand lettering, but the main idea is good. In many sections a sombrero has been used as the basis for a window display. Not many stores stock these wide brims, but if you can get one, you can repeat this cut with toy riders on the brim of a real hat and make the display doubly attractive. The small leaden Indians of the tin soldier tye are available and perhaps you can find cowboys at the toy store as well. Sprigs of fir can be stuck into the hat band to give a backing and you can make a display that will draw people up to the window. In many sections Mix needs no other advertisement than the mention of his name, but even here a little extra exploitation will not hurt your sales and may create a few new fans.

On Seven Keys to Baldpate Manager Avery, of the Capitol Theatre, Oklahoma City, used the three-sheet cutout of MacLean holding a key ring. Running from the ring were seven narrow ribbons connecting with seven one-sheet cutouts of the keys.

Straight from the Shoulder Reports

Exhibition Information Direct from the Box-Office to You

Edited by A. Van Buren Powell

F. B. O.

ALL AROUND FRYING PAN. Star, Fred Thomson. This isn't a bad picture, but I have seen a lot better of him. F. B. O. doesn't seem to get this fellow into action anywhere. Horse good. Tone and appeal, good. Working class city of 14,000. Admission 10-15. G. M. Bertling, Favorite Theatre (167 seats). Piqua, Ohio.

AMERICAN MANNERS. (5,200 feet). Star, Richard Talmadge. First picture from this star and seemed to please many. Part of show was supposed to be funny, and fell flat. Smuggling scenes were appreciated by some and strong arm stuff by others. Will do if you have nothing better. Tone, fair. Sunday and special, no. Appeal, eighty-five per cent. All classes town of 3,000. Admission 15-30. Henry W. Nauman, Moose Theatre (700 seats), Elizabethtown, Pennsylvania.

BROKEN LAWS. (6,413 feet). Star, Mrs. Wallace Reid. A story that could do a great deal of good to the people of America if it were taken seriously. Has to do with crime and reform through the medium of child rearing and the conditions of the home. Should go across well. Tone, good. Sunday and special, no. Appeal, ninety per cent. All classes town of 3,000. Admission 15-20. Henry W. Nauman, Moose Theatre (700 seats), Elizabethtown, Pennsylvania.

ISLE OF HOPE. (5,500 feet). Star, Richard Talmadge. Not nearly as good as some of Dick's earlier ones. Seems to have been made in a hurry. Photography was fine, though, and the actors did well in the parts assigned to them. While it was entertaining in its way, it can't be compared with Dick's others. Tone, okay. Sunday, yes. Special, no. Fair appeal. General class town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

LAST EDITION. Star, Ralph Lewis. Another Emory Johnson success. A good story built around a large city newspaper. The fire scene is very spectacular. Drew good crowd. Tone, good. Sunday and special, yes. Very good appeal. Steady class town of 1,000. Admission 10-25. John McGill, Community Theatre, Port Orchard, Washington.

LET'S GO GALLAGHER. Star, Tom Tyler. Tom is a new one to me, but if he keeps up the pace set in this picture, he goes on my Western star list. The boy, his pony and the dog put the comedy kicks in it, and was enjoyed by all. Good appeal. Steady class town of 1,000. Admission 10-25. John McGill, Community Theatre, Port Orchard, Washington.

NO MAN'S LAW. Star, Bob Custer. An A-1 western picture. Bob without a doubt a coming western star. Great for kiddies. Footage is short. Tone, okay. Special, no. Appeal, seventy-five per cent. Working class town of 7,000. Admission 10-20. A. M. Rosenbloom, Home Theatre (350 seats), Rochester, Pennsylvania.

PARISIAN NIGHTS. (6,278 seats). Star, Elaine Hammerstein. A very good picture that seemed to please our patrons. We ran it two days, but don't think it would hold well for more. Sunday and special, no. Good appeal. Student and mixed class town of 4,500. Admission 10-25. Raymond Cleveland, Lyric Theatre (500 seats), Lebanon, Tennessee.

WYOMING WILDCAT. (5,150 feet). Star, Tom Tyler. A good western and will win more friends for this new star. He's a good bet and will please wherever good westerns are popular. Good appeal. Student and mixed class town of 4,500. Admisison 10-25. Raymond Cleveland, Lyric Theatre (500 seats), Lebanon, Tennessee.

HER SISTER FROM PARIS. (7,250 feet). Star, Constance Talmadge. This is the best picture she has made. Very clever comedy. Constance is a good bet. Will go over fine where you depend on town trade. Tone, okay. Sunday, doubtful. Special, no. Good appeal. Town and country class town of 1,200. Admission 10-25. C. R. Seff, New Radio Theatre (250 seats), Correctionville, Iowa.

"It is my utmost desire to be of some use to my fellow men." That is the spirit that prompts sincere exhibitors to send the dependable booking tips you always find on these pages.

"Used by a host of exhibitors, they have aided in the booking of good pictures. They are published in a spirit of fair play to producer and exhibitor, without fear or favor. Use these tips and send some."

"OUR GANG."

First National

HIS SUPREME MOMENT. (6,565 feet). Star, Ronald Coleman. A wonderful love story well told. Blanche Sweet very good in this one. A good program picture but not a special. Tone, good. Sunday, yes. Special, no. Appeal, ninety-eight per cent. Rural class town of 3,000. Admission 10-20. Charles Epler, Lyric Theatre (300 seats), Hamburg, Pennsylvania.

HUNTRESS. (6,236 feet). Star, Colleen Moore. Very good entertainment, although it is not a big picture by any means. Tone, good. Sunday and special, no. Appeal, ninety per cent. Small town class town of 350. Admission 10-35. Nelson & Ottem, Rex Theatre (140 seats), Osnabrock, North Dakota.

I WANT MY MAN. (6,174 feet). Star, Milton Sills. Ran this Thanksgiving. Made a very poor picture, which failed to please. Very draggy. Poorest picture with Sills I ever had. Tone, okay. Sunday, yes. Special, no. Fair appeal. Town and country class town of 1,200. Admisison 10-25. C. R. Seff, New Radio Theatre (250 seats), Correctionville, Iowa.

KNOCKOUT. Star, Milton Sills. A knockout in every way. Sills very good in this one. Boost it to the top of the world and you'll never regret it. Tone, fine. Special, yes. Appeal, one hundred per cent. Rural class town of 3,000. Admission 10-20. Charles Epler, Lyric Theatre (300 seats), Hamburg, Pennsylvania

LIVE WIRE. (7,000 feet). Star, Johnny Hines. Very good and pleased them all, fine for your Saturday program. Small town patronage. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

LOST WORLD. (9,700 feet). Star cast. A truly big picture. Marvelous photography, interesting story. Has power at the box office. Tone, excellent. Sunday and special, yes. Appeal, eighty-five per cent. Farmers and small town of 600. Admission 10-25. H. P. McFadden, Reel Theatre (200 seats), Natoma, Kansas.

ONLY WOMAN. (6,700 feet). Star, Norma Talmadge. A fine picture. For some unknown reason the patronage was disappointing on this one, but all who were present were loud in their praise, and some said it was better than "Smilin' Through." Fine direction, excellent acting, good photography and a stormy sea scene that made 'em grab their seats. Play it, fellows, it's all there with the entertainment stuff. Tone, okay. Sunday, yes. Special, yes. Strong appeal. General class town of 1,000. Admisison 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

SUNDOWN. (9 reels). Star, Bessie Love. This is another one of First National's big pictures and went over in fine shape. Everyone was well pleased and comments were good. Don't be afraid to buy this one as you can't go wrong if you get behind it and advertise. Box office receipts were very satisfactory. Tone, fine. Sunday and special, yes. One hundred per cent. appeal. W. C. Snyder, Cozy Theatre, (265 seats), Lamont, Oklahoma.

WE MODERNS. (6,609 ft.). Star, Colleen Moore. We used an orchestra on this and packed 'em in, everyone pleased with the picture, though it contained but one short thrill but the necessary punch was there to put it over. Tone, okay. Sunday, yes. Special, no. Appeal, ninety-five per cent. Mixed class town of 1,400. Admission 10-30. Pace & Bouma, Rialto Theatre (300 seats), Pocahontas, Iowa.

WHAT FOOLS MEN. (7,140 feet). Star, Lewis Stone. Mr. Stone well liked here. This picture pleased those that saw it. You can't go wrong on First National. Tone, good. Sunday, yes. Special, no. Appeal, eighty per cent. Rural class town of 3,000. Admission 10-20. Charles Epler, Lyric Theatre (300 seats), Hamburg, Pennsylvania.

Fox

AS NO MAN HAS LOVED. Star, Pauline Starke. A fine patriotic picture. Did not draw on account of bad weather. Those who saw it praised it. Ran it two days and lost money. Tone, excellent. Sunday, yes. Special, no. Appeal, ninety per cent. Rural class town of 3,000. Admission 10-20. Charles Epler, Lyric Theatre (300 seats), Hamburg, Pennsylvania.

Epler, Lyric Theatre (300 seats), Hamburg, Pennsylvania.

DANTE'S INFERNO. (5,680 feet). Star, Ralph Lewis. Print was somewhat mussy and some of the scenes and subtitles were short, but this picture pleased the few who came out. A good lesson is taught by this picture, and it holds the interest well. We advertised it well in advance by teaser slides announcing that we would give the town hell in a few days. A spectacular picture with little or no plot. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

HAVOC. (9,283 ft.). Star, George O'Brien. A big picture and it's good but possibly too much war for the average fan. Poor title for small towns. Business poor on this. Tone good. Sunday, maybe. Not hardly suitable for a special. Poor appeal. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

HAVOC. One of those long tiresome worn out war stories that has been played to death. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

IRON HORSE. My opinion the best picture this season. Can't go too strong with this one. Pleases 100 per cent. Jake Jones, Cozy Theatre, Shawnee, Oklahoma.

IRON HORSE. Star, George O'Brien. Why waste words? Any exhibitor that can book this picture and doesn't, is turning away sure money. Numerous people called it the best picture that played in the town since birth. Tone, O. K. Sunday and special, yes. 99 per cent. appeal. Draw working class, town of 7,000. Admission 10-20. A. M. Rosenbloom, Home Theatre, (350 seats), Rochester, Pennsylvania.

KENTUCKY PRIDE. Star cast. An equine melodrama built on the pathetic career of a broken down race horse who tells her own story and who lives to see her colt win the Derby. A most unique plot, strong in sympathetic scenes, thrills galore and great racing shots. Henry B. Walthall as the Kentucky horseman and J. Farrell MacDonald as his trainer are perfect in their roles. Don't overlook this one. Draw from tourist town of 3,000. Admission 10-30. George W. Walther, Dixie Theatre (500 seats), Kerrville, Texas.

RIDERS OF THE PURPLE SAGE. (5,578 feet). Star, Tom Mix. A bang up western that you can go the limit on. Fine scenery. Tone, good. Sunday, no. Special, yes. Appeal, one hundred per cent. Town and country class town of 1,800. Admission 15-25. O. G. Odell, Odelphi Theatre (400 seats), Hughesville, Pennsylvania.

RIDERS OF THE PURPLE SAGE. (5,578 ft.). Star, Tom Mix. An extra good western that did better than usual business but people objected to the serial type ending. Would advise the use of the sequel, "The Rainbow Trail" pretty close to it to overcome this dissatisfaction as much as possible. Tone, okay. Special, no. Good appeal. All classes town of 3,000. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

THAT FRENCH LADY. (5,126). Star, Shirley Mason. Very clever picture. Good action and good story. Dandy good program picture. Tone, good. Sunday, yes. Special, no. C. C. Golden, Missouri Theatre, La Belle, Missouri.

WAGES FOR WIVES. (6,600 feet). Star cast. A fine drama of home life that portrays our happy moments as well as our family conflicts. Their elements and their characters are so well handled that they reach out to your family and mine, likewise to your patrons and their trials and their happiness. Dan Maron plays the part of the good Samaritan and is instrumental in bringing the three families back to happiness. A production that should please in big or small town, as it has that element of home appeal which is bound to exist throughout mankind, as it contains all that is necessary to please a high percentage, for that is exactly what it did for me. Taken from Golden's stage play, "Chickenfeed." Print new. Tone, extra good. Special, no. Good appeal. E. N. Prescott, Prescott Circuit, Union, Maine.

MACK SENNETT BATHING BEAUTIES who are added attractions in many of the comedies made by this famous producer for Pathe.

Metro-Goldwyn

ARAB. (6,710 feet). Star, Alice Terry. A picture of the Orient with fine photographic effects. It's a sheik story and the plot hinges on the impending massacre of Christians by the Mohammedans. Of course, Ramon Novarro nips the tragedy in the bud and saves fair Alice Terry and her father, the missionary, from an awful fate. A Rex Ingram picture splendidly acted, enuf sed. Tourist town of 3,000. Admission 10-30. George W. Walther, Dixie Theatre (500 seats), Kerrville, Texas.

EAGLE'S FEATHER. (6.500 ft.). Star, cast. This had plenty of entertainment. Tone, good. Sunday and special, yes. Appeal, 80 per cent. Oil field class and farmers town of 700. Admission, 10-25. G. M. Tockey, Dixie Theatre (300 seats), Wyoming, Oklahoma.

GREAT DIVIDE. (7,811 feet). Star, Alice Terry. "The Great Divide" is great. This is a picture that will please any audience. We lost money account high rental, but we were pleased because it's the kind of picture that wins patrons and makes them come on your side of the street, and come in again. Tone, good. Probably suitable for Sunday. Special, yes. Big appeal. Student and mixed class town of 4,500. Admission 10-25. Raymond Cleveland, Lyric Theatre (500 seats), Lebanon, Tennessee.

GREED. (10,067). Lay off this one It's a sure lemon. In the first place it is in ten reels when five would have been plenty. Didn't have much of a crowd the night I ran it and I am thankful. Tone, fair. Sunday, no. 65 per cent appeal. Draw all classes, town of 600. Admission 10-30. A. F. Schriever, Onida Theatre, (225 seats) Onida, South Dakota.

MAN LIFE PASSED BY. (6,208 ft.). Star, Hobart Bosworth. Good. Sunday, yes. Special, yes. Appeal, 98 per cent. Oil field class and farmers town of 700. Admission 10-25. G. M. Tockey, Dixie Theatre (300 seats), Wyoming, Oklahoma.

MERRY WIDOW. Star, Murray-Gilbert. I cannot enthuse over this like some of our critics. Very fine production all right—but nothing extra special as I can see, and it did not register at the box office for me. It may clean up in the big spots, but I don't think it will in the smaller places. I lost some good dough on this one. The print I had—which was new—was very dark, and the duel scene at the close was just about the rottenest dim photography ever. It may be that this dimness was intended so to represent early dawn—if so they should subtitle this fact, as all my patrons blamed my operator, one case where real art and practicability does not congeal. Early sub-titles were also pruned to the limit, no doubt, caused by boiling it down to exhibition length. Joe Hewitt, Strand Theatre, Robinson, Illinois.

MERRY WIDOW. (10 reels). Star, Mae Murray. A fine picture. The best thing Mae Murray has done. John Gilbert is the Prince, and some Prince at that! We played this at a forty cents admission over our regular twenty-five cent standard, and didn't hear a complaint from anyone. Sunday, no. Special, yes. Big appeal. Student and mixed class town of 4,500. Admission 10-25. Raymond Cleveland, Lyric Theatre (500 seats), Lebanon, Tennessee.

MIDSHIPMAN. (7,498). This is wonderful, boys. Don't fail to step on this one. It's great. G. A. Peterson, Cozy Theatre, (502 seats), Hollis, Oklahoma.

MIDSHIPMAN. (7,498). Four days to big business. A great show that will please everyone. Don't be afraid to boost it. Draw general class, town 35,000. Admission 25-35. C. D. Buss, Strand Theatre, (700 seats), Easton, Pennsylvania.

MILE-A-MINUTE-MARY. Star, Eleanor Boardman. This is good entertainment, plenty of action; thrills, cave-man stuff and big avalanche. Pleased all who saw it. Tone, okay. Sunday, yes. Special, no. All classes town of 1,000. Admission 10-30. G. H. Perry, Peoples Theatre (250 seats), Cloverdale, California.

MONSTER, THE. (6,435). Star, Lou Chaney. Another one of Chaney's mystery shows. The kind that is liable to cause you to have a nightmare. A good show. Tone, good. Sunday, optional. 85 per cent. appeal. Draw all classes, town of 600. Admission 10-30. A. F. Schriever, Onida Theatre (seats 225), Onida, South Dakota.

MONSTER, THE. (6,435). Star, L. Chaney. If your patrons like melodrama and something "spooky," this is a good one. Lou Chaney is a wonder in a class by himself. Draw all classes, town of less than 1,000. Admission 10-30. G. H. Perry, People's Theatre, (250 seats), Cloverdale, California.

MONSTER. (6,435 feet). Star, Lon Chaney. Very poor story and the ladies could not stand it. A big mystery picture that fails to please. Chaney's characterization fine. Tone, okay. Sunday, yes. Special, no. Fair appeal. Town and country class town of 1,200. Admission 10-25. C. R. Seff, New Radio Theatre (250 seats), Correctionville, Iowa.

RAG MAN. (5,908 feet). Star, Jackie Coogan. Jackie's at his best. Patrons well satisfied, as was box office. Joseph Schubert, Jr., Columbia Theatre, Buffalo, New York.

UNHOLY THREE. (7,000). Star, Chaney. Great picture. Pleased all. Sunday, no. Special, yes. 90 per cent. appeal. Draw factory and farmers, town of 5,000. Admission 10-20-30. G. J. Kamm, Grand Theatre, (800 seats) Ephrata, Pennsylvania.

WINE OF YOUTH. (6,600). Good picture. Worth seeing. Tone, good. Sunday, yes.

Special, no. Fair appeal. Draw farmers and merchants, town about 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

ZANDER THE GREAT. (6,844 feet). Star, Marion Davies. Fair picture, but had some walk out. Small town patronage. Wm. Wiske, Community Theatre, Ridgranite, Wisconsin.

Paramount

AIR MAIL. (6,976 ft.). Star cast. Very good. Plenty of action and audience complimented on it. Tone, good. Sunday, yes. Special, no. Fine appeal. Farmers town of 412. Admission 10-25. J. C. Leveck, Benoit Auditorium, Benoit, Mississippi.

MAN MUST LIVE, A. (6,116). Star, Richard Dix. A picture of average quality, but entertaining, nevertheless; story full of pathos, well produced. Dix puts up quite an argument in this one for approbation of the audience, and gets it. C. S. Musser, Opera House, Shepherdstown, West Virginia.

ANCIENT HIGHWAY. (7,906 feet). Star, Jack Holt. A James Oliver Curwood that will get the business, especially when outdoor pictures are liked. A very fine picture with good scenery. Tone, okay. Sunday, yes. Special, no. Good appeal. Town and country class town of 1,200. Admission 10-25. C. R. Seff, New Radio Theatre (250 seats), Correctionville, Iowa.

ANCIENT HIGHWAY. (7,506 feet). Star, Jack Holt. A James Oliver Curwood story made in a genuine small town picture. No jazz or hot stuff. A rousing outdoor picture with lots of action. Tone and appeal, good. Sunday and special, no. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

ANCIENT HIGHWAY. Star, Jack Holt. Jack Holt always draws them in. Here's a mighty fine production, one that will stand up and you can face them when they come out. Fine for Saturdays in small towns. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

ANCIENT HIGHWAY. (7,506 feet). Star, Jack Holt. Very good story, pleased the patrons. Tone and appeal, good. Sunday and special, yes. Farmers and merchants town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

BORDER LEGION. (7,045). Star, A. Moreno. Action! Those wanting a strong Western will do well to book it. Tone, good. No for Sunday and as special. Appeal 70 per cent. Draw farmers and small town oil field, town about 600. Admission 10-25. H. P. McFadden, Reel Theatre (200 seats), Natoma, Kansas.

MAN WHO FOUND HIMSELF. Star, Thomas Meighan. The poorest Meighan to date. Why don't they give him some real stories? He is slipping terribly here. Tone, okay. Sunday, yes. Special, no. No appeal. General class town of 5,000. Admission 15-35. C. A. Anderson, Liberty Theatre, Kalispell, Montana.

MISS BLUEBEARD. (6,453 feet). Star, Bebe Daniels. This picture sure was well received. Paramount certainly is putting out good pictures and the price is in reach of the small exhibitor. Boost this one. Sure to please. Tone, good. Sunday, yes. Special, no. Appeal, ninety per cent. Farming class town of 1,000. Admission 20-35. R. P. Monahan, Grantsville Theatre (250 seats), Grantsville, West Virginia.

NEW BROOMS. (5,443 feet). Star cast. This is a very clever little program picture that will sure please everyone of the elderly men who have boys. It tickles their ribs. But I lost good money on this. Tone and appeal, good. Town and rural class is small town. Admission 10-25. E. F. Keith, Strand Theatre (300 seats), Granbury, Texas.

NIGHT CLUB. (5,721 feet). Star, Richard Dix. A very good picture and sure is interesting from start to finish. Good appeal. Mixed class town of 800. Admission 15-25. Jerry Wertin, Winter Theatre (280 seats), Albany, Minnesota.

ALLENE RAY

Patheserial star, wearing a "Laugh Month" smile. Miss Ray is now in California on a vacation between pictures.

PATHS TO PARADISE. (6,741). Star, Raymond Griffith. This one will make anyone laugh. A very clever comedy-thriller. Tone, good. Sunday, yes. Special, no. 100 per cent. appeal. Draw all classes, town of less than 1,000. Admission 10-30. G. H. Perry, People's Theatre, (250 seats), Cloverdale, California.

PATHS TO PARADISE. (6,741 ft.). Star, Raymond Griffith. This is very interesting. Griffith does some good acting in this. Pleased 90 per cent. A detective story with comedy incidents. It is good, clean entertainment, quite exciting at times and shows some good airplane stunts. Draw all classes, town of less than 1,000. Admission 10-30. G. H. Perry, People's Theatre, (250 seats), Cloverdale, California.

PONY EXPRESS. (9,929 feet). Star cast. This is a long way from being another "Covered Wagon." Why do they always compare every big picture with the "Wagon?" They will insist on doing it. However, a very good attraction if bought right. Tone and appeal, okay. Sunday and special, yes. General class town of 5,000. Admission 15-35. C. A. Anderson, Liberty Theatre, Kalispell, Montana.

PONY EXPRESS. (9,928 ft.). Star, Ricardo Cortez. A picture that is a knockout. Appealed to all classes of patronage and everybody liked it. Many spoke of the wonderful work done by Wallace Beery. Feel it's a better picture than "The Covered Wagon." Exploited unusually heavy, especially in the newspaper. Did a good business. Cosmopolitan class town of 3,000. L. V. Hepinger, Orpheum Theatre (500 seats), Clarion, Pennsylvania.

PONY EXPRESS. (9,925 ft.). All star cast. My audience went wild over this one. Did a good business for two nights' run. Boys, this certainly is a box office getter. You can't go wrong on this one. S. D. Herron, Savoy Theatre, Nicholasville, Kentucky.

PONY EXPRESS. Star cast. Not to be compared with "Covered Wagon," but a good show of its type, of which we here have now had enough. Tone, okay. Sunday and special, yes. Good appeal. Family and student class town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

PONY EXPRESS. (9,900 ft.). Star, Betty Compson. Not another "Covered Wagon" but one of the best westerns that has been offered for a year. Special, yes. A. Entwisle, Princess Theatre, Edmonton, Altoona.

RUGGED WATERS. (6,015 ft.). Star, Lois Wilson. This one disappointed me. It is too dead, very little action. Will pass as an average program picture. Tone, okay. Sunday, yes. Special, no. Fair appeal. All classes town of 3,000. Admission 25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut

SALOME OF THE TENEMENTS. (7,017 feet). Star cast. Get it? You bet. It's a dramatic story of a child of the ghetto who works for the uplifting of her race. Jetta Goudal portrays a fine role, and the other characters are cast from real Yiddish players taken from Gotham's East Side, and are true to life. Not everyone will like this production, but it's far and away above the average play in entertainment and merit. Draw from tourist town of 3,000. Admission 10-30. George W. Walther, Dixie Theatre (500 seats), Kerrville, Texas.

SEVEN KEYS TO BALDPATE. (6,084 ft.). Star, Douglas McLean. An extra good comedy. Everybody liked it. It is easy to advertise. Didn't have a Yale lock in it and I did not advertise them. Tone, okay. Special, no. Good appeal. Town of 3,000. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

SEVEN KEYS TO BALDPATE. Star, Douglas McLean. Pleased the patrons. Clever story and good acting. Tone, good. Yes for Sunday and special. Appeal, good. Draw farmers and merchants, town about 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

SHOCK PUNCH. (6,151 ft.). Star, Richard Dix. This is one of the best pictures I ever ran with this star. Dix is fast becoming a real box office bet. A very good show of clean entertainment. Tone, very good. Sunday, yes. Appeal, ninety percent. All classes town of 600. Admission 10-30. A. F. Schriever, Onida Theatre (225 seats), Onida, South Dakota.

SON OF HIS FATHER. (7 reels). Star cast. An extra good, refined western. People liked it fine. No knocks at all and lots of compliments. Business good on it. Paper good. Tone, okay. Special, yes. Good appeal. Town of 3,000. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

STREET IF FORGOTTEN MEN. Star cast. Did not go over with my patrons. Underworld stories do not meet with favor. Acting good. Appeal, poor. Tone, fair. E. C. Silverthorn, Liberty Theatre (250 seats), Harrisville, Michigan.

STRANGER. (6,660 feet). Star, Richard Dix. One of the very best program pictures we have run in a long time. C. C. Golden, Missouri Theatre, La Belle, Missouri.

TEN COMMANDMENTS. (11 reels). Star cast. Like all that has gone before it is a big wonderful thing, I am playing it for six days, four of which are gone, the present indication is that it will not overburden me

with care as I have not reached near the expense line yet. Twenty-five and fifty cents is quite some obstacle to scale at present, as money is not as flush as at some times. If you can buy it right and run for twenty-five and thirty-five cents think it would bring larger houses. General class town of 1,200. E. N. Prescott, Prescott Circuit (250 seats), Union, Maine.

THUNDERING HERD. (7,187 feet). Star, Jack Holt. Here is a mighty good picture with the Buffalo scenes it gives a picture that is different and is very interesting. Tone and appeal, good. Special, yes. Rural class town of 700. Admission 10-25. W. C. Whiting, Opera House (250 seats), Whiting, Iowa.

TO THE LADIES. (6,268 feet). Star cast. Very good program picture. C. C. Golden, Missouri Theatre, La Belle, Missouri.

TROUBLE WITH WIVES. (6,489 ft.) Star, Tom Moore. This picture will surprise you as it is very clever. There is not a dull moment and the comedy situations are delightful. The cast is excellent. Patrons enjoy it. Cosmopolitan class town of 3,000. L. V. Hepinger, Orpheum Theatre (500 seats), Clarion, Pennsylvenia.

WANDERER OF THE WASTELAND. (6,700 feet). Star, Jack Holt. An excellent western good for any day in the week, but would have been better without the technicolor process. Tone, fine. Sunday and special, yes. Appeal, ninety per cent. Town and country class town of 1,800. Admission 15-25. O. G. Odell, Odelphi Theatre (400 seats), Hughesville, Pennsylvania.

WILD HORSE MESA. (7,164 ft.). Star, Jack Holt. Have noticed several adverse reports on this picture but my town thought it great. Had lots of compliments; no knocks. Business was better than average but did not increase enough to justify the additional rental I had to pay. All classes in small town. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

WILD HORSE MESA. (7,164 ft.). Star, Jack Holt. This pleased my people very much, and the word-of-mouth advertising brought us more business on the second than on the first day. Tone, good. Very good appeal. Farming and dairy class town of 1,750. Admission 10-30. E. W. Fischer, Rialto Theatre (500 seats), Oakdale, California.

Pathe

FRESHMAN. (7 reels).. Star, Harold Lloyd. Lloyd's latest picture and his best one. Buy this picture and get behind it with lots of advertising and you can make a little money. Had a capacity house first night, not quite so many second night. Went over with a "bang," and box office receipts were very satisfactory. Tone, good. Sunday, no. Special, yes. Appeal, one hundred per cent. General class town of 600. Admission 10-25, 15-35. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

Producers' Dist. Corp.

BEAUTY AND THE BAD MAN. Star cast, Russell Simpson steals the picture. Will please the old-timers, but fall flat with younger people. Tone, okay. Appeal, sixty-five per cent. Working class town of 7,000. Admission 10-20. A. M. Rosenbloom, Home Theatre (350 seats), Rochester, Pennsylvania.

HELL'S HIGHROAD. My own fault I didn't clean up with this one. It's a showman's picture. Boost it and smile. Ken E. Finlay, Opera House, Goldsboro, North Carolina.

HER MARKET VALUE. (Star, Agnes Ayres). Just another picture and not a very good one at that. Not for the small towns. Very poorly directed. Special, no. Small appeal. Draw working class town of 7,000. Admission 10-20. A. M. Rosenbloom, Home Theatre (350 seats), Rochester, Pennsylvania.

MARION DAVIES

The beautiful Cosmopolitan-Metro-Goldwyn-Mayer star is seen here in the skiing costume which she wears in "Beverly of Graustark," a Cosmopolitan production, now being filmed at the M.-G.-M. studios.

SEVEN DAYS. Star, Lillian Rich. Very nifty show, plenty of comedy, but gets silly at times; anyhow, if that's what they like, why should we kick? Sunday, no. Special, no. Very good appeal. Student and mixed class town of 4,500. Admission 10-25. Raymond Cleveland, Lyric Theatre (500 seats), Lebanon, Tennessee.

SIMON THE JESTER. Star, Lillian Rich. Fellows, here's a good one. Will please any audience. Producers Distributing Corporation is delivering the goods. Who said they wasn't? Don't misunderstand us and think this is a big picture, it isn't, but it's good and will please. Sunday and special, no. Very good appeal. Student and mixed class town of 4,500. Admission 10-25. Haymond Cleveland, Lyric Theatre (500 seats), Lebanon, Tennessee.

SOFT SHOES. Star, Harry Carey. Stromberg could have made a fairly decent picture here if only he would have put more force behind the parts that supplied the action—the action parts too weak, which makes picture very poor. Tone, fair. Special, no. 70 per cent. appeal. Draw factory class. Admission 15-25. D. W. Straver, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

TEXAS TRAIL. (5 reels). Good—short and interesting. Comedy situations very good. Favorable comments. H. K. Allen, Queen Theatre, Fort Stockton, Texas.

TIGER-THOMPSON. (5,700). Star, Harry Carey. Good western. Ran this on Wednesday and had a good crowd. Edward Casey, Casey's Theatre, Sterling, Oklahoma.

United Artists

GOLD RUSH. Star, Charlie Chaplin. This made a lot of money for the United Atrists people. We bought it with both eyes wide open, and are not going to holler, but we lacked a lot of making a dime. First day, good; second day, rotten; third day, please close the door, the wind blows in and that's all. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

THIEF OF BAGDAD. Star, Douglas Fairbanks. Played two days to poor business here, due to our patronage not liking this type of show. It was a wonderful show and was liked by our small elite patronage. Tone, good. Special, yes. Fair appeal. Draw better class, town about 4,500. Admission 20-10. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

TUMBLEWEEDS. Star, William S. Hart. In our opinion is by far the best picture of the year. Not only is it bigger than any of the other so-called "big" pictures, but it has a story really worth while. This picture seems to have been made special for Oklahoma. I am holding it over. It is a wow of a success. The first picture that is, is the opinion of all who see it. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

Universal

BUTTERFLY. (7,472 ft.). Star cast. Nothing to it, little comedy in it that is fair, but if Universal makes many of these kind of features they won't sell many new ones. Tone and appeal, good. Sunday, yes. Special, no. Working class city of 14,000. Admission 10-15. G. M. Bertling, Favorite Theatre (167 seats), Piqua, Ohio.

DARING CHANCES. (5 reels). Star, Jack Hoxie. Like the rest pleased about 75 per cent. Business poor. A. Cataland, Victory Theatre, Rossiter, Pennsylvania.

DON DAREDEVIL. Star, Jack Hoxie. Mix a Mexican territory with Hoxie and sprinkle in a senorita and add the Universal ranch riders and you'll have boarding house hash. At least that's what our crowd thinks about it. A very conventional film with no big scenes. Tone, fair. Sunday and special, no. Appeal, eighty per cent. All classes town of 3,500. Admission 15-30. Henry W. Nauman. Moose Theatre (700 seats), Elizabethtowr. Pennsylvania.

FAST WORKER. (6,500). Star, R. Denny. This is the third one of this star. Rental too high to realize profit. Good picture but not worth what they charged for it. Tone, good. Sunday, yes. Special, no. Fair appeal. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

GAYETY GIRL. (7,417). Star, Mary Philbin. Very good entertainment. Rather long. Some few walked out but others said good. Tone, good, Sunday and special, yes. Fair appeal. Draw small town and farmers, town 600. Admission 10-20, 10-30, 25-50. H. D. Batchelder, Galt Theatre (175 seats), Galt, California.

MAN IN BLUE. (5,624 feet). Star, Herbert Rawlinson Good program picture. Seventy per cent. appeal. Thrilling scrap in the climax. Print good. L. L. Like, Dreamland Theatre, Drummond, Montana.

MEASURE OF A MAN. Star, William Desmond. A very good program western picture that you do not need to be afraid of. Tone, good. Sunday and special, no. Appeal, ninety per cent. Town and country class town of 1,800. Admission 15-25. O. G. Odell, Odolphi Theatre (400 seats), Hughesville, Pennsylvania.

SUNSET TRAIL. Star, William Desmond. Just a fair program picture. Tone, okay. Sunday and special, no. Appeal, sixty-five per cent. Farmers and small town class town of 600. Admission 10-25. H. P. McFadden, Reel Theatre (200 seats), Natoma, Kansas.

TEASER. (6,300). Star, Laura LaPlante. Say, boys, take off your coat and throw your hat away; go out and holler your head off about this one; acting exceptionally good by entire cast; story gets right next to one's heart; full of comedy of the kind that tickles your last rib; leading lady is a humdinger, full of pep and can chew gum to beat the band; nevertheless she is cute, attractive, and since Webster hasn't any word to properly describe her, we will just say she is a peach; will "tease" the fellows from the front row to the last seat. Grab it, advertise it, and then watch them enjoy an evening in your house. Has appeal for any audience. Draw town of 1,000. C. S. Musser, Opera House, Shepherdstown, West Virginia.

WESTERN WALLOP. Star, Jack Hoxie. Another of those good program western pictures. Tone, fair. Sunday and special, no. Appeal, eighty per cent. Town and country class town of 1,800. Admission 15-25. O. G. Odell, Odelphi Theatre (400 seats), Hughesville, Pennsylvania.

Vitagraph

BELOVED BRUTE. (6,710 feet). Star, Victor McLaglen. One of the best program pictures we have played this year. Good comments were heard, and one fellow pronounced it the best he'd ever seen. Fine story, excellent acting, good photography, plenty of action, perfect direction makes this a small town exhibitor's picture from start to finish. No walkouts. Tone, okay. Sunday, yes. Special, no. Strong appeal. General class town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

RANGER OF THE BIG PINES. (7,032 feet). Star, Kenneth Harlan. A good attraction for a small town. Played this on a Saturday and packed them in. Miss Jensen certainly plays her part well. Tone and appeal, good. Sunday and special, no. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

Warner Bros.

ON THIN ICE. Star, Tom Moore. One of the best Warners we have shown. Pleased everyone. Tom Moore very good. Very few Warners have been good of this group. Town and country class town of 1,200. Admission 10-25. C. R. Seff, New Radio Theatre (250 seats), Correctionville, Iowa.

TIGER ROSE. (8,000 feet). Star, Lenore Ulric. A very good picture based on the sometime popular "northwest" mounted hokum. Ulric certainly should keep to the stage, according to the people who disliked her peculiar characterization here. Not too discriminating people. Tone, fair. Sunday and special, no. All classes town of 3,500. Admission 15-30. Henry W. Nauman, Moose Theatre (700 seats), Elizabethown, Pennslyvania.

TRACKED IN THE SNOW COUNTRY. (Rin Tin Tin). It had everything a good picture should have, and pleased as well as any high priced picture ever shown in this theatre. A real audience picture, and after all it is the people we are to please, ain't it? Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

WHERE THE NORTH BEGINS. Star Cast. A very fine program picture. Made good money. The dog played a fine part in the picture. Film excellent. Tone, good. Sunday, no. Special, yes. Oil field class and farmers town of 500. Admission 10-15. W. H. Clower, Liberty Theatre (400 seats), Wirt, Oklahoma.

Independents

BROKEN HEARTS OF BROADWAY. (State 139). Star, Rin Tin Tin. The very best dog picture to date. It took us several months to get a booking on this, but it was well worth waiting for. We consider this one of the most interesting pictures we have ever shown and it keeps the audience on the edge of their seats from start to finish. The acting of Rin Tin Tin is wonderful. P. R. Matson, Crystal Theatre (436 seats) Flandreau, South Dakota.

BROKEN HEARTS OF BROADWAY. (State Right). Star cast. This is a good picture. Good enough for any house. Tone, good. Sunday and special, yes. Appeal, 90 per cent. Oil field class and farmers, town of 700. Admission 10-25. George M. Tockey, Dixie Theatre (300 seats), Wyoming, Oklahoma.

EDNA MARIAN

The beautiful star of Century Comedies, for Universal release, will be one of the outstanding personalities of "Laugh Month."

CAPTAIN JANUARY. (Principal). Star, Baby Peggy. This is a very fine picture which not only brings them in but makes good after you get them in. This kind of a picture helps business where others tear down. No mistake in booking this one. Tone, A-1. Sunday, yes. Special, no. Appeal 100 per cent. All classes town of 1,000. Admission 10-30. G. H. Perry, People's Theatre (250 seats), Cloverdale, California.

DANGER SIGNAL. It was fast, furious, racy and rare, and nearly the whole darn town was there and they all said it sure is a wow. If you haven't booked it, go do it now. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

EASY MONEY. Just what the name implies. A dandy snappy picture. Pleases nearly all of 'em. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

FOOL AND HIS MONEY. (Columbia). Star, William Haines. A lot better picture than the title sounds. Will do for you if you want something that is a little different. Tone and appeal, good. Sunday, yes. Special, no. Working class city of 14,000. Admission

10-15. G. M. Bertling, Favorite Theatre (167 seats), Piqua, Ohio.

GOLD THOUGHT. (State Right). Star, Tom Mix. A dandy picture. Made good money. Film in fine condition. Oil field class and farmers town of 500. Admission 10-15. W. H. Clower, Liberty Theatre (400 seats), Wirt, Oklahoma.

HARD HITTING HAMILTON. (State Right). Star, Buffalo Bill, Jr. Picture was in good shape and a good western. Played to a good house. All pleased. Tone, good. Sunday and special, no. Oil field class and farmers town of 500. Admission 10-15. W. H. Clower, Liberty Theatre (400 seats), Wirt, Oklahoma.

LOST IN A BIG CITY. (Progress Pictures). Star, John Lowell. (7 reels). A very good program picture and pleased the few who came out to seet it. For some reason we didn't get them out to see this one, so lost some money. Tone, good. Sunday, yes. Special, no. Appeal, 80 per cent. General class town of 600. Admission 10-25, 15-35. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

MAD DANCER. (State Right). Star, Ann Pennington. As poor a title as could be suggested from box-office angle. Most of the picture deals with American life, and even the Parisian atmosphere is not that of the Apache type. It is a bit different, and that is the only way you can sell it. Tone, fair. Sunday and special, no. Appeal, eighty-five per cent. All classes town of 3,500. Admission 15-30. Henry W. Nauman, Moose Theatre (700 seats), Elizabethtown, Pennsylvania.

QUICKER THAN LIGHTNING. (Weiss Brothers). Star, Buffalo Bill, Jr. A sure-fire western. Great for the kids. Paper is money-getting, and we stood them up on this one. This is his best so far. Special, no. Appeal, seventy-five per cent. Working class town of 7,000. Admission 10-20. A. M. Rosenbloom, Home Theatre (350 seats), Rochester, Pennsylvania.

RIDIN' ROMANCE. (State Right). Star, Al Hoxie. This boy is a comer, if they keep him at it and give him stories with action. Tone, good. Sunday, yes. Special, no. Good appeal. Working class city of 14,000. Admission 10-15. G. M. Bertling, Favorite Theatre (167 seats), Piqua, Ohio.

SILENT STRANGER. (State Right). Star, Fred Thomson. Fine picture, but made no money. One or other cause. Film in good shape, as I find all F. B. O.'s are fine. Tone, good. Sunday, no. Oil field class town of 500. Admission 10-15. W. H. Clower, Liberty Theatre (400 seats), Wirt, Oklahoma.

SILENT PAL. (State Right). Star, Thunder (dog). This is another real dog picture. If all of the Thunder pictures are as good as this one they will be okay. Oil field class and farmers town of 700. Admission 10-25. Geo. M. Tockey, Dixie Theatre (300 seats), Wynona, Oklahoma.

SILENT PAL. (Independent). Star, Thunder (dog). This we showed on Saturday. Made a good offering. Dog pictures go over good. This is a new one. Tone, okay. Sunday, yes. Special, no. Good appeal. Town and country class town of 1,200. Admission 10-25. C. R. Seff, New Radio Theatre (250 seats), Correctionville, Iowa.

SPEED MAD. (Columbia). Star, William Fairbanks. All of his pictures are good and have plenty of action. Anybody that likes action, his is the stuff. Tone and appeal, good. Sunday, yes. Special, no. Working class city of 14,000. Admission 10-15. G. M. Bertling, Favorite Theatre (167 seats), Piqua, Ohio.

GAMBLIN' FOOL. (State Right). Star, Franklyn Farnum. This is a good western of the old kind. Tone, fair. Sunday and special, no. Appeal, eighty per cent. Oil field class and farmers town of 700. Admission 10-25. Geo. M. Tockey, Dixie Theatre (200 seats), Wynona, Oklahoma.

THE WRONG DOER. (State Right). Star, Lionel Barrymore. This is a good one founded on a real story. Tone, good. Sunday and special, yes. Appeal, ninety per cent. Oil field class and farmers town of 700. Admission 10-25. Geo. M. Tockey, Dixie Theatre (300 seats), Wynona, Oklahoma.

Quick Reference Picture Chart

Handy, Compact Information to Help You with Your Bookings, Showing: Title, Star, Type of Story, Date of Moving Picture World Review, and Footage on Current Films

ARROW

	Kind of Picture	Review.	Feet
		1925	
Primrose Path (Clara Bow)	Melodrama	Oct. 3..	6,840
Tessie (May McAvoy)	Comedy	Oct. 10..	6,800
Wandering Fires (all-star)	Drama	Oct. 17..	6,300
Children of the Whirland (all-star)	Crook melodrama	Oct. 17..	6,500
Unnamed Woman (all-star)	Society drama	Oct. 24..	6,300
Substitute Wife (Novak)	Domestic drama	Oct. 31..	6,580

ASSOCIATED EXHIBITORS

		1924	
Never Say Die (MacLean)	Comedy of thrills	Sep. 13..	5,803
East of Broadway (O. Moore)	Police drama	Nov. 22..	5,715
Price of a Party (H. Ford)	Modern drama	Oct. 18..	5,315
Barriers Burned Away	Spectacle	Dec. 27..	6,236
Is Love Everything?	Sex melo.	Nov. 15..	6,000
Battling Bunyan (Barry)	Comedy-dr.	Dec. 27..	4,718
		1925	
Greatest Love of All (Beban)	Drama	Jan. 17..	6,486
Bad Company (Tearle)	Society drama	Jan. 24..	5,551
Introduce Me (Douglas MacLean)	Comedy thrills	Mar. 21..	6,710
Sky Raider (Logan)	Drama		6,638
Back to Life (Patsy Ruth Miller)	Drama	Feb. 28..	5,628
Manhattan Madness (Dempsey-Taylor)	Action melodrama	Aug. 1..	5,580
Under the Rouge (Percy-T. Moore)	Crook drama	Aug. 1..	6,055
His Buddy's Wife (Glenn Hunter)	Sentiment drama	Aug. 1..	5,226
Headlines (Alice Joyce)	Sacrifice drama	Aug. 1..	5,600
Fifty-Fifty (Hampton-L. Barrymore)	Drama	Aug. 1..	5,531
Keep Smiling (Monty Banks)	Comedy	Aug. 1..	5,400
Camille of Barbary Coast (O. Moore-Busch)	Drama	Aug 1..	5,308
Never Weaken (Harold Lloyd)	Reissued comedy	Aug. 1..	3,000

CHADWICK PICTURES CORP.

		1925	
Tomboy (Devore-Rawlinson)	Melodramatic com.	Jan. 3	6,000
Midnight Girl (Lila Lee)	Drama	Mar. 28..	6,300
Wizard of Oz (Larry Semon)	Slapstick com.	Apr. 25	6,300
Man of Iron (L. Barrymore)	Drama	July 4..	6,200
American Pluck (G. Walsh)	Action melodrama	July 11..	5,900
Unchastened Woman (Theda Bara)	Domestic drama		
Some Pun'kins (Chas. Ray)	Rural com.-dr.		
Prince of Broadway (G. Walsh)	Action romance		
The Bells (L. Barrymore)	Drama		
Perfect Clown (Larry Semon)	Typical comedy		
Blue Blood (G. Walsh)	Action romance		
Paint and Powder (E. Hammerstein)	Stage life drama	Oct. 17..	7,000
Some Pun'kins (Chas. Ray)	Rural comedy-drama	Dec. 26..	6,500
		1926	
Perfect Clown (Larry Semon)	Feature comedy	Jan. 2..	5,700
Prince of Broadway (G. Walsh)	Prize ring drama	Jan. 9..	5,800

EDUCATIONAL FILM CORP.

		1925	
Wide Awake (Lige Conley)	Mermaid comedy	May 2..	2,000
King Cotton	Hamilton comedy	May 9..	2,000
Dragon Alley	Juvenile comedy	May 9..	2,000
Rock Bottom (Bowes)	Cameo comedy	May 9..	1,000
Tender Feet (Hiers)	Hiers comedy	May 16..	2,000
Paree Please (St. John)	Mermaid com.	May 16..	2,000
Only a Country Lass	Novelty	May 16..	1,000
Wild Waves	Cameo comedy	May 23..	1,000
Balto's Race to Nome	Special	May 23..	2,000

A Dollar for Your Time

In an effort to make this Quick Reference Picture Chart just as accurate as human carefulness can make it, we offer to the reader who finds MAJOR ERRORS, such as a wide discrepancy between printed footage on a feature or features and that which is a fact, One Dollar for your trouble in writing us a letter stating the correct facts.

Please do not consider errors that do not actually work a hardship on the user of this Chart—such as a misplaced parenthesis, or a minor typographical error.

What we want you to point out is the often unavoidable discrepancy between the footage that comes to us at time of reviewing a picture and the time you play it, caused by cutting down of a picture and failure of producer to give us correct facts regarding the changed footage.

We cannot secure exact footage on all Short Subjects and so the general term "1,000" or "2,000" feet is applied, broadly, one or two-reel subjects. We've tried to get exact Short Subject footage, and as soon as we can get it will print it exactly. Till then, consider the broader designation as the best we can do.

When you write us about a major error, realize, please, that it will take a little time to check up, and be patient—we will not delay sending you the dollar for your trouble any longer than is absolutely compulsory.

	Kind of Picture	Review.	Feet
Curses (St. John)	Comedy	May 30..	2,000
Hello Goodbye (Conley)	Mermaid comedy	May 30..	2,000
Two Poor Fish	Hurd cartoon	May 30..	1,000
Earth's Other Half	Hodge-Podge	June 6..	2,000
Fun's Fun (Bowes)	Cameo comedy	June 6..	1,000
Clodhopper (Larry Semon)	Comedy	June 6..	2,000
Air Tight (Vernon)	Christie comedy	June 13..	2,000
Going Great	Mermaid comedy	June 13..	2,000
Wake Up (Bowes)	Cameo comedy	June 13..	1,000
Baby Blues	Juvenile comedy	June 20..	2,000
Prop's Dash for Cash	Hurd cartoon	June 20..	1,000
Call a Cop	Christie comedy	June 20..	2,000
Oh, Bridget (Walter Hiers)	Hiers comedy	June 27..	2,000
Mexican Melody	Hodge-Podge	June 27..	1,000
Never Fear (Bowes-Vance)	Comedy	July 4..	1,000
Lewis-Mann Bout	Magazine	July 4..	2,000
Bobby Bumps & Co.	Hurd cartoon	July 4..	1,000
Below Zero (Lige Conley)	Mermand comedy	July 11..	2,000
Permit Me (Bowes)	Comedy	July 11..	1,000
Waiting (Hamilton)	Hamilton comedy	July 11..	2,000
Hot and Heavy (Eddie Nelson)	Mermaid comedy	July 18..	2,000
Travel Treasures	Hodge Podge	July 18..	1,000
Beware	Comedy	Aug. 1..	2,000
Look Out	Comedy	Aug. 1..	1,000
Tourist	Tuxedo comedy	Aug. 15..	2,000
Pictorial Proverbs	Hodge Podge	Aug. 15..	1,000
Be Careful (Adams)	Christie comedy	Aug. 22..	2,000
Pleasure Bound (Conley)	J. White prod.	Aug. 22..	2,000
Watch Out (Vernon)	Christie comedy	Aug. 29..	2,000
Felix the Cat Trifles With Time	Sullivan cartoon	Sep. 5..	1,000
Soup to Nuts (Neal Burns)	Comedy	Sep. 5..	2,000
Props and The Spirits	Pen and Ink Vaud.	Sep. 5..	1,000
Off His Beat (Hiers)	Comedy	Sep. 12..	2,000
Wild Beasts of Borneo	Animal special	Sep. 12..	2,000
Busts into Business	Sullivan cartoon	Sep 19..	1,000
Fair Warning (St. John)	Camedy	Sep 19..	2,000
The Movies (Lloyd Hamilton)	Comedy	Sep. 26..	2,000
Felix the Cat Trips Thru Toyland	Cartoon	Oct. 3..	1,000
In Deep (Bowes)	Comedy	Oct. 3..	1,000
A Misfit Sailor (Billy Dooley)	Comedy	Oct. 3..	2,000
Dog Daze (Cliff Bowes)	Cameo comedy	Oct. 10..	1,000
Felix Cat on the Farm	Sullivan cartoon	Oct. 10..	1,000
Who Which?	Cameo comedy	Oct. 10..	1,000
The Story Teller	Hodge-Podge	Oct. 10..	1,000
Maid in Morocco (Lupino Lane)	Comedy	Oct. 17..	2,000
Scrambled Eggs	Cameo comedy	Oct. 17..	1,000
Spot Light (Lige Conley)	J. White comedy	Oct. 17..	2,000
Baby Be Good	Juvenile comedy	Oct. 24..	2,000
A Goofy Gob (Dooley)	Comedy	Oct. 31..	2,000
Slippery Feet (Vernon)	Comedy	Oct. 31..	2,000
Felix the Cat on the Job	Sullivan cartoon	Oct. 31..	1,000
Knicknacks of Knowledge	Hodge-Podge	Oct. 31..	1,000
Sweet and Pretty (Cliff Bowes)	Cameo comedy	Nov. 7..	1,000
Fire Away (St. John)	Mermaid comedy	Nov. 7..	2,000
Felix, the Cat in the Cold Rush	Sullivan cartoon	Nov. 7..	1,000
Cleaning Up (Johnny Arthur)	Comedy	Nov. 14..	2,000
Hot Feet (Bowes)	Comedy	Nov. 14..	1,000
Hot Doggie (Hiers)	Comedy	Nov. 14..	2,000
On Edge (Conley)	J. White prod.	Nov. 21..	2,000
Eats Are West (Felix-cat)	Sullivan cartoon	Nov. 21..	1,000
Slow Down (Bowes)	Comedy	Nov. 28..	1,000
Framed (Hamilton)	Comedy	Nov. 28..	2,000
Magical Movies	Hodge-Podge	Nov. 28..	1,000
Fighting Dude (Lane)	Acrobatic comedy	Dec. 5..	2,000
Marionettes	Color fantasy	Dec. 5..	1,200
Felix-the-cat Tries the Trades	Sullivan cartoon	Dec. 5..	1,000
Cheap Skates (Conley)	Jack White prod.	Dec. 12..	2,000
Bachelor's Babies	Juvenile comedy	Dec. 12..	2,000
What's Up (Bowes)	Cameo comedy	Dec. 12..	1,000
Weak But Willing	Walter Hires comedy	Dec. 19..	2,000
Yes, Yes Babbette (Vernon)	Christie comedy	Dec. 19..	2,000
Felix the Cat at Rainbow's End	Cartoon	Dec. 26..	1,000
		1926	
A Salty Sap (Dooley)	Christie comedy	Jan. 2..	2,000
Live Cowards (St. John)	Mermaid comedy	Jan. 2..	1,000
Hodge-Podge No. 40	Howe scenic	Jan. 9..	1,000

FILM BOOKING OFFICES OF AMERICA

		1925	
Range Terror (Bob Custer)	Western	Feb. 14..	4,750
Cloud Rider (Al Wilson)	Airplane-thrill	Feb. 21..	5,070
Jimmie's Millions (R. Talmadge)	Athletic-stunts	Feb. 28..	5,167
Parisian Nights (Hammerstein-Tellegen)	Drama	Mar. 7..	6,27
Welcome Granger (Vaughn)	Pacemakers	Mar. 7..	2,000
Helping Hand (Aubrey)	Comedy	Mar. 7..	2,000
Breed of the Border (Lefty Flynn)	Western	Mar. 14..	4,930
Love's Bargain (Marjorie Daw)	Drama	Mar. 21..	6,000
Captain Kidd	Bray cartoon	Mar. 21..	1,000
Scar Hanan (Yakima Canutt)	Western	Mar. 28..	6,020
Galloping Vengeance (Bob Custer)	Texas Ranger dr.	Mar. 28..	5,005
He Who Gets Rapped (Vaughn)	Pacemakers	Mar. 28..	2,000
Forbidden Cargo (Evelyn Brent)	Melodrama	Apr. 4..	4,850
O. U. West (Lefty Flynn)	Western	April 11..	5,000
That Devil Quemado (Thomson)	Thrill western	Apr 18..	4,720
Merton of the Goofies	Pacemakers	Apr. 18..	2,000
Lilies of the Streets (V. L. Corbin)	Hum. Int. melo.	Apr. 25..	7,216
White Fang (Strongheart-dog)	Drama	May 2..	5,800
Tearing Through (R. Talmadge)	Stunt melodr.	May 9..	4,714
Great Decide	Pacemakers	May 9..	2,000
Fast Male	Pacemakers	May 9..	2,000
Texas Bearcat (Bob Custer)	Western drama	May 16..	4,770
Speed Wild (Flynn)	Melodrama	May 23..	4,700
Alias Mary Flynn (Brent)	Regeneration melo.	May 30..	5,550

Continued from Preceding Page

Drusilla With a Million (Mary Carr)	Human Interest dr.	June	6..	7,391
Fighting Demon (R. Talmadge)	Thrill drama	June	6..	5,470
Three Bases East	Pacemakers	June	6..	2,000
White Thunder (Yakima Canutt)	Western	June	13..	4,550
If Marriage Fails—? (Logan-Brook)	Domestic drama	June	13..	6,000
Navy Blue Days (Stan Laurel)	Comedy	June	13..	2,000
Bandit's Baby (Fred Thomson)	Western comedy drama	June	20..	5,291
Smooth as Satin (Brent)	Crook drama	July	4.	6,043
Human Tornado (Canutt)	Action western	July	4..	4,472
The Bloodhound (Bob Custer)	Mounted police	July	11..	4,800
That Man Jack (Bob Custer)	Action western	July	25..	5,632
The Sleuth (Stan Laurel)	Comedy	July	25..	2,000
What Price Gloria?	Pacemakers	July	25..	2,000
Wild Bull's Lair (Fred Thomson)	Typical western	Aug.	8..	5,280
Don Coo Coo ((Vaughn-O'Hara)	Pacemakers	Aug.	8..	2,000
Dr. Pyckle and Mr. Pride (Laurel)	Comedy	Aug.	8..	2,000
Lady Robinhood (Evelyn Brent)	Bandit melodr.	Aug.	15..	5,580
Isle of Hope (R. Talmadge)	Sea-adventure-thrill	Sep.	5..	5,800
Let's Go, Gallagher (Tom Tyler)	Action western	Oct.	10..	5,182
Keeper of the Bees (all star)	Drama	Oct.	17..	6,712
Three Wise Crooks (E. Brent)	Crook drama	Oct.	17..	6,074
How the Elephant Got It's Trunk	Bray cartoon	Oct.	17..	1,000
Ridin' the Wind (Thomson)	Western action dr.	Oct.	24..	7,518
Adventures of Mazie (Vaughn)	Comedy series	Oct.	24..	2,000
Last Edition (Ralph Lewis)	Action newspaper	Oct.	31..	6,400
Wall Street Whiz (R. Talmadge)	Stunt comedy-drama	Nov.	7..	6,000
Mazies Won't Tell	Mazie series	Nov.	14..	2,000
Constant Simp	Mazie series	Nov.	14..	2,000
Or What Have You?	Mazie series	Nov.	14..	2,000
No Man's Law (Custer)	Action western	Nov.	21..	4,042
So's Your Old Man	Mazie series	Nov.	21..	2,000
All Around Frying Pan (Thomson)	Action western	Nov.	28..	5,519
How the Camel Got His Hump	Bray cartoon	Nov.	28..	1,000
Wyoming Wildcat (Tom Tyler)	Action western	Dec.	5..	5,150
On the Links (fat men)	Golf-Slapstick	Dec.	5..	1,000
Broadway Lady (Evelyn Brent)	Star a chorus girl	Dec.	19..	5,500
Peaceful Riot (Summerville)	Comedy	Dec.	26..	2,000
Pike's Pique (Vaughn)	Adventures of Mazie	Dec.	26..	2,000
Tea for Tooney (Vaughn)	Adventures of Mazie	Dec.	26..	2,000
Leopard's Spots	Bray unnatural history	Dec.	26..	1,000
			1926	
Cowboy Musketeer (Tom Tyler)	Western	Jan.	2..	4,500

FIRST NATIONAL

			1924	
Silent Watcher (Glenn Hunter)	Drama	Oct.	18..	7,530
Love's Wilderness (Griffith)	Drama	Dec.	20..	6,900
Idle Tongues (Marmont)	Comedy-drama	Dec.	27..	5,300
Sundown (all-star)	Western epic	Oct.	25..	8,641
The Only Woman (N. Tadmadge)	Domestic dr.	Nov.	8..	6,770
Inez from Hollywood (Nilsson-Stone-Astor)	Heart interest	Dec.	13..	6,919
			1925	
Frivolous Sal (O'Brien-Busch-Alexander)	Western melo.	Jan.	17..	7,307
So Big (C. Moore)	Drama	Jan.	17..	8,501
If I Marry Again (Doris Kenyon)	Drama	Jan.	24..	7,901
A Thief in Paradise (Doris Kenyon)	Melodrama	Jan.	24..	7,231
As Man Desires (Sills-Dana)	Melodrama	Jan.	31..	7,790
Enticement (Mary Astor)	Drama	Feb.	7..	6,224
The Lady (Norma Talmadge)	Emotional dr.	Feb.	14..	7,387
Her Husband's Secret (Moreno-Miller)	Sentiment-dr.	Feb.	21..	6,150
Quo Vadis (Emil Jennings)	Special	Feb.	28..	9,000
Lost World (Conan Doyle story)	Special	Feb.	28..	9,700
New Toys (Barthelmess)	Comedy-drama	Feb.	28..	7,363
Playing With Souls (Jacqueline Logan)	Drama	Mar.	7..	5,831
One Year to Live (Pringle)	Drama	Mar.	7..	6,064
Learning to Love (C. Talmadge)	Comedy-dr.	Mar.	7..	6,099
Heart of a Siren (La Marr)	Drama	Mar.	21..	6,708
Sally (C. Moore-Leon Errol)	Stage success	Mar.	28..	8,636
Declasse (Corinne Griffith)	Society dr.	Apr.	4..	7,869
One Way Street (Lyon-Nilsson)	Society dr.	Apr.	4..	5,600
My Son (Nazimova)	Emotional dr.	Apr.	18..	6,552
I Want My Man (Sills-Kenyon)	Drama	Apr.	18..	6,173
His Supreme Moment (B. Sweet)	Romantic dr.	Apr.	25..	6,565
Chickie (Mackaill)	Drama	May	9..	7,767
Soul Fire (Barthelmess)	Emotional dr.	May	16..	8,262
The Talker (Nilsson-Stone)	Human Interest dr.	May	23..	7,861
Necessary Evil (Lyon-Dana)	Drama	May	23..	6,307
Just a Woman (Windsor-Tearle)	Drama	June	6..	6,363
Desert Flower (C. Moore)	Comedy drama	June	13..	6,837
White Monkey (LaMarr)	Society drama	June	13..	6,121
Making of O'Malley (Gilb)	Police romance	July	4..	7,571
Lady Who Lied (Stone-Valli-Naldi)	Algerian drama	July	18..	7,111
Marriage Whirl (Corinne Griffith)	Drama	July	25..	7,672
Half-Way Girl (Doris Kenyon)	Melodrama	Aug.	8..	7,570
Fine Clothes (Stone-Marmont-Griffith)	Comedy drama	Aug.	15..	6,971
Winds of Chance (A. Q. Nilsson)	Klondike drama	Aug.	29..	9,554
Her Sister From Paris (C. Talmadge)	Sprightly comedy	Sep.	5..	7,255
Live Wire (Johnny Hines)	Comedy feature	Sep.	12..	7,000
Dark Angel (Vilma Banky)	Drama	Sep.	19..	7,311
Graustark (Norma Talmadge)	Romance	Sep.	26..	5,900
Shore Leave (Barthelmess)	Sailor drama	Oct.	3..	6,856
What Fools Men (Lewis Stone)	Domestic drama	Oct.	10..	7,349
Knockout (Milton Sills)	Prizefight drama	Oct.	10..	7,450
Face That Thrills (Lyon-Astor)	Drama	Oct.	24..	6,911
Why Women Love (Blanche Sweet)	Sea melodrama	Oct.	31..	6,570
New Commandment (Sweet-Lyon)	Romantic drama	Nov.	7..	6,980
Beautiful City (Barthelmess)	Melodrama	Nov.	14..	6,468
Classified (C. Griffith)	Newspaper comedy-dr.	Nov.	14..	6,927
Scarlet Saint (Astor-Hughes)	Drama	Nov.	21..	6,880
Unguarded Hour (Sills-Kenyon)	Newspaper drama	Dec.	5..	6,613
We Moderns (Colleen Moore)	Emotional romance	Dec.	12..	6,609
Clothes Make the Pirate (Errol)	Typical of star	Dec.	12..	8,000
Splendid Road (A. Q. Nilsson)	Pirate travesty	Dec.	19..	7,646
Joanna (Dorothy Mackaill)	Gold rush drama	Dec.	26..	7,900
			1926	
Bluebeard's Seven Wives (star cast)	Comedy-satire	Jan.	2..	7,774

FOX FILM CORP.

			1924	
Salt of the Earth	Educational	Nov.	29..	1,000
Gerald Cranston's Lady (James Kirkwood)	Domestic dr.	Dec.	6..	6,074
Masked Marvel (Parrott)	Comedy	Dec.	6..	2,000
The Roughneck (George O'Brien)	Melodrama	Dec.	13..	7,610
The Burglar	Van Bibber	Dec.	13..	2,000
Man Who Played Square (Jones)	Western drama	Dec.	20..	6,700
			1925	
Deadwood Coach (Mix)	Western drama	Jan.	10..	6,346
Dick Turpin (Mix)	English drama	Feb.	7..	6,716

	Kind of Picture	Review.		Feet
Arizona Romeo (Jones)	Western drama	Jan.	31..	4,694
Curlytop (Mason)	Melodrama	Jan.	10..	5,828
Gold Heels	Race track dr.	Feb.	7..	6,020
The Dancers	Drama	Jan.	24..	6,656
The Folly of Vanity	Dramatic fantasy	Feb.	14..	5,250
In Love With Love	Comedy drama	Jan.	3..	5,677
Stardust Trail (Mason)	Melodrama	Mar.	7..	4,686
Scuttlers (W.Farnum)	Western drama			4,686
Roaring Lions at Home	Sunshine com.	Jan.	3..	2,000
Uncommon Clay	Educational	Jan.	3..	1,000
Up On the Farm (Lee Moran)	Comedy	Jan.	3..	2,000
The Violin Speaks	Educational	Jan.	10..	1,000
Dangerous Curves	Comedy	Jan.	10..	2,000
Milk Bottle Bandits	Comedy	Jan.	10..	2,000
Ports of Call (E. Lowe)	Regeneration dr.	Jan.	24..	5,500
Sleep Walker (Sid Smith)	Comedy	Jan.	24..	2,000
Hell-Roaring Range	Educational	Jan.	24..	1,000
Corsica the Beautiful	Educational	Jan.	31..	1,000
Nobody Works But Father	Slapstick	Feb.	7..	2,000
Trail Rider (Jones)	Western	Feb.	21..	4,752
Man Without a Country (all-star)	Special	Feb.	28..	10,000
Scarlet Honeymoon (Shirley Mason)	Romantic com.-dr.	Mar.	14..	5,080
Mysterious Stranger	Comedy	Mar.	14..	2,000
Riders of the Purple Sage (Mix)	Western	Mar.	21..	5,578
House of Flickers	Imperial com.	Mar.	21..	2,000
Gold and the Girl (Jones)	Western	Mar.	28..	4,512
Amateur Detective	Van Bibber	Mar.	28..	2,000
Hunted Woman (Seena Owen-Earl Schenck)	Curwood dr.	Apr.	4..	4,954
Butterfly Man (Sid Smith)	Comedy	Apr.	4..	2,000
From Mars to Munich	"arieties"	Apr.	4..	1,000
Marriage in Transit (E. Lowe)	Secret service dr.	April	11..	4,800
Where the Waters Divide	"Varieties"	Apr.	25..	1,000
Rainbow Trail (Mix)	Zane Gray westn.	May	2..	5,251
She Wolves (Rubens-Mulhall)	Drama	May	9..	5,783
Neptune's Stepdaughter	Comedy	May	9..	2,000
Wings of Youth (Bellamy-Clayton)	Modern life dr.	May	9..	5,340
Concerning Cheese	Varieties	May	9..	1,000
Kiss Barrier (Lowe)	Romantic drama	May	23..	5,000
White Paper	Varieties	May	23..	1,000
Papa's Darling	Sunshine comedy	May	23..	2,000
Scandal Proof (Shirley Mason)	Drama	June	6..	4,400
Scientific Husband	Sunshine comedy	June	6..	2,000
Everyman's Wife (Hammerstein-Rawlinson)	Domestic drama	June	13..	4,362
Honeymoon Limited (Lee Moran)	Comedy	June	13..	2,000
Lightnin' (all star)	Famous stage drama	Aug.	1..	8,056
Lucky Horseshoe (Tom Mix)	Romantic western	Aug.	29..	5,000
Kentucky Pride (star cast)	Race horse drama	Aug.	29..	6,597
A Business Engagement	Helen and Warren	Aug.	29..	2,000
Shoes	O. Henry series	Aug.	29..	2,000
Sweet Marie	Imperial comedy	Aug.	29..	2,000
The Wrestler	Van Bibber	Aug.	29..	2,000
Sky Jumper	Van Bibber	Aug.	29..	2,000
My Own Carolina	Varieties	Aug.	29..	1,000
The West Wind	Varieties	Aug.	29..	1,000
The Wheel (H. Ford-Claire Adams)	Human Int. melo.	Sep.	5..	7,264
Big Game Hunter	Van Bibber	Sep.	5..	2,000
Havoc (George O'Brien)	War drama	Sep.	12..	9,288
On the Go (Sid Smith)	Comedy	Sep.	12..	2,000
Timber Wolf (Buck Jones)	Western com.-dr.	Sep	19..	4,809
With Pencil, Brush and Chisel	Varieties	Sep	19..	1,000
Fighting Heart (George O'Brien)	Prizefight drama	Sep.	26..	6,978
Cuba Steps Out	Varieties	Sep.	26..	1,000
Love and Lions	Imperial comedy	Sep.	26..	2,000
Thank You (George O'Brien)	Comedy-drama	Oct.	3..	6,900
On the Go (Sid Smith)	Imperial comedy	Oct.	3..	2,000
Thunder Mountain (Bellamy)	Mountain drama	Oct.	10..	7,500
Cloudy Romance	Comedy	Oct.	10..	2,000
The Sky Tribe	Magazine	Oct.	10..	1,000
Toiling For Rest	Varieties	Oct.	10..	796
Winding Stair (Rubens-Lowe)	Romantic melo.	Oct.	17..	6,056
Heart Breaker (Sid Smith)	Imperial comedy	Oct.	17..	2,000
Durand of the Bad Lands (Jones)	Action western	Oct.	24..	5,844
Everlasting Whisper (Mix)	Action-outdoor	Oct.	31..	5,611
Lazybones (Buck Jones)	Human interest drama	Oct.	31..	7,234
Transients in Arcadia	O. Henry story	Oct.	31..	2,000
All Abroad	Helen & Warren	Oct.	31..	2,000
East Lynne (Rubens-Lowe)	Famous play	Nov.	7..	8,975
Peacemakers	Helen & Warren	Nov.	7..	2,000
When the Door Opened (star cast)	Curwood Canadian	Nov.	28..	6,515
Control Yourself (Sid Smith)	Imperial comedy	Nov.	28..	2,000
River Nile	Varieties	Nov.	28..	1,000
Wages for Wives (Jacqueline Logan)	Golden stage hit	Dec.	5..	6,600
Best Bad Man (Tom Mix)	Action western	Dec.	12..	4,893
Desert's Price (Buck Jones)	Action western	Dec.	19..	5,709
His Own Lawyer	Helen & Warren	Dec.	26..	2,000
Flying Fool (Sid Smith)	Slapstick comedy	Dec.	26..	2,000
Cupid a la Carte	O.Henry series	Dec.	26..	2,000
Parisian Knight	Van Bibber series	Dec.	26..	2,000
Iron Trail Around the World	Variety	Dec.	26..	1,000
			1926	
The Feud	Van Bibber series	Jan.	2..	2,000

METRO-GOLDWYN-MAYER

			1924	
Wine of Youth (all star)	Drama	July	26..	6,805
Along Came Ruth (Dana)	Comedy-dr.	Aug.	2..	5,161
Red Lily (Bennett-Novarro)	Drama	Aug.	16..	6,975
Sinners in Silk (Menjou-Boardman)	Drama	Aug.	30..	5,750
Circe, The Enchantress (Murray)	Drama	Sep.	13..	6,882
His Hour (Pringle)	Drama	Sep.	20..	6,300
One Night in Rome (L. Taylor)	Comedy-dr.	Sep.	27..	5,883
Navigator (Keaton)	Comedy	Sep.	13..	5,558
Bandolero (all star)	Drama	Oct.	11..	6,904
The Snob (all star)	Drama	Nov.	8..	6,513
He Who Gets Slapped (Chaney)	Drama	Nov.	15..	6,613
Silent Accuser (Peter, the Great)	Dog drama	Nov.	22..	5,883
Married Flirts (all-star)	Drama	Oct.	25..	6,765
Romola (Lillian Gish)	Famous novel	Dec.	13..	10,875
Greed (Von Stroheim prod.)	Special	Dec.	20..	10,067
			1925	
So This Is Marriage (all star)	Comedy-dr.	Jan.	3..	6,300
Chu-Chin-Chow (B. Blythe)	Spectacle	Feb.	21..	6,408
Wife of the Centaur	Drama	Jan.	17..	6,586
Dixie Handicap (Windsor-Keenan)	Drama	Jan.	10..	6,905
Cheaper to Marry (All Star)	Drama	Feb.	14..	5,921
Excuse Me (Shearer-Nagel)	Farce-comedy	Mar.	7..	6,435
Monster (Chaney-Olmsted)	Weird com.-dr.	Mar.	7..	5,851
Daddy's Gone a Hunting (Marmont)	Pathos drama	Feb.	7..	5,084

(Continued from preceding page)

	Kind of Picture	Review.	Feet
Lady of the Night (Norma Shearer)	Underworld dr.	Mar. 14..	5,441
Denial (Claire Windsor)	Drama	Mar. 21..	4,791
Seven Chances (Keaton)	Comedy	Mar. 28..	5,113
Confessions of a Queen (Terry-Stone)	Mythical romance	Apr. 4..	5,809
Way of a Girl (Boardman)	Thrill-comedy	April 11..	5,000
Man and Maid (Lew Cody)	Elinor Glyn prod.	Apr. 18..	5,307
Proud Flesh (Eleanor Boardman)	Romantic com.	Apr. 25..	5,770
Prairie Wife (Rawlinson-Devore)	Domestic dr.	May 16..	6,487
Zander the Great (Marion Davies)	Human Interest	May 16..	6,844
Sporting Venus (Sweet)	Romantic drama	May 23..	5,958
White Desert (Windsor-O'Malley)	Snow-R.R. drama	July 18..	6,464
Pretty Ladies (Pitts-Moore-Pennington)	Human int. dr.	July 25..	5,828
Slave of Fashion (Norma Shearer)	Drama	Aug. 1..	5,906
Never the Twain Shall Meet (Stewart)	South Sea com.	Aug. 8..	8,143
Unholy Three (Lon Chaney)	Drama	Aug. 15..	6,948
Sun-Up (Starke-Nagel)	Mountain tragedy	Aug. 29..	5,819
Merry Widow (Mae Murray)	Romantic drama	Sep. 12..	10,027
Mystic (Pringle-Tearle)	Fake spiritualism	Sep. 12..	5,147
The Circle (E. Boardman)	Drawing room comedy	Oct. 3..	5,511
Great Divide (all star)	Drama	Feb. 21..	7,811
Rag Man (Coogan)	Comedy-dr.	Mar. 14..	5,905
Beauty Prize (Dana)	Comedy-dr.	Oct. 11.	5.750
Tower of Lies (Chaney-Shearer)	Drama of pathos	Oct. 10..	6,849
Exchange of Wives (Boardman)	Married life com.	Oct. 17..	5,300
Midshipman (Ramon Novarro)	Naval com.-drama	Oct. 31..	7,498
Go West (Buster Keaton)	Burlesque western	Nov. 7..	6,256
Lights of Old Broadway (Davies)	Old N. Y. drama	Nov. 14..	6,437
Old Clothes (Coogan)	Typical feature	Nov. 21..	5,915
Bright Lights (Chas. Ray)	Type com-drama	Nov. 28..	6,260
Big Parade (Gilbert-Adoree)	Spectacular-war drama	Dec. 5..	12,550
Only Thing (Boardman-Nagel)	Glyn love drama	Dec. 5..	5,824
Masked Bride (Mae Murray)	Paris underworld	Dec. 12..	5,690
Sally, Irene and Mary (Star cast)	Musical comedy hit	Dec. 19..	5,564
Time, the Comedian (Busch-Cody)	Unique drama	Dec. 26..	4,757
		1926	
His Secretary (Shearer)	Light comedy	Jan. 2..	6,433

PARAMOUNT

			1925	
Tomorrow's Love (Ayres)	Divorce com-dr.	Jan.	24..	5,903
East of Suez (Negri)	Drama	Jan.	17..	6,821
Miss Bluebeard (Daniels)	The stage success	Feb.	14..	6,453
Golden Bed (LaRocque)	Drama of classes	Jan.	31..	8,584
Man Must Live (Dix)	Newspaper romance	Feb.	7..	6,116
Coming Through (Meighan)	New type Meighan story	Feb.	21..	6,522
The Devil's Cargo (Starke)	Drama of Old California	Feb.	21..	7,980
Top of the World (Nilsson-Kirkwood)	Africa and England	Feb.	28..	7,167
The Swan (Menjou-Howard)	Stage success	Mar.	14..	5,889
Contraband (Wilson-Noah Beery)	Bootleg drama	Apr.	4..	6,773
Madame Sans Gene (Swanson)	World Famous drama	May	2..	9,994
Thundering Herd (Holt-Wilson)	Buffalo stampede	Mar.	7..	7,187
Forty Winks (Dana-Roberts-Griffith)	Comedy	Feb.	14..	6,293
Goose Hangs High (Cruze production)	Typical	Mar.	21..	6,186
New Lives for Old (Compson)	Drama	Mar.	7..	6,796
Salome of the Tenements (Jetta Goudal)	Drama	Mar.	7..	7,017
Too Many Kisses (Richard Dix)	Comedy	Mar.	14..	5,750
Dressmaker From Paris (Leatrice Joy)	Drama	Mar.	28..	7,090
Air Mail (feature cast)	Melodrama	Mar.	28..	6,587
Grass	Drama	April	11..	6,000
Sackcloth and Scarlet (Alice Terry)	Drama	April	11..	6,732
Men and Women (Dix)	Feature	April	11..	6,223
Kiss in the Dark (Menjou)	Romantic com.	Apr	18..	5,767
Charmer (Pola Negri)	Romantic dr.	Apr.	18..	6,076
Code of the West (Moore-Bennett)	Westn Rom. com.	Apr.	25..	6,777
Adventure (Moore-Starke-Beery)	Jack London dr.	May	2..	6,602
Crowded Hour (Bebe Daniels)	Drama	May	9..	6,558
Night Club (Raymond Griffith)	Farce-comedy	May	16..	5,721
Shock Punch (Richard Dix)	Comedy-drama	May	23..	6,151
Welcome Home (Cruze Prod.)	Domestic com-dr.	May	30..	5,909
Old Home Week (Meighan)	Comedy	June	6.	6,780
Any Woman (Star cast)	Comedy drama	June	13..	5,963
Little French Girl (Mary Brian)	Drama	June	13..	5,628
Are Parents People? (Betty Bronson)	Domestic problems	June	20..	6,586
Eve's Secret (Betty Compson)	Romantic drama	June	20..	6,205
Beggar on Horseback (all star)	Imaginative	June	20..	6,874
Manicure Girl (Daniels)	Drama	June	27..	5,959
Lost—A Wife (Menjou)	Sophisticated com.	July	4..	6,420
Light of Western Stars (Holt)	Vivid west dr.	July	4..	6,850
Paths to Paradise (R. Griffith)	Whirlwind comedy	July	11.	6,741
Grounds for Divorce (Vidor)	Drama	July	11..	5,692
Lucky Devil (Richard Dix)	Auto race comedy	July	18..	5,935
Night Life of New York (All-star)	Comedy-drama	July	25..	6,908
Marry Me (Vidor)	Small town idyl	July	25..	5,526
Street of Forgotten Men (all star)	Bowery drama	Aug.	1..	6,366
Not So Long Ago (Betty Bronson)	Drama	Aug.	8..	6,943
Rugged Water (Lois Wilson)	Drama	Aug.	8..	6,015
Trouble With Wives (Vidor)	Farce comedy	Aug.	15..	6,489
Wild, Wild Susan (Bebe Daniels)	Farce comedy	Aug.	22..	5,774
Wild Horse Mesa (Jack Holt)	Zane Grey dr.	Aug.	22..	7,164
The Wanderer (all star)	Prodigal son epic	Sep	5..	8,173
Man Who Found Himself (Meighan)	Crook drama	Sep.	5..	7,298
Coast of Folly (Swanson)	Society drama	Sep.	12..	7,001
In the Name of Love (Cortez-Nissen)	Comedy drama	Sep	12.	5,904
Golden Princess (Betty Bronson)	Bret Harte western	Sep.	19..	6,395
Pony Express (Cruze production)	Epic of west	Sep.	26..	9,959
A Son of His Father (Bessie Love)	Western drama	Oct.	10..	6,925
A Regular Fellow (R. Griffith)	Typical comedy	Oct.	17..	5,027
Vanishing American (Dix Wilson)	Indian spectacular	Oct.	24..	10,063
Flower of the Night (Negri)	Drama	Oct.	31..	6,374
Lovers in Quarantine (Daniels)	Farce-comedy	Oct.	31..	6,570
Best People (Star cast)	Society comedy	Nov.	7..	5,700
King on Main Street (Menjou)	Comedy	Nov.	7..	6,224
Seven Keys to Baldpate (McLean)	G. M. Cohan play	Nov.	14..	6,048
New Brooms (Bessie Love)	W. DeMille prod.	Nov.	14..	5,443
Ancient Highway (Holt-Dove)	Lumber camp dr.	Nov	21..	7,306
Lord Jim (Marmont)	Malay locale dr.	Nov.	28..	6,708
Stage Struck (Swanson)	Comedy feature	Nov.	28..	6,691
Irish Luck (Meighan)	Melodrama	Dec.	5..	7,008
Cobra (Valentino)	Drama	Dec.	19..	6,895
A Woman of the World (Negri)	Comedy-drama	Dec.	26..	6,353
		1926		
The Splendid Crime (W. DeMille prod.)	Daniels-comedy	Jan.	2..	6,069
A Kiss for Cinderella (Bronson)	Barrie whimsical	Jan.	9..	9,621
Enchanted Hill (Holt)	Western	Jan.	9..	6,326

PATHE

	Kind of Picture	Review.	Feet
		1925	
Dog Days	Our Gang	Mar. 7..	2,000
Percy (Charles Ray)	Typical dr.	Mar. 14..	6,000
Should Husbands Be Watched	Comedy	Mar. 14..	1,000
Hard Boiled (Chase)	Comedy	Mar. 14..	2,000
Jungle Bike Riders	Terry cartoon	Mar. 14..	1,000
Excuse My Glove	Spat Family	Mar. 21..	2,000
Giddap (Billy Bevan)	Comedy	Mar. 21..	2,000
Traps and Troubles	Sportlight	Mar. 21..	1,000
Pie Man	Terry cartoon	Mar. 21..	1,000
Zowie!	Stereoskopik	Mar. 21..	1,000
At the Zoo	Terry cartoon	Mar. 28..	1,000
Is Marriage the Bunk? (Chase)	Comedy	Mar. 28..	1,000
Plain Clothes (Langdon)	Comedy	Mar. 28..	2,000
Sailor Papa (Tryon)	Comedy	Mar. 28..	2,000
Breaking the Ice (Graves)	Comedy	Apr. 4..	2,000
Love Bug	Our Gang	Apr. 4..	2,000
Housing Shortage	Terry cartoon	Apr. 4..	1,000
Marriage Circus (Turpin)	Sennett com.	April 11..	2,000
Bad Boy (Chase)	Comedy	April 11..	2,000
Are Husbands Human? (Findlayson)	Comedy	April 11..	1,000
Sunken Silver (Ray-Miller)	Serial	Apr. 18..	10ep
Lion's Whiskers	Sennett com.	Apr. 18..	2,000
Hold My Baby (Glenn Tryon)	Comedy	Apr. 25..	2,000
S-O-S	Terry cartoon	Apr. 25..	1,000
Adventures of Adenoid	Terry cartoon	Apr. 25..	1,000
Deep Stuff	Terry cartoon	Apr. 25..	1,000
Beauty Spots	Sportlight	Apr. 25..	1,000
Remember When (Langdon)	Comedy	Apr. 25..	2,000
Shootin' Injuns	Our Gang com.	May 2..	2,000
Big Red Riding Hood (Chase)	Comedy	May 2..	1,000
Sporting Judgment	Sportlight	May 2..	1,000
He Who Gets Smacked	Sennett comedy	May 2..	2,000
Permanent Waves	Terry cartoon	May 2..	1,000
Looking For Sally (Chase)	Comedy	May 9..	2,000
Grief in Bagdad	Comedy	May 9..	1,000
Darkest Africa	Terry cartoon	May 9..	1,000
Wild Papa	Spat Family	May 16..	2,000
Skinners in Silk	Sennett com.	May 16..	2,000
Fast Worker	Terry cartoon	May 16..	1,000
Luna-cy	Stereoskopik	May 16..	1,000
Tell it to a Policeman (Tryon)	Comedy	May 23..	2,000
Sure Mike (Martha Sleeper)	Comedy	May 23..	1,000
Echoes From the Alps	Terry cartoon	May 23..	1,000
Good Morning Nurse	Sennett comedy	May 30..	2,000
"Dude Ranch" Days	Sportlight	May 30..	1,000
Ask Grandma	Our Gang comedy	May 30..	2,000
What Price Goofy? (Chas. Chase)	Comedy	June 6..	2,000
Horace Greeley, Jr. (Langdon)	Burlesque	June 6..	2,000
The Runt	Terry cartoon	June 6..	1,000
Royal Four-flush	Spat Family	June 13..	2,000
Super-Hooper-Dyne Lizzies	Sennett comedy	June 13..	2,000
Riders of the Kitchen Range	Comedy	June 13..	1,000
End of the World	Terry cartoon	June 13..	1,000
Thundering Landlords (Tryon)	Comedy	June 20..	2,000
Twinkle-Twinkle	Sportlight	June 20..	1,000
Runaway Balloon	Terry cartoon	June 20..	1,000
Play Ball (Allene Ray-Miller)	Serial	June 27..	10 ep.
Official Officers	Our Gang com.	June 27..	2,000
In the Grease (Jim Findlayson)	Comedy	June 27..	1,000
Animal Celebrities	Sportlight	June 27..	1,000
Isn't Life Terrible? (Chase)	Comedy	July 4..	2,000
Wine, Women and Song	Terry cartoon	July 4..	1,000
Chasing the Chaser (Findlayson)	Comedy	July 4..	1,000
Sherlock Sleuth (Stone)	Star comedy	July 11..	2,000
The White Wing's Bride (Langdon)	Comedy	July 11..	2,000
Ought	Stereoskopik	July 11..	1,000
Learning How	Sportlight	July 11..	1,000
Daddy Goes a-Grunting (Tryon)	Comedy	July 18..	2,000
Sneezing Beezers	Sennett comedy	July 18..	2,000
For Love of a Gal	Terry cartoon	July 18..	1,000
When Men Were Men	Terry cartoon	July 18..	1,000
The Freshman (Harold Lloyd)	College comedy	July 25..	6,883
Boys Will Be Boys	Our Gang comedy	July 25..	2,000
Cupid's Boots (Graves)	Comedy	July 25..	2,000
Why Kids Leave Home	Sportlight	July 25..	1,000
Bugville Field Day	Terry cartoon	July 25..	1,000
A Yarn About Yarns	Terry cartoon	Aug. 1..	1,000
Tee for Two (Alice Day)	Sennett comedy	Aug. 1..	2,000
Innocent Husbands (Chase)	Comedy	Aug. 1..	2,000
Kivalina of the Ice Lands	Eskimo life	July 11..	5,700
Bubbles	Terry cartoon	Aug. 8..	1,000
Iron Nag	Sennett comedy	Aug. 8..	2,000
Sons of Swat	Sportlight	Aug. 8..	1,000
Tame Men and Wild Women (A. Stone)	Comedy	Aug. 15..	2,000
Lucky Stars (H. Langdon)	Comedy	Aug. 22..	2,000
Mary, Queen of Tots	Our Gang	Aug. 22..	1,000
Seven Ages of Sport	Sportlight	Aug. 15..	2,000
Butter Fingers (Bevan)	Comedy	Aug. 29..	2,000
Cold Turkey (Alice Day)	Comedy	Aug. 29..	2,000
The Window Washers	Terry cartoon	Aug. 29..	1,000
Over the Plate	Terry cartoon	Aug. 29..	1,000
A Runaway Taxi	Stereoskopiks	Sep. 5..	1,000
Barrier Busters	Sportlight	Sep. 5..	1,000
Barnyard Follies	Terry cartoon	Sep. 5..	1,000
Wild West (J. Mulhall-H. Ferguson)	Circus serial	Sep. 12..	10 ep.
No Father to Guide Him (Chase)	Comedy	Sep. 12..	2,000
Madame Sans Jane (Findlayson)	Comedy	Sep. 12..	2,000
Ugly Duckling	Terry cartoon	Sep 19..	1,000
Somewhere in Somewhere	Comedy of war zone	Sep 19..	2,000
Big Kick (Engle-Mohan)	Fight comedy	Sep. 26..	1,000
Your Own Back Yard	Our Gang	Sep. 26..	2,000
Hungry Hounds	Terry cartoon	Sep. 26..	1,000
Nuts and Squirrels	Terry cartoon	Sep. 26..	1,000
Moonlight and Noses (Clyde Cook)	Comedy	Oct. 3..	2,000
Outings for All	Sportlight	Oct. 3..	1,000
Lion and the Monkey	Terry cartoon	Oct. 3..	1,000
Caretaker's Daughter (Chase)	Comedy	Oct. 10..	2,000
Hero Wins	Terry cartoon	Oct. 10..	1,000
Love and Kisses (Alice Day)	Sennett comedy	Oct. 10..	2,000
Solid Ivory (Mohan-Engle)	Comedy	Oct 10	1,000
Clever Feet	Sportlight	Oct 17	1,000
Cuckoo Love (Tryon)	Comedy	Oct 17	2,000
Good Morning, Madam (Graves)	Comedy	Oct 17	2,000
Air Cooled	Terry cartoon	Oct. 17	1,000
All Wool (Earl Mohan)	Roach comedy	Oct. 24..	1,000

	Kind of Picture	Review.	Feet
Closer than a Brother	Terry cartoon	Oct. 24..	1,000
A Punch in the Nose	Roach comedy	Oct. 24..	2,000
A Sweet Pickle	Sennett comedy	Oct. 24..	2,000
Dangerous Curves Behind	Sennett comedy	Oct. 31..	2,000
Better Movies	Our Gang	Oct. 31..	2,000
Wild Cats of Paris	Terry cartoon	Oct. 31..	1,000
Honor System	Terry comedy	Nov. 7..	1,000
Should Sailors Marry (Cook)	Comedy	Nov. 7..	2,000
Amundsen Polar Flight	Specialette	Nov. 14..	2,683
Papa, Be Good (Tryon)	Comedy	Nov. 21..	2,000
Soapsuds Lady (Alice Day)	Comedy	Nov. 21..	2,000
Great Open Spaces	Terry cartoon	Nov. 21..	1,000
Uneasy Three (Chase)	Roach prod.	Nov. 28..	1,000
Take Your Time (Graves)	Sennett comedy	Nov. 21..	1,000
More Mice Than Brains	Terry cartoon	Nov. 21..	1,000
Laughing Ladies (star cast)	Comedy	Nov. 21..	1,000
A Day's Outing	Terry cartoon	Nov. 28..	1,000
Garden of Gethsemane	Pilgrimage of Palestine	Nov. 28..	1,000
Walloping Wonders	Sportlight	Nov. 28..	1,000
Green Archer (A. Ray-W. Miller)	Mystery-action serial	Dec. 5..	10ep.
Bonehead Age	Terry cartoon	Dec. 5..	1,000
One Wild Ride	Our Gang Comedy	Dec. 5..	2,000
Hold Everything	Comedy	Dec. ..	1,000
Starvation Blues (Cook)	Hal Roach comedy	Dec. 12..	2,000
Window Dummy (Graves)	Sennett comedy	Dec. 12..	2,000
From Rags to Britches	Sennett travesty	Dec. 12..	2,000
Haunted House	Terry cartoon	Dec. 12..	1,000
His Wooden Wedding (Chase)	Comedy	Dec. 19..	2,000
English Channel Swim	Terry cartoon	Dec. 19..	1,000
Tol'able Romeo	Hal Roach Comedy	Dec. 26..	1,000
Hotsy Totsy	Sennett comedy	Dec. 26..	2,000
		1926	
Gosh Darn Mortgage	Sennett comedy	Jan. 2..	2,000
Good Cheer	Our Gang	Jan. 9..	2,000
Wide Open Faces	Sennett Comedy	Jan. 9..	2,000
Between Meals	Roach comedy	Jan. 9..	1,000
All Astride	Sportlight	Jan. 9..	1,000
Gold Rush	Terry cartoon	Jan. 9..	1,000
Three Blind Mice	Terry cartoon	Jan. 9..	1,000

PRINCIPAL PICTURES

			1924	
			1925	
The Creation of Brian Kent	Drama	Mar. 14..		6,878

PRODUCERS DISTRIBUTING CORP.

			1924	
Welcome Stranger (Vidor)	Comedy-dr.	Oct. 25..		6,618
Barbara Frietchie (Vidor)	Civ. War dr.	Oct. 11..		7,179
Roaring Rails (Carey)	Railway dr.	Oct. 25..		5,753
Another Scandal (Lois Wilson)	Sex theme	Nov. 1..		7,000
Another Man's Wife (Lee-Kirkwood)	Drama			5,015
Trouping With Ellen (H. Chadwick)	Comedy-dr.			6,452
Reckless Romance (Star cast)	Comedy feature	Nov. 22..		5,530
Siren of Seville (Dean)	Drama	Nov. 29..		6,724
			1925	
Chorus Lady (Livingston)	Comedy-dr.	Feb. 21..		6,020
Cafe in Cairo (Dean)	Drama	Mar. 28..		5,656
Flaming Forties (Carey)	Western			5,770
The Mirage (Vidor)	Drama			5,770
Let Women Alone (O'Malley-Hawley)	Drama			5,620
Soft Shoes (Carey)	Western			
Charley's Aunt (Syd Chaplin)	Farce-comedy	Feb. 21..		7,243
Her Market Value (Ayres)	Drama			5,931
Girl of Gold (Vidor)	Drama			4,969
On the Threshold (all-star)	Drama			
Beyond the Border (Carey)	Western			4,469
Friendly Enemies (Weber & Fields)	Comedy dr.	May 16..		6,288
Crimson Runner (Priscilla Dean)	Stromberg melo.	June 13..		4,775
Silent Sanderson (Carey)	Cattle—gold fields	June 20..		4,841
Stop Flirting (all star)	Light comedy	June 27..		5,161
Beauty and the Bad Man (Mabel Ballin)	Drama	July 4..		5,794
Awful Truth (Agnes Ayres)	Light comedy	July 11..		5,917
Texas Trail (Carey)	Typical western	July 18..		4,720
Private Affairs (Hulette)	Character drama	Aug. 1..		6,132
Hell's Highroad (Leatrice Joy)	Love drama	Sep. 12..		6,084
Seven Days (Lillian Rich)	Comedy feature	Sep. 12..		6,974
Coming of Amos (Rod LaRoque)	Comedy-drama	Sep 19..		5,077
Without Mercy (Vera Reynolds)	Drama			
Prairie Pirate (Harry Carey)	Western			
People vs. Nancy Preston	Underworld drama			
Road to Yesterday (Schildkraut)	Spectacular drama			
Man from Red Gulch (Carey)	Western			
Wedding Song (Leatrice Joy)	South sea drama			
Madame Lucy (Julian Eltinge)	Farce-comedy			
Off the Highway (W.V. Mong)	Drama	Oct. 3..		7,641
Simon the Jester (O'Brien-Rich)	Comedy-drama	Nov. 28..		6,168
Road to Yesterday (J. Schildkraut)	Tense drama	Dec. 12..		9,980
			1926	
Wedding Song (Leatrice Joy)	Comedy-heart int.-dr.	Jan. 2..		7,373
Steel, Preferred (star cast)	Steel industry dr.	Jan. 9..		6,717

B. P. SCHULBERG PROD.

			1924	
			1925	
Capital Punishment (Clara Bow)	Prison dr.	Jan. 24..		5,950
Boomerang (Clara Bow)	Comedy-dr.	Mar. 21..		6,714
Parasite (Bellamy-Moore-Washburn)	Drama	Jan. 31..		5,140
Mansion of Aching Hearts (all-star)	Melodrama	Mar. 14..		6,147
Go Straight (Star cast)	Drama	May 9..		6,107
Faint Perfume (Seena Owen)	Romantic drama	June 27..		6,228
My Lady's Lips (Clara Bow)	Crook drama	July 25..		6,009
Parisian Love (Clara Bow)	Apache drama	Aug. 15..		6,324
Girl Who Wouldn't Work (De La Motte)	Modern drama	Aug. 22..		5,979
Plastic Age (Bow-Kieth)	College story	Oct. 10..		6,488
The Other Woman's Story (Calhoun)	Mystery drama	Oct. 31..		6,080

TIFFANY PRODUCTIONS, INC.

			1925	
Souls for Sables	Society drama	Sep. 5..		7,721
The Sporting Chance	Racing drama			6,500
Lightning	Drama			6,500
Morals for Men	Society drama			6,500
The Lodge in the Wilderness	Drama			6,500
Morganson's Finish	Drama			6,500
Tale of a Vanishing People	Drama			6,500
The Travis Cup	Drama			6,500
The Wrong Coat	Drama			6,500
The Dumb Head	Drama			6,500
The Life of a Woman	Drama			6,500

TRUART FILM CORPORATION

	Kind of Picture	Review	Feet
Passionate Youth	Society drama		5,800
Marrying Money	Society drama		5,800
Dollar Down	Society drama		5,800
Age of Indiscretion	Drama		5,800
"Where the Worst Begins"	Comedy drama		5,800
The Hurricane	Drama		5,800
Salvage	Drama		5,800
Romance Road	Drama		5,800
The Fighting Cub	Newspaper drama		5,800
NOVELTY SERIES			
Three in Exile			5,800
The Wild Girl			5,800
Pals			5,800
The Silent Witness			5,800

UNITED ARTISTS

			1925	
Thief of Bagdad (D. Fairbanks)	Fantasy	Mar. 29..		12,000
America (Griffith prod.)	Historical drama	Mar. 8..		11,442
Waking Up the Town (J. Pickford-Shearer)	Comedy-dr.	April 11..		4,898
Don Q, Son of Zorro (D. Fairbanks)	Typical Fairbanks	June 27..		11,000
Sally of the Sawdust (Dempster)	D. W. Griffith prod.	Aug. 15..		9,300
Gold Rush (Chaplin)	A Dramatic comedy	Aug. 29..		8,535
Wild Justice (Peter the Great)	Dog melodrama	Aug. 29..		5,886
Little Annie Rooney (Pickford)	Typical "Mary"	Oct. 31..		8,500
Eagle (Rudolph Valentino)	Romantic drama	Nov. 28..		6,754
Stella Dallas (star cast)	Mother-love drama	Nov. 21..		10,157
			1926	
Tumbleweeds (W. S. Hart)	Land rush drama	Jan. 2..		7,254

UNIVERSAL

			1925	
Dog Biscuits	Sweet 16 comedy	June 20..		1,000
Ice Cold	Sweet 16 comedy	June 20..		1,000
Heart Trouble	Sweet 16 com.	July 25..		1,000
Dry Up (Jack Singleton)	Century com.	July 25..		2,000
White Outlaw (Hoxie)	Western	June 27..		4,850
Nicely Rewarded (Chas. Puffy)	Comedy	June 27..		1,000
Rough Party (Alt-Karr)	Century comedy	June 27..		2,000
Pronto Kid (Ed Cobb)	Mustang western	June 27..		2,000
Unwelcome (Chas. Puffy)	Comedy	June 27..		1,000
Plenty of Nerve (Edna Marian)	Century comedy	July 4..		2,000
Beauty and the Bandit (Larkin)	Mustang western	July 4..		2,000
Married Neighbors (Engle-Darlington)	Century comedy	July 4..		2,000
A Lucky Accident (Puffy)	Fat man comedy	July 11..		1,000
Just in Time (Wanda Wiley)	Century comedy	July 11..		2,000
Ropin' Venus (Josie Sedgwick)	Mustang western	July 11..		2,000
Knockout Man (Perrin-Lorraine)	Reissue western	July 11..		2,000
Little Giant (Hunter-Murphy)	Comedy	July 18..		6,850
Discord in "A" Flat	Sweet 16 comedy	July 18..		1,000
Polo Kid (Eddie Gordon)	Comedy	July 18..		2,000
Battle of Wits (Josie Sedgwick)	Western	July 18..		2,000
Goose Woman (Louise Dresser)	Drama	Aug. 1..		7,500
Milky Way (Puffy)	Comedy	Aug. 1..		1,000
Short Pants	Sweet 16 comedy	Aug. 1..		1,000
Paging A Wife (Al Alt)	Century comedy	Aug. 1..		2,000
Fighting Schoolmarm (Sedgwick)	Short western	Aug. 1..		2,000
Home Maker (Alice Joyce-Clove Brook)	Domestic drama	Aug. 8..		7,735
Lorraine of the Lions (Miller-Kerry)	Jungle melodr.	Aug. 8..		6,700
Raiders of the North (Larkin)	Northwest dr.	Aug. 8..		2,000
After a Reputation (Edna Marian	Century comedy	Aug. 8..		2,000
Greenhorn (Chas. Puffy)	Comedy	Aug. 8..		1,000
A Woman's Faith (Rubens-Marmont)	Drama	Aug. 15..		6,023
Crying For Love (Gordon)	Century comedy	Aug. 15..		2,000
His New Suit (Arthur Lake)	Comedy	Aug. 15..		1,000
Best Man (Josie Sedgwick)	Western	Aug. 15..		2,000
Circus Cyclone (Art Acord)	Western	Aug. 22..		4,397
Won By Law (Wanda Wiley)	Century comedy	Aug. 22..		2,000
Speak Easy (Chas. Puffy)	Comedy	Aug. 22..		1,000
Stand Up and Fight (Jack Perrin)	Western	Aug. 22..		2,000
Where Was I? (Reginald Denny)	Farce-com-romance	Aug. 29..		6,630
Buster Brown Series	Outcault's "kid" ser.	Aug. 29..		2,000
Educating Buster Brown	Buster Brown	Aug. 29..		2,000
Buster, Be Good	Buster Brown	Aug. 29..		2,000
Perils of the Wilds (Bonomo)	Serial	Sep. 5..		10 ep
California Straight Ahead (Denny)	Thrill comedy	Sep. 5..		7,238
Peacock Feathers (J. Logan)	Domestic drama	Sep. 5..		6,747
Stranded (Edna Marian)	Century comedy	Sep. 5..		2,000
The Party	Sweet 16 comedy	Sep. 5..		1,000
Dynamite's Daughter (Sedgwick)	Mustang western	Sep. 5..		2,000
Pleasure Bent (Puffy)	Fat man comedy	Sep. 5..		1,000
Call of Courage (Art Acord)	Blue Streak western	Sep. 12..		4,061
Tricked (Cobb)	Mustang western	Sep. 12..		2,000
Fight Within (Larkin)	Mustang western	Sep. 12..		2,000
Phantom of the Opera (Chaney)	Suspense-mystery	Sep 19..		8,40
Storm Breaker (House Peters)	Sea town melo.	Sep 19..		6,064
Westward Ho (Puffy)	BlueBird comedy	Sep 19..		1,000
Too Much Mother-in-Law	Century comedy	Sep 19..		2,000
Uncle Tom's Gal	Century comedy	Sep 19..		2,000
Life's Greatest Thrills	Special	Sep 19..		2,000
Sporting Life (Bert Lytell)	Melodrama	Sep. 26..		6,709
One Wild Night (Edwards)	Comedy	Sep. 26..		1,000
Officer No. 13 (Eddie Gordon)	Comedy	Sep. 26..		2,000
Bustin' Through (Hoxie)	Blue streak western	Oct. 3..		4,300
Cupid's Victory (Wanda Wiley)	Comedy	Oct. 3..		1,000
By the Sea (Puffy)	Comedy	Oct. 3..		1,000
Calgary Stampede (Hoot Gibson)	Thrill western	Oct. 10..		5,924
Just Cowboys	Short western	Oct. 10..		2,000
Taking Chances	Short western	Oct. 10..		2,000
The Raid	Short western	Oct. 10..		2,000
Green Eyed Monster (Arthur Lake)	Comedy	Oct. 10..		1,000
Absent Minded (Neely Edwards)	Bulls-eye com.	Oct. 17..		1,000
Road from Latigo (E. Cobb)	Short western	Oct. 17..		2,000
Ace of Spades (Desmond)	Western chapterplay	Oct. 24		
Nursery Troubles (Edna Marian)	Century comedy	Oct. 24..		2,000
Shootin' Wild	Mustang western	Oct. 24..		2,000
Hidden Loot (Hoxie)	Action western	Oct. 31..		4,738
Boundary Line (Fred Humes)	Short western	Oct. 31..		2,000
A Taxi War (Eddie Gordon)	Comedy	Oct. 31..		2,000
Triple Action (Pete Morrison)	Action western	Nov. 7..		4,800
Rustlers From Boulder Canyon	Short western	Nov. 7..		2,000
Kick Me Again (Puffy)	Comedy	Nov. 7..		1,000
Oh, Buster	Buster Brown	Nov. 7..		2,000
Proud Heart (R. Schildkraut)	Father-love dr.	Nov. 14..		8,049
Two Many Ducks	Mustang westn-com.	Nov. 14..		2,000
Beware of Your Relatives	Bluebird comedy	Nov. 14..		1,000
A Speedy Marriage	Century comedy	Nov. 14..		2,000
Arizona Sweepstakes (Hoot Gibson)	Arizona-Chinatown	Nov. 21..		5,418
Scarlet Streak (Daugherty-Todd)	Adventure serial	Nov. 21..		ep
Range Law	Mustang western	Nov. 28..		2,000

	Kind of Picture	Review.	Feet
Scandal Hunters (Alt)	Century comedy	Nov. 28..	2,000
Faint Heart (Puffy)	Fat man comedy	Nov. 28..	1,000
Scrappin' Kid (Art Acord)	Heart-int. western	Dec. 5..	4,064
Eighteen Carat (Edna Marian)	Century comedy	Dec. 5..	2,000
Happy-Go-Lucky (N. Edwards)	Comedy	Dec. 12..	1,000
One Man Ranch (Morrison)	Action western	Dec. 12..	4,400
Breaking Loose (Holmes-Corbett)	Mustang comedy	Dec. 12..	2,000
Wht Happened to Jones (Denny)	Farce-comedy	Dec. 19..	5,700
Top Hand	Short western	Dec. 19..	2,000
Skinner's Dress Suit (Denny)	Comedy	Dec. 26..	6,887
Buster's Nightmare	Buster Brown	Dec. 26..	2,000
Captain Suds (Eddie Gordon)	Century comedy	Dec. 26..	2,000
Love My Dog (Arthur Lake)	Sweet 16 comedy	Dec. 26..	1,000
		1926	
Call of Hazard (Humes)	Mustang western	Jan. 2..	2,000
Going Good (Wanda Wiley)	Century comedy	Jan. 2..	2,000
Prep School (A. Lake)	Bluebird comedy	Jan. 2..	1,000
Still Alarm (star cast)	Fire-thrill melo.	Jan. 9..	7,207
Honeymoon Hotel (Edwards)	Comedy	Dec. 26..	1,000

VITAGRAPH

		1925	
Two Shall Be Born (Novak-Harlan)	Drama		
Pampered Youth (Landis-Calhoun)	Drama	Feb. 21..	6,640
Redeeming Sin (Nazimova-Tellegen)	Apache dr.	Jan. 31..	6,227
Fearbound (Daw Welch)	Melodrama	Feb. 14..	5,700
Tides of Passion	Drama	May 2..	6,279
School for Wives (Tearle-Holmquist)	Drama	April 11..	6,182
Baree, Son of Kazan (Stewart)	Northern drama	May 30..	6,893
Wildfire (Aileen Pringle)	Racing melo.	June 20..	6,550
Steele of the Royal Mounted	N. W. Drama	June 27..	5,700
Happy Warrior	Drama	July 18..	7,865
Ranger of the Big Pines (K. Harlan)	Forest Ranger dr.	Aug. 8..	7,032
Love Hour (H. Gordon-Fazenda)	Melodrama	Sep. 12..	7,036

WARNER BROS.

		1925	
Lighthouse by the Sea (Rin-Tin-Tin)	Melodrama	Jan. 10..	6,700
Lost Lady (Irene Rich)	Social drama	Feb. 7..	6,700
Recompense (Prevost-Blue)	Society drama	May 2..	7,480
On Thin Ice (T. Moore-Edith Roberts)	Drama	Mar. 21..	7,046
Bridge of Sighs (Dorothy MacKaill)	Pathos dr.	Apr. 4..	6,694
My Wife and I (Rich)	Emotional drama	May 30..	
Man Without A Conscience (Louis-Rich)	Drama	June 27..	7,182
How Baxter Butted In (M. Moore-Devore)	Comedy	July 4..	6,592
Woman Hater (Chadwick-Brook)	Love drama	July 25..	6,591
Tracked in Snow Country (Rin-Tin-Tin)	North drama	Aug. 1..	7,139
Eve's lover (Rich-Lytell-Louis-Bow)	Drama	Aug. 8..	7,237
Kiss Me Again (Lubitsch prod.)	Light comedy	Aug. 15..	6,723
Limited Mail (Monte Blue)	Railroad melo.	Sep. 12..	7,144
Wife Who Wasn't Wanted (Rich)	Romantic drama	Sep 19..	6,858
His Majesty, Bunker Bean (M. Moore)	Farce comedy	Sep. 26..	7,291
Below the Line (Rin-Tin-Tin)	Dog melodrama	Oct. 3..	6,053
Man on the Box (Syd Chaplin)	Farce-comedy	Oct. 10..	7,481
Compromise (I. Rich, C. & Brook)	Domestic drama	Nov. 7..	6,789
Red Hot Tires (Monte Blue)	Farce comedy	Nov. 7..	5,452
Bobbed Hair (Prevost-Harlan)	Comedy-melodrama	Nov. 14..	7,817
Rose of the World (P. R. Miller)	Human Interest dr.	Nov. 21..	7,506
Clash of the Wolves (Rin-Tin-Tin)	Curwood dog dr.	Nov. 28..	5,519
Hogan's Alley (Blue-Miller)	Farce-comedy	Dec. 5..	6,310
Lady Windermere's Fan (I. Rich)	Stage classic	Dec. 12..	7,816
Seven Sinners (Prevost-Brook)	Crook-action drama	Dec. 19..	6,927
Golden Cocoon (H. Chadwick-H. Gordon)	Human interest melo.	Dec. 26..	7,200

MISCELLANEOUS

ARTCLASS PICTURES CORP.

		1924	
Biff Bang Buddy (B. Roosevelt)	Thrill dr.	Sep. 20..	4,500
Fast and Fearless (Buffalo Bill, Jr.)	Thrill dr.	Sep. 27..	4,500
Walloping Wallace (B. Roosevelt)	Thrill western	Oct. 11..	4,700
Hard Hittin' Hamilton (Buf. Bill, Jr.)	Thrill western	Oct. 18..	5,000
		1925	
Gold and Grit (B. Roosevelt)	Thrill dr.	April 11..	4,650
Bringing Home the Bacon (Buffalo Bill)	Thrill dr.		4,650
After Six Days	Biblical spec.		10,000
Deerslayer (J. W. Kerrigan)			5,000
On the Go (Buffalo Bill, Jr.)	Western	Apr. 4..	4,825
Reckless Courage (Buddy Roosevelt)	Thrill western	May 2..	4,851
Quicker 'N Lightning (Buffalo Bill, Jr.)	Thrill drama	June 6..	5,000
Tearin' Loose (Wally Wales)	Stunt western	June 13..	5,000

ASTOR DISTRIBUTING CORPORATION

A Lover's Oath (Novarro)	Melodrama	5,845
Business of Love (Horton)	Comedy-drama	6,038
The Shining Adventure (Marmont)	Drama	5,126
The Wrongdoers (Barrymore)	Melodrama	6,424

BANNER PRODUCTIONS

		1924	
The Truth About Women	Sherman-Hampton	Aug. 2..	5,600
The Man Without a Heart	Novak-Harlan	Aug. 2..	6,000
Those Who Judge	All star	Aug. 2..	5,700
		1925	
Daughters Who Pay	All star cast	May 30..	5,800
Wreckage (May Alison)	Drama	Sep. 5..	5,992

COLUMBIA

		1924	
Midnight Express (Hammerstein)	Railroad melo.	Dec.	5,967
		1925	
After Business Hours (Hammerstein)	Domestic melo.	July 4..	5,600
Danger Signal	R.R. melodrama		5,584
Unwritten Law	Drama		5,535

Waldorf

Steppin' Out	Comedy	
Ladies of Leisure	Drama	
S. O. S. (Perils of the Sea)		
Lure of the North		
Enemy of Men	Drama	5,508
Price of Success	Society drama	5,500
Sealed Lips		
Fate of a Flirt		
Thrill Hunter		
Penalty of Jazz		

	Kind of Picture	Review	Feet
Perfection			
Speed Mad			4,443
New Champion			4,470
Great Sensation			
Fight to the Finish			
Handsome Brute			

C. C. BURR

			1924	
Average Woman (Pauline Garon)	Drama	Feb.	9..	6,400
Lend Me Your Husband (Kenyon)	Drama			6,700
Youth for Sale (S. Holmquist)	Drama	Oct.	18..	6,500
The Early Bird (Hines)	Comedy	Dec.	27..	7,000
			1925	
Crackerjack (Hines)	Typical comedy	May	23..	6,700

CRANFIELD & CLARK

Let's Go Fishing	Holland—scenic	Nov.	7.. 1,000

GINSBERG DISTRIBUTING CORP.

			1925	
Love Gamble (Lillian Rich)	Melodrama	July	11..	5,767
Before Midnight (Wm. Russell)	Crook melodrama	July	11..	4,89..
Big Pal (Wm. Russell)	Prize fight dr.	Oct.	24..	5,800

GOTHAM PRODUCTIONS

One of the Bravest (R. Lewis)	Fire-fighter dr.	Nov.	28..5,679

INDEPENDENT PICTURES CORP.

			1925	
Drug-Store Cowboy (F. Farnum)	Western com.-dr.	Feb.	7..	4,356
Riders of Mystery (Bill Cody)	Western	May	2..	5,000
Gambling Fool (F. Farnum)	Western	May	9..	5,000
Fighting Sheriff (Bill Cody)	Western	May	23..	5,000
Border Intrigue (F. Farnum)	Western	May	30..	5,000

LEE-BRADFORD CORP.

Lights of London (Wanda Hawley)	6,000
Passion's Pathway (Estelle Taylor)	6,000
Unrestrained Youth (Brandon Tynan)	6,000
Passionate Adventure (Joyce-Brook)	6,000
Way Down Upon the Swanee River	6,000
Wolfblood (M. Clayton)	6,000
Wives of the Prophet (star cast) — Opie Read novel — Jan. 9..	6,560

MADOC SALES CORPORATION

After Marriage (M. Livingston)	Marriage drama	Nov.	21.. 4,900

POST SCENICS

Holland	Scenic	Nov.	7.. 1,000

RAYART

Butterfly Comedies (Gloria Joy)				
			1925	
Super Speed (Reed Howes)	Automobile com.-dr.	Feb.	7..	5,227
Right Man (Larkin)	Drama			4,571
Winning a Woman (Perrin-Hill)	Drama			4,863
Getting 'Em Right (Larkin)	Drama			4,600
Quick Change (Larkin)	Drama			
Youths Gamble (Howes)	Drama			
Double Fister (Perrin)	Drama			
Fear Fighter				
Crack O' Dawn				
Goat Getter				
Snob Buster (Reed Howes)	Action melodr.	Aug.	22..	4,970
Cyclone Cavalier (Reed Howes)	Action-romance	Sep	26..	4,998
Midnight Limited (star cast)	Railroad melodrama	Dec.	26..	5,855

RED SEAL

			1925	
Through Three Reigns	Historical	Sep.	26..	2,000
Ko-Ko on the Run	Out of Inkwell	Sep.	26..	1,000
Flirting With Death	Alps skiing	Sep.	26..	2,000
Ko-Ko Packs 'Em	Fleischer cartoon	Oct.	17..	1,000
Film Facts (Issue H)	Magazine	Oct	17..	1,000
Ko-Ko in Toyland	Fleischer cartoon	Dec.	19..	1,000
Magic Hour	Gem of the Screen	Dec.	26..	1,000
Marvels of Motion	Issue C	Jan.	2..	1,000
Golden Strain (Bosworth-Harlan)	Western	Jan.	9..	5,989
Friend of all the World	Xmas special	Dec.	26..	1,000

WM. STEINER PROD.

			1924	
On Probation (Edith Thornton)	Drama	Dec.	13..	5,000
Hidden Menace	Stunt dr.			5,000
Branded a Thief	Western			5,060
Verdict of the Desert	Western			4,745
Valley of Vanishing Men	Western			4,652
			1925	
Trouble Buster (Leo Maloney)	Western	Feb.	21..	5,000

SHORT FILMS SYNDICATE

			1925	
Thirty Years Ago	Novelty	Aug.	15..	1,000
I Remember	Pastoral	Aug	15..	1,000
Mixing in Mexico	Bud Fisher cartoon	Oct.	17..	1,000
Invisible Revenge	Mutt & Jeff	Oct.	31..	1,000

UFA FILMS, INC.

			1925	
Siegfried (star cast)	Romantic drama	Sep.	12.	9,000

WINKLER

Jail Bird	Alice cartoon	Oct.	31..	1,000

TENNEK FILM CORP.

Hank Mann Comedies	Twelve subjects
Chester Conklin Comedies	Twelve subjects
Two Star Comedies (Layman-Dorety)	Twelve subjects
All Star Comedies (star casts)	Twelve subjects
International Detective Stories	Twelve subjects
Laugh Stories (Selig Animals)	Twelve subjects
Chuckles	Twelve novelties 1,000
Travelogues	1,000
Fantasies	1000

Your Equipment

Service for You ~ Theatre Owner ~ Builder ~ Studio ~ Laboratory ~ Exchange Executive ~ From Your Angle

Edited by A. Van Buren Powell

EXTRA War Declared! EXTRA

Army Mobilizing In Devastated Print Area—Slaughter to Be Stopped—Late News

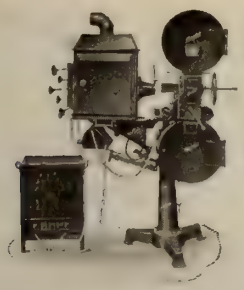
WAR has been declared on Poor Cement, Careless Patching, Bum Equipment and Fake Projector Parts by the League of Protect-the-Print exhibitors, exchangemen and projectionists.

Ruthless ravaging of the domain of the Poor, Hard-Working Print, as recently exposed through the intrepid work of YOUR EQUIPMENT has caused these powers to combine their forces and to declare a war on the senseless, terrible destruction of property and loss of patronage caused by the enemies against whom the war has been decreed.

Latest reports from the front, where the forces for Print Protection are massing, indicate that it will be only a short time before the wanton destruction will be stopped, the enemy vanquished and peace restored.

Features of Projected Campaign

With their corps of Genuine Parts, the Projector forces are preparing to eliminate the ravaging of the perforation areas, the rending of film.



These able generals have sent out a call, promptly responded to by projectionists, exhibitors and others all over the areas endangered, and it is expected that with the efficient campaign to be waged against Fake Genuine Parts, the situation on that front will be rendered most satisfactory in a very short time.

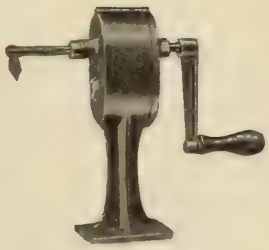
Prompt Measures Being Taken

Hardly had YOUR EQUIPMENT begun its exclusive and intimate disclosures of the damaging onslaughts of the enemy, when the forces undertaking this campaign sent out a call for volunteers to defeat the foe of the Print. Under the careful marshaling and counting of the old campaigner, Major Footage Exact the feet of the army of protection have been turned toward the great concentration points.

It is not expected that the campaign will be over-long in this sector, nor will the casualties to film forces be severe.

Expect Quick Wind-Up

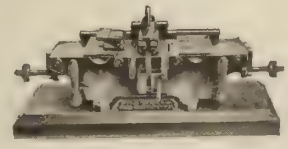
It is understood that the Rewinder Group is saving many of the refugee Prints from slaughter and that through their care and vigilance there will be a very brief campaign necessary in the Inspection areas which have not already succumbed to their efforts at protection.

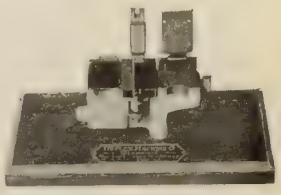


Snatching up the banner of the Army of Protection, with its slogan, "Heaven Will Protect the Working Print" they have added zest with their own battle-cry—"SO DO WE!"

Peace Soon to Be Patched Up

The torn and devastated area which has suffered the most, the Bad-Patch and Careless-Splice provinces are now occupied by General Lee Used Cement, Major Patches-Well and Colonel I. Splice-Right.





It is expected that under these able adjusters damage will quickly be repaired and peace enjoined.

Latest Extra From Exchange Front

An organized attack on the enemy in the Overhead-Worry and Improperly-Related-Splice-and-Frame-Line sectors has been made under the generalship of G. M. Spidell, who has placed in all Famous Players (Paramount) Exchanges film protection in the shape of B. & H. Film splicing machines. This is one of the most spectacularly progressive attacks yet reported on the behalf of the Poor, Hard-Working Print.

Don't Be a Slacker! Join Protect-the-Print Army

More About Educational Studio Equipment That Helps Comedies

Mr. E. H. Allen, General Manager of Educational, Completes an Interesting Chat About Studio Equipment of Merit

WITHOUT a doubt a comedy studio has more special equipment than a studio devoted to dramatic productions. A case in point is the trolleys erected to make possible some of the startling shots seen only in comedies. Automobiles, airplanes and all kinds of accessories are suspended from these trolleys and through their use some amazing comedy scenes are secured. Two of these are erected on the Education Studio grounds, one of them in the open and one against a white skybacking. This one is used when double printing is wanted.

The white sky-backing is really the back of a four-story block of dressing rooms adjoining stage No. 4. The dressing rooms themselves are completely equipped with every device for the comfort of the players.

A motor-driven panorama, distinctively a comedy necessity, is installed permanently under a roofing. Shots from moving trains, autos, etc., are made before this "pan."

A "gin-pole" or portable derrick is another equipment investment which has paid for itself repeatedly. Its value both in production and erection can not be overestimated.

Time-saving devices are always good economy. A motor driven pressure painting unit cuts down time and labor enormously.

While it can not be properly classed as "equipment," we have found that one thing contributes wonderfully to the efficiency of the organization. This is cleanliness, broken granite with which we have covered the entire lot to a depth of three inches. Rolled and packed, this provides a hard, smooth surface, easily kept clean and which does not get muddy during the rains.

Safety is another item of efficiency which has established itself as being worth the price. Every dangerous machine, saws, planers, etc., is equipped with the latest approved safety guards, protecting the workmen in every possible way against accident. Life nets are always provided when making scenes which imperil the safety of the actors. These nets are made on the lot.

Signs are erected at every corner of the grounds cautioning truck and auto drivers to be careful. While it is hard to estimate their actual worth, still we feel that if one accident is avoided through heeding these warning signs, we have made a profit on the investment.

Fire Prevention is Important Item

Of more apparent worth are the systems for fire protection throughout the studio. Every set in operation is equipped with a "fire dolly," which carries three patent extinguishers, together with a fire axe and other tools useful in emergencies. Hand extinguishers are hung at close intervals throughout all buildings, and fire plugs have just been installed in all quarters of the grounds These plugs serve a double purpose, as they are useful as "props" in many comedies.

Steel and concrete camera vaults protect the valuable photographic equipment against theft and weather. Each cameraman has a locker where he stores his motion picture and still cameras. Another compartment of the vault is used as a temporary storehouse for completed positives and unexposed raw stock.

The cutting rooms are as near fireproof as they can be made. Each director has a separate room, isolated from the others, where his production is cut and assembled. An ingenious system of racks and lights makes rapid assembly possible.

We try to provide each company on location with as many of the studio comforts and conveniences as possible. Huge busses transport actors and staff to the locations. Accompanying each unit is a property truck equipped with tools and accessories of every description, found useful in supplying the demands of comedy production. These truck bodies are divided into drawers and compartments.

The benefit derived from a well equipped plant, while in many cases intangible, is apparent in the spirit of the employees. A well equipped plant gives every one connected with it a feeling of confidence, not only in the plant itself but in themselves. This feeling is invaluable. It contributes to the quality of product more strongly than any singe factor in motion picture production. Satisfied workmen are efficient workmen, and we have always believed that good workmen deserve good tools. We know we have been enabled to make a better product through this feeling than would have been possible through the expenditure of double our production costs.

EDUCATIONAL'S DIRECTORS cut and assemble film up yonder in top left corner after using the motor-driven panorama and the props from that well-stocked prop room. Signs placed at points of slightest danger guard the personnel, as the plentiful fire extinguishers safeguard property, and don't overlook the main current generator that guarantees plenty of light when it's needed.

Advance to Come in Mechanics More Than Creative Production

Particularly in Color Photography Great Strides Can Be Expected, Is the Opinion of Director of Douglas Fairbanks' Latest

A NEW frontier is being crossed in motion picture work in color photography, according to Albert Parker who is directing Douglas Fairbanks' new all-color production, "The Black Pirate," which is now about half completed.

"Many things are being discovered which are bound to have great bearing on picture production in the future, assuming, of course, that color photography is to encroach more and more on black and white," said Mr. Parker. "Present indications are that big strides in the immediate development of picture production are to come in the mechanical end of the business, rather than in the creative departments. In 'The Black Pirate' Mr. Fairbanks has accomplished a marked stereoscopic effect in several instances, which no doubt will be but a forerunner of great development along this line."

Color Photography Coming Along

According to Mr. Parker the men who are doing the pioneering work in color and stereoscopic photography are in much the same situation as those who took part in the earlier development of black and white motion pictures. Naturally they are in for a big adventure, Parker says, as these improvements advance and become more generally in demand and more generally adopted.

"We have learned astonishing things about make-up, lighting and color values," said Mr. Parker. "These absolutely revolutionize the methods that apply to black and white camera work. We know now how to keep players with certain complexions from going green in color; what shades a foreground must carry in order to give value to the background; what kinds of color which should never be used; these and many other more baffling problems have been solved, all to the general advancement of film production."

Mr. Parker spent almost a year in research work before undertaking the direction of "The Black Pirate."

New Coolidge Theatre In Watertown, Mass. Fine 1200 Seater

THE NEW COOLIDGE Theatre at Watertown, Mass., formally was opened Monday night, December 7, with "The Freshman" as the leading attraction. The Coolidge's site is of historical significance for it is located in a Coolidge section of the city, near the Coolidge school and the old Coolidge cemetery, where President and Mrs. Coolidge visited last summer. The theatre was named for the family related to that of the President, which first settled on the site of the picture house. The Coolidge is a new link in the chain of the Atlantic Theatres' Corporation. Benjamin H. Green, president, is managing director, assisted by Edwin M. Dangel, general counsel for Atlantic Theatres and the Coolidge Operating Company.

The theatre is a large brick building. The large foyer is of panelled walnut and the floors are covered with Oriental rugs. The auditorium seats 1200 on one floor. There is no balcony.

The stage is large and has purple velvet curtains with purple satin inside curtains. A large Robert-Morton organ is played by Miss Adelaide Yahraus.

Long Island Will Have a "Best Equipped" For Sure

WHILE THEY are talking about the big things they're doing in the "key cities" our little old Long Island wants to stand up and shout that although Jamaica isn't called a "key" among the Big Leaguers, it's a pretty big proposition on a mighty big island.

And to let the world know this, Jamaica has pulled itself together and said to Eugene De Rosa, of New York—"Design us a theatre that will be the biggest and best equipped on Long Island."

Of course De Rosa knows how to do that. Then the Glen Cove Construction Co. started work—and when it's ready Jamaica can be proud of its theatre.

China Supplies Motif of New St. Louis "Bandbox"

SAINT LOUIS is going to have a little peek at Chinese architectural motifs when Henri Chouteau completes his Band Box Theatre, which will be erected just east of the Liberty Music Hall on Delmar Boulevard.

Mr. Chouteau owns the Liberty, Odeon Theatre building and the International Life building; he is a member of the Legislature. And—besides, he is a booster for his city. He proposes to give it, in the and Box, a novel architectural motif as well as a theatre equipped for real patronage building.

The "Forbidden Palace" near Pekin, China, furnishes the basis for the style in which architect H. W. Kirchner is planning. A Chinese restaurant on the second floor will add a touch of the Orient in its investiture and menu.

F. B. O. Prints "Safetied"

Out in the Kansas City neighborhood the exhibitors who get F. B. O. Service can be glad when an F. B. O. shipment comes in—because Tom McKean, manager of the exchange in question has installed a new renovating machine that is already showing wonderful results in providing clear, clean film. That's Protect-the-Print stuff. Good boy, Mack.

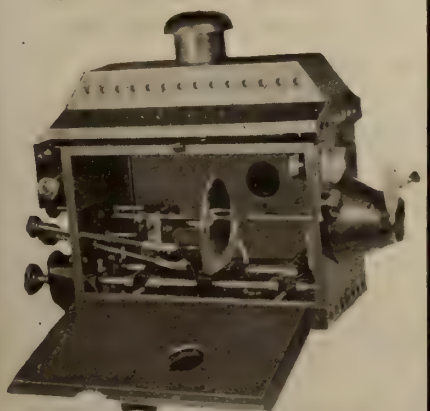
Working On New Strand

They're going to give Jonesboro, Arkansas, still more room for entertainment when the Jonesboro Amusement Company finishes the new Strand Theatre, on which they're working right now. The best of equipment—to grab the best in patronage.

THE MASSIVE

Preddey Reflector Lamp

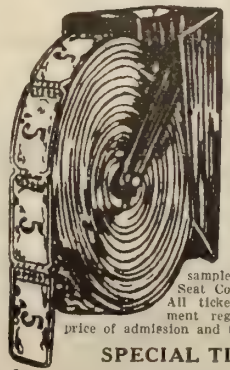
BUILT LIKE A BATTLESHIP
SAVE TWO-THIRDS ON CURRENT
25% ON CARBONS and BETTER LIGHT



AUTOMATIC FEED, $300 COMPLETE
WRITE FOR BULLETIN
BUILT TO LAST

WALTER G. PREDDEY
187 Golden Gate Ave., San Francisco, Cal.

Make YOUR Equipment Protect the Print



SPECIAL ROLL TICKETS

Your own special Ticket, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize drawings; 5,000 for $7.00. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. All tickets must conform to Government regulation and bear established price of admission and tax paid.

SPECIAL TICKET PRICES

Five Thousand	$3.50
Ten Thousand	6.00
Fifteen Thousand	7.00
Twenty-five Thousand	9.00
Fifty Thousand	12.50
One Hundred Thousand	18.00

National Ticket Co. Shamokin, Pa.

TYPHOON COOLING SYSTEM
TYPHOON FAN CO. 345 W. 39TH ST. NEW YORK

Pittsburgh to Get New Rowland and Clark 5,000 Seater

ROWLAND & CLARK have established a reputation for theatre building and administration that is the envy of many.

That's why everyone is interested in the plan just announced for a five thousand seat "beauty" theatre that will be incorporated in the nine-story building covering the block at Liberty avenue, Seventh street and Penn avenue. The site was acquired at a total cost of $3,000,000.

Victor A. Rigaumont, prominent local architect, has drawn up plans for the theatre and office building, and work will be hurried along so that the theatre can begin to function without delay.

The stage will take care of the most massive presentations as well as road attractions of the best type: a special feature is to be a large tank for acquatic acts.

Indirect lighting, calling for the use of some 10,000 bulbs, will be arranged on the most modern plans.

The art work and scenic equipment will make this theatre worthy of the Rowland and Clark standard.

"I like this place because you can smoke. But some folks are careless—saw a lad drop a cigarette stub on the stairs—no, no damage—they've got those fireproofed stair carpetings—even careless folks are anticipated here."One of a group lounging in the New York Warner Bros. Theatre.

Add to F. B. O. Cutting Rooms at Coast Studios

A NEW CUTTING ROOM building behind Stage No. 2 has just been completed at the F. B. O. Studios, in accordance with the intention of officials of the company to equip the big Hollywood plant as efficiently as possible. More than $20,000 has been spent on the new cutting rooms and equipment alone, and the additions give F. B. O. one of the most modern cutting departments on the West Coast. The cutting rooms will be in charge of James Wilkinson, supervising cutter.

The new additions come close on the heels of the joining of Stages No. 1 and No. 2 to give more stage space and the alteration of the second floor of the Property Room building to add more offices and dressing rooms. It completes an enlargement program which was undertaken early in the summer, and which may be supplemented at no distant date by erection of another large stage on the lot.

Gem is a Gem for Jimmy

Blytheville, Arkansas, turns to James Boyd, now, and says, "Jim, you gave us one 'gem' when you opened the Gem"—and they mean it, because the new theatre, recently filled by its first-night crowd, gives the patrons the best in equipment to surround their best-in-entertainment.

Protect the Print!

Omaha Kids Can Bawl While Ma Sees Show Through Glass

A GLASS-ENCLOSED "cry-room" is to be one of the attractive features of the new Minne Lusa Theatre, the latest big suburban theatre to be built in Omaha. The theatre is being built by Frank W. Houston who has been in the theatre business for at least sixteen years in Nebraska, Indiana and other places. This "cry-room" is the first of its kind in Omaha, and the first in this section of the West. It is a place for mothers to sit with their small babies who are likely to cry during the showing of the pictures. Mr. Houston maintains that thousands of mothers with small babies do not go to picture shows because they are pretty sure the baby will cry, and will disturb others in the theatre. So they stay at home. Mr. Houston says that the "cry-room" in other cities in Indiana and other points in the East has been very successful, that mothers do come and bring their babies, sit in the "cry-room," watch the pictures through the plate glass, and let the babies cry to their heart's content. The plate glass is sound-proof.

Stern's Newest Started

Joseph Stern and Louis Golding have leased for a period of fifteen years a building in Millburn, N. J., containing a theatre seating 1,000, three stores, and seven offices. The theatres will be opened on March 1, 1926.

Get Maximum Screen Results

Send for the Brand New

LENS CHART

By JOHN GRIFFITHS

Here is an accurate chart which belongs in every projection room where carbon arcs are used. It will enable you to get maximum screen results with the equipment you are now using.

The new Lens Chart (size 15" x 20") printed on heavy Ledger Stock paper, suitable for framing, will be sent to you in a strong mailing tube, insuring proper protection. Get it NOW!

Price $1.00

Postpaid

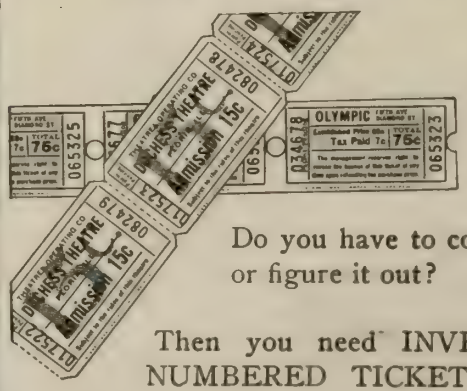
Chalmers Publishing Co.

516 Fifth Avenue New York City

GLOBE TICKET COMPANY PHILADELPHIA

GLOBE TICKET COMPANY NEW YORK

Check Up



How many tickets have you in stock?

Do you have to count rolls, or figure it out?

Then you need INVENTORY NUMBERED TICKETS that will tell you at a glance *exactly* how many you have.

We will gladly send you samples and more information about them.

Globe Ticket Company

Specialists in Tickets and Checks Since 1873

116 N. 12th St. Philadelphia, Pa.

SAN FRANCISCO GLOBE TICKET COMPANY

LOS ANGELES GLOBE TICKET COMPANY

The Theatre of To-Day

Presentations ~ Prologues ~ Music

Edited by Colby Harriman

The Note Book

DURING the last ten days I have had the opportunity of discussing presentations and prologues with members of the First Class of the Publix Training School for Managers. The two afternoons I spent with the group of young men proved that they were all on the job, determined to get to the root of things, and the intelligent questions plus their constructive ideas evidenced that they have been studying conditions from all angles. If managers in general would spend a portion of their time in a consistent study of the various phases of their business, there would be, undoubtedly, a phenomenal development in the theatre.

The commendations and words of encouragement received from new and old friends anent the introduction in this department of a "specific presentation suggestion for a specific picture" are greatly appreciated. Personally, I favor direct or definite assistance on a problem rather than generalize. It seems to me that we get farther when we have a distinct object in view. While many of the presentation suggestions will antedate a release by many weeks, I feel certain that they will be valuable data to be retained by the producer or manager when the picture is booked for his house.

Presentation and program policies of our leading theatres are beginning to take on a geographical complex. It looks at present, that we will be able to ascertain the type of stage attractions in our theatres by the location of a key city. For instance, New York City is favoring the revue type of features. The Rivoli, Mark Strand and Colony are all engaged in offering large casts-spectacular-popular forms of entertainment. The Capitol theatre seems to be the only one that has dared to adhere to a strict presentation policy. Chicago favors the "orchestra type," with Paul Ash in the lead, Art Kahn a close second, and other musical directors being groomed for "number two" positions. Newark has cut its last string to presentations and favors vaudeville acts to individual productions. The Mosque and the Brandford are playing acts and competing with three other vaudeville theatres in the city. So it goes, one center favors all music, another jazz, another variety and so on. If the demand for provincial variety in the extremes is going to regulate the box office, we may find ourselves confronted with a serious problem for next season, one that will cost some money to meet competition.

I am interested to know what productions were produced in various theatres especially dedicated to "Laugh Month." The comedy element in presentations is comparatively a new angle. Descriptions of such productions will be of interest to all.

The News Galley

ORCHESTRA EXCHANGES SUCCESSFUL

THE inauguration of an exchange of of orchestras between the Senate and the Harding Theatres, Chicago, has proven successful. Last week, Art Kahn, with His Boys, opened a week's engagement at the Harding, and Ben Paley, and his symphony orchestra moved over to the Senate. The move met with popular favor as it gave the patrons an orchestral novelty in the theatres of the visitors. The plan, at present, is to continue these ideas every other week.

WENGER SAILS FOR LONDON

John Wenger and his wife sailed Saturday on the Leviathan for London, where Wenger will supervise the opening of the Plaza Theatre, the new F-P British Theatre. He will remain as art director until the presentation program has been inaugurated according to the policy of the fostering organization.

AGENTS HEEDING DEMANDS

It is reported that several agents and artists' representatives who have found the motion picture theatre a lucrative field but failed to deliver have been warned by an influential chain that unless more attention is given to the quality of acts offered to the out-of-town theatres who are denied the privileges of auditions that drastic measures will be taken against them on the basis of fraud and misrepresentaton plus the campaign of publicity which this chain is in a position to secure. The report continues that it is a step in the general "house cleaning" program which theatre managers and producers are agitating in order to safeguard their interests in the future.

EXCHANGE YOUR IDEAS
Send Us—

LIVE NEWS ITEMS
Of General Interest

NEW PRODUCTION IDEAS

NEW POLICY OPINIONS

PRESENTATION REPORTS OF NOVELTIES

KICK IN—EVERYBODY

The Mail Bag

JOHN WENGER, New York City, has forwarded an interesting communication in which he advances his ideas relative to a recent creation of his known as "A Scenic Overture." Wenger, who is one of the leading designers-scenic artists we have in the motion picture theatre defines this novelty, a Scenic Overture, as an impressionistic curtain, which is shown for a few seconds, before the opening of a play or an important scene.

"The scenic overture performs a function of the musical overture, it introduces. The musical overture prepares the ears for the music that is to follow, and the scenic overture serves the eye for the same purpose. As it is now, the first few minutes of a play or a scene are generally lost because the audience is in such a different mood than the play. It doesn't know exactly the attitude to assume at the opening of the scene. As the action progresses the spectator eases into the spirit of the play, but not until he has lost the early part of it. The scenic overture can go far in correcting this situation by linking the mood of the audience with that of the performance before the play or scene is introduced.

"The scenic overture should grasp the prevailing mood of the play, gayety, mystery, tragedy, or whatever it is. It should be suggestive not photographic, for its purpose is to suggest an atmosphere instead of duplicating it.

"I have two Scenic Overtures in productions at the present time. In 'Tip Toes,' the scenic overture is a lovely curtain of palm leaves interlaced against gold and blue. The pastel coloring, the tropical foliage and the reflected lights on the gold, conjure up not so much a picture as a feeling of Florida and clear skies and joyousness—precisely the spirit and locale of the piece. In 'The Monkey Talks,' the scenic overture does not precede the play but a scene representing the Folies Bergere. The introductory curtain here is novel and daring, a brilliant conglomeration of high hats, wine bottles, chorus girls' legs and the words 'Folies Bergere' crazily intermingled to give the impression of hectic excitement.

"I can see tremendous possibilities in the scenic overtures for every kind of a play or production. It may be made of a few yards of gauze or it may be an elaborately painted affair to introduce an extravaganza. A fantasy would require a soft treatment."

May we insert in this column the request that we are desirous of securing communications from all persons interested or engaged in the various departments of motion picture theatre work. We are particularly anxious to secure the new idea, the new version of a standard form, a suggestion or a criticism. This column will be maintained by such communications received.

Novelty Prologue to "The First Year"

Specially Devised for Fox Film Corporation by Colby Harriman

(A Prologue or Presentation for a Specific Picture Published Each Week)

A NUMBER of angles which present themselves in devising a prologue for such a picture as "The First Year" range from the commonplace to the unusually spectacular. The "bridal" or "domestic" theme is one which the producer finds comparatively easy to "put over." This may be satisfactorily accomplished with either a singer or solo dancer. The employment of the ensemble lends a certain pomp to such a theme which proves an ideal expression. However, we realize that generalities are not as acceptable with audiences as the subjects which are presented in the form of novelties. After viewing the picture we decided to offer a prologue suggestion devised along flexible lines permitting its production on either large or small stages, and still retain the keynote of its novelty.

THE SETTING

The accompanying sketch furnishes a general outline of the stage and scenic makeup. The various units comprising the set are simple to construct at the same time inexpensive. The principal units are three hanging pieces and three units of portable set pieces, the sketch identifying the position of all units. The units may be itemized as follows:

(a) A cut drop painted with an impressionistic motif,

(b) A gold gauze of plain scrim hung in front of back drop,

(c) Back drop with a large rose design

(d) A constructed or cut out wedding ring, suspended, to which the "puppets" are attached.

(e) A low platform with steps within the arena between the back and front cut drop.

1. Cut Drop

This drop should have an oblong opening with ovalled ends. It should be hung in one. To make it particularly effective the designs right and left should be painted in vivid colors over a silver or gold body. The church design at left should be in sort of warm tones above which fleecy clouds against a silvered sky tinted blue and in contrast with the maroon and blue house at right, over which are dark storm clouds, with descending rain and lightning shafts. If an artist is not available the church and house designs may be cut out of beaver-board and placed in front of the legs of the drop. There should be a certain crudeness in the art work to make it effective. Garlands of roses should be rung downstage halfway between the cut drop and the curtain line. The festoons should be caught back in a drape formation. The flowers may be made of paper or the regular decorative flower may be used.

2. Back Drops

Two units comprise the back drops. A gold or silver gauze should be hung in small folds about two feet in front of the back drop. The gauze should come to the back of the platform which fills the area between the painted cut drop in one. The extreme back drop may be a fabric of a light color upon which large painted rose cutouts are attached or hung over the surface. The rose designs are not visible until the end of the routine, when the back lighting is brought up resulting in an effective picture for the finale.

3. Wedding Ring

A large wedding ring either constructed or made of beaver board and framed, painted to achieve the desired effect, is suspended with piano wires at center halfway between the gauze and painted cut drop. Attached to each side of the ring are cords painted silver or silver ribbons may be used which are held by the characters during the action. The ring should be hung on the battan so as to prevent it from swinging upstage. The movement of the ring from side to side is permissible.

General Data

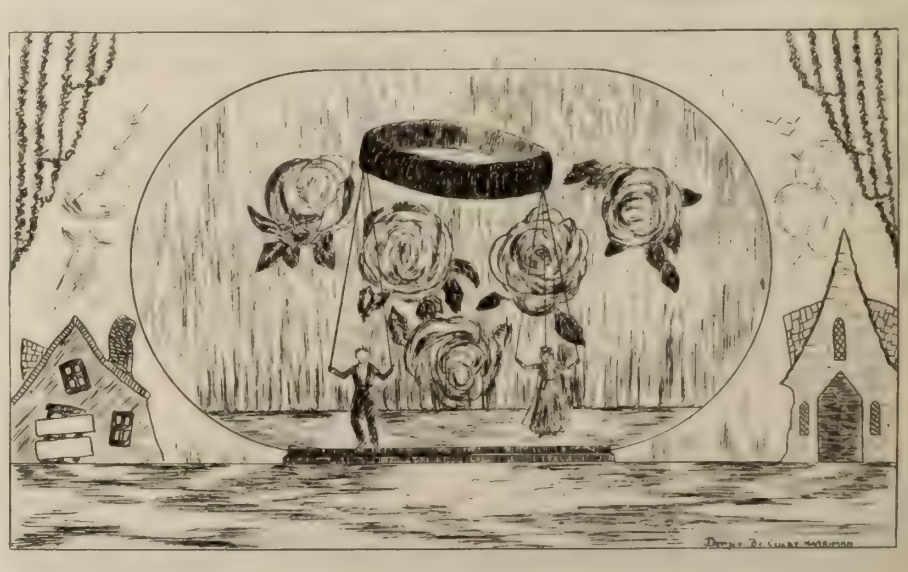
A platform about one foot high and at least six feet deep should be used as a base upon which the characters appear. The platform should fill the space between the painted cut drop and the gold gauze. A one-step unit may be used to lead from the platform to the stage.

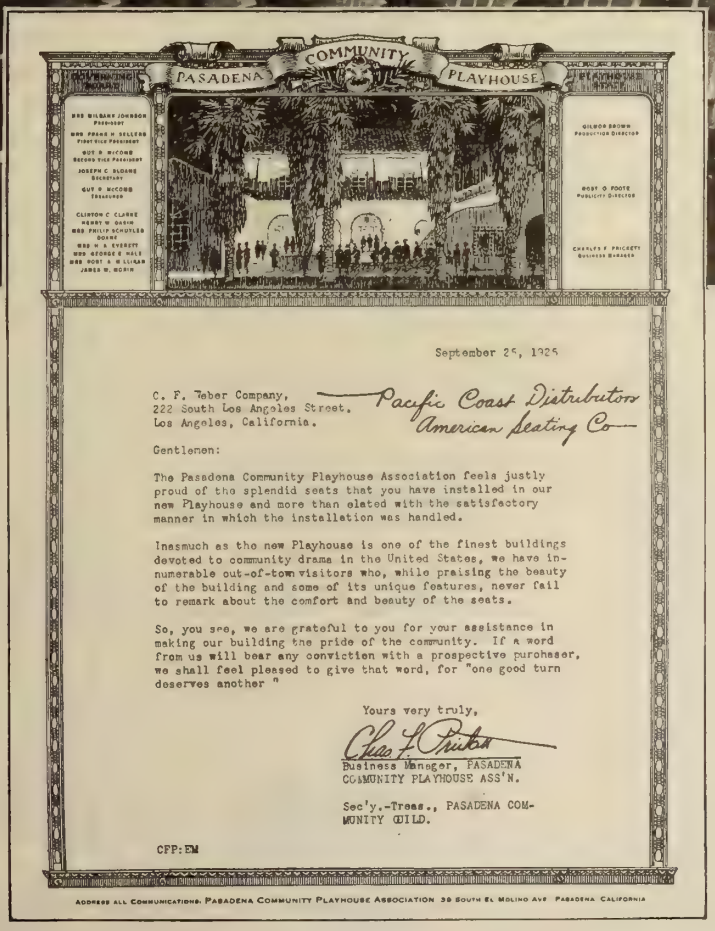
Lighting Treatment

Cut drop should be toned a green and light amber at left over the church design with a red and blue at right over the house design. The border light in front of the painted drop may contain a blend of blues and reds to achieve a light purple which will tone the top of the painted drop. The garland of roses in the foreground should be highlighted by a floor spot right and left with pink medium. Light green in the olivettes placed right and left of the gauze will be in contrast to the amber toning of the characters at center. The "ring" should be toned a canary and a simple way to secure this effect and preserve the side lighting on the gauze is to hang two spots on the batten over the "ring" at an angle to flood the "ring" and form a circle of light on the center of the platform. At the end of the routine when the rose designs are revealed through the gauze, it is suggested that five pin spots be placed with masks set so that each rose is given a different lighting treatment. Use canaries, reds, and pinks for the mediums. The spots may be placed on the floor, from the sides or suspended from a batten. A deep purple should tone the back drop upon which the rose designs are placed.

The Routine

The entire routine may be satisfactorily depicted by three characters or may include 10 or 20. All characters should be made to represent the "kewpie" type. The action emulating puppets or mechanical dolls. All action done in syncopated movement. The opening may introduce a character dressed as a clergyman who leads the bride and groom from the church to the center of the platform. If desired a ballet as bridesmaids may do a number, and the best man singing a song which may be one of the comedy wedding or marriage songs available through any music house. The clergyman takes the ribbons attached to the ring and places them in the hands of the bride and groom. With the customary blessings he leaves them as the couple go into a puppet dance emulating the "love birds"—a quarrel brews, the bride makes overtures but the husband refuses to listen; the bride becomes piqued and the groom attempts to placate her. Thunder and lightning effects are introduced as the couple commence to quarrel—they are about to break away from the ring when a couple of kiddies dressed as cupids are introduced. They lead each character to center and as the final movement of the dance begins the lights on the back drop appear revealing the roses. The action ending with a whirling finish as the curtains are slowly drawn, the first titles of the picture projected upon the curtains.





PASADENA COMMUNITY PLAYHOUSE

September 25, 1925

C. F. Weber Company,
222 South Los Angeles Street,
Los Angeles, California.

Pacific Coast Distributors
American Seating Co

Gentlemen:

The Pasadena Community Playhouse Association feels justly proud of the splendid seats that you have installed in our new Playhouse and more than elated with the satisfactory manner in which the installation was handled.

Inasmuch as the new Playhouse is one of the finest buildings devoted to community drama in the United States, we have innumerable out-of-town visitors who, while praising the beauty of the building and some of its unique features, never fail to remark about the comfort and beauty of the seats.

So, you see, we are grateful to you for your assistance in making our building the pride of the community. If a word from us will bear any conviction with a prospective purchaser, we shall feel pleased to give that word, for "one good turn deserves another."

Yours very truly,

Chas. F. Prutton
Business Manager, PASADENA COMMUNITY PLAYHOUSE ASS'N.

Sec'y.-Treas., PASADENA COMMUNITY GUILD.

CFP:EM

ADDRESS ALL COMMUNICATIONS: PASADENA COMMUNITY PLAYHOUSE ASSOCIATION 39 SOUTH EL MOLINO AVE PASADENA CALIFORNIA

Interior Pasadena Community Playhouse, Pasadena, California, seated by American Seating Company, Elmer Grey Architect, Los Angeles

American Seating Company

NEW YORK	CHICAGO	BOSTON	PHILADELPHIA
640—119 W. 40th St.	4 East Jackson Blvd.	77-A Canal St.	1211-L Chestnut St.

Exterior view of Pasadena Community Playhouse

Broadway Presentations

ARTISTIC PRESENTATIONS

Capitol Theatre, New York City

A highly artistic program has been arranged by Edward Bowes to surround the featured picture "Mike" (M-G-M). The overture "Capriccio Espagnole," Rimsky Korsakoff, is given an excellent rendition by the Capitol Grand Orchestra with David Mendoza conducting. This is followed by a short film subject entitled "Tunis." Then the first presentation unit is offered. It is entitled "The Swan," introducing Vlasta Maslova. Yasha Bunchuk, cellist, sits center in front of the orchestra section. A steel blue spot in front is focused upon him and the first movements of the Saint-Saens composition is augmented with a harp accompaniment.

Curtain slowly opens depicting a hazy exterior toned in varied greens suggesting a section of a pond. A gauze in folds is hung in one, this is flooded a light green. A ground row extends back of the gauze with reeds protruding from the top of the row suggesting a marshy shore. Tips of a foliage border are visible overhead. The background was a hazy green blue with shadows in the distance suggesting trees. An amber water rippler operated right center. The dancer dressed in white worked with a white spot against a green background. A very simple number to stage but exceedingly effective.

This was followed by the introduction of the Brass Sextette composed of first and second horns, first, second and third trombones of the orchestra. Standing in the pit at the back they played Verdi's "Miserere" from "Il Trovatore." "A Chinese Fantasy" which was the second unit was a little cameo number introducing two singers and two characters for atmosphere. A flat painted to represent a balcony in a Chinese quarter was placed center, the bottom half of the flat bore a painted door or shutter effect.

Above was a couple of posts with a cutout balustrade suggesting a covered balcony. Chinese portieres filled the opening. Back of this was a curtained doorway. Heavy drapes of dark material were used to mask the flat and carry off, the drapes occupying one-third of the space right and left. The drapes were flooded a blue, a magenta toned the backing visible in the balcony and green flooded the foreground. A Chinese character carrying a lantern on a stick entered, paused at center, looked at the balcony and strutted off as Marjorie Harcum appeared on the balcony singing "Chinese Lullaby" from "East Is West." As she finished her song Mr. Robyn was brought in on a rickshaw. He sang "Star of My Soul" from "The Geisha," and finished the number with Miss Harcum using the "Chinese Lullaby" theme.

The big feature of the program was a very attractive presentation entitled "The Legend of the Pearl." The music embraced selections from "Parsifal," "The Walkyrie," "Rheingold" (Wagner). Three members are introduced which include Doris Niles as the "Goddess of the Pearls"; Bayard Rauth as the "Pearl Fisher," Vlasta Maslova as "The Pearl." The six regular members of the Capitol Ballet were introduced and were augmented by ten other ballet girls.

The dance was a brief pantomime, the description of which was programmed as follows: "It is an ancient belief among Pearl Fishers, pearl shells close during the storm and reopen when the sun shines again. Anouba, Goddess of the Pearls, who protects the pearls from all danger, is antagonized by a fisherman, Jacques, who loves Peregrina, a rare and beautiful Pearl. To protect the pearl from the infatuated youth, who at the behest of Anouba and her satellites, is felled by the fury of the tempest. The love of the fisherman survives the ferocity of the storm. As the sky clears and the sun reappears beyond the clouds the shell reopens and the Pearl is restored to her lover."

The scene depicted a sea coast with a huge rock at center upon which the Goddess in metallic and filmy garb is poised on its pinnacle. At center in front of the rock was a huge shell, the sky was a leaden blue gray and an excellent water wave and surf effect was worked in the background. The ballet opens the action with a routine using festoons of red and light blue sea-weed. The fisherman entered and as the shell was opened by the six girls the Pearl was seen lying prone within.

The inner part of the shell was covered with cloth threaded and lighted iridescently. An Adagio followed by the Pearl and the Fisherman. As the storm approaches with lightning flashes projected on the drop the Pearl was placed within the shell and the top closed. After the storm the shell opened again and the two featured dancers posed in a finale which embraced all members of the ballet. Miss Niles did not do any dancing. The whole scene was exquisitely lighted.

PRESENTATION INAUGURAL

Broadway Strand Theatre, Detroit

The Broadway Strand Theatre, Detroit, Michigan, whose increasing success is to be credited to the capable management of Jimmie Carrier, has adopted a new policy in the way of entertainment, and that is, "Presentations."

Mr. Carrier has been very successful in securing the services of Paul Zimm, who for over a year ruled as "King of Syncopation" over the Keith Circuit, to direct the musical programs offered by the Broadway Strand.

The feature picture for the opening week of Mr. Zimm's engagement was, Cecil B. DeMille's "The Road to Yesterday" and the presentation offering was entitled "A Night in Araby."

The stage was very artistically arranged to correspond with the presentation. A throne was erected and one of Detroit's most beautiful girls reigned as "queen." After a few dances by the girls in the chorus, the "queen" arose from her throne and to the melodious strains from Zimm's orchestra, danced the "salome" very gracefully, which was followed by Frank Baker, Zimm's own "Al Jolson" who sang two very good numbers.

The main feature of the program was at the end, when Mr. Zimm assisted by Mr. Baker lead the audience in community singing, "Down by the Winiger Woiks" using the illustrated song slides for effect. The audience joined in singing the chorus and made a great hit.

The opening night was enjoyed by an exceptionally large audience, and according to the amount of applause by them, the program went over with a tremendous success. Many people coming out of the theatre remarked that it was one of the best presentations that they had ever seen in Detroit. Mr. Zimm knows his business when it comes to arranging musical programs, and is entitled to the credit and praise given to any other successful musical director.

Mr. Carrier and Mr. Zimm have been very busy arranging presentations and musical programs to be presented during Mr. Zimm's engagement at the Broadway Strand.

The presentation program for next week will be entitled "A Night in Spain."

This report submitted by Robert A. Newkirk.

"CHARLESTON CARNIVAL"

A Jazzical Musical Revue

Colony Theatre, New York

Another Revue Presentation. The third of such features is presented with the featured picture "California, Straight Ahead" (Universal). From a talent angle the production introduces some well-known artists and in many respects surpass the featured players of the last two productions, but from the scenic standpoint the presentation is not as elaborate nor as suitable as the new Colony stage policy has led us to expect. However, there is real entertainment value. Harry Shaw and Jerry DeRosa staged the feature. The scenic background consists of a gold drop hung in two. There is an opening at the center with a unit of wide steps flanked on either side with balustrades leading to a 3-foot platform. Steps lead up and off from either side of the platform. Another gold curtain is used as a backing; a cluster of gold streamers are used to trim the center opening, these ribbon clusters being attached to the gold drop. Allen White's Collegians, a very clever jazz band, are seated, divided into two sections and placed right and left of the center opening. Two grand pianos are used. The cast includes, beside the orchestra, Charles King, a well-known single; Chester Fredericks, an exceptionally clever dancer; Bobby Folsom, a jazz song specialist; Ethel Bryant, a good Charleston dancer, and 12 attractive girls making up a dancing ensemble with a surprise introduction during the finale of Dot Genie, a midget who rendered a clever dancing bit; the midget has a doll-like figure.

"Stella Dallas" Goes On

Capacity business enjoyed in New York by "Stella Dallas" at the Apollo Theatre, has compelled Samuel Goldwyn, the producer, to extend the run of the picture for an indefinite period. Judging from present indications, "Stella Dallas" will be showing on Broadway when the summer sets in.

Road-shows are now being arranged "Stella Dallas" opened in Boston on January 11. Chicago is scheduled for a later date. United Artists Corporation is to distribute the picture for general release after the road shows end.

STAGE SETTINGS

Built, painted and installed. Drapery settings and drapery curtains. Special sets and drops for feature pictures.

SCHELL SCENIC STUDIO

COLUMBUS OHIO

FOR BETTER PROJECTION

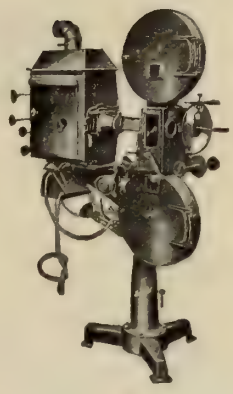
It Pays to Have the Best

FAULTY projection, due to poor design or worn out condition of Projectors is responsible for the failure of many Motion Picture Theatres.

The time has passed when patronage could be won on the merits of pictures alone. Patrons know that some "movies" afford them more enjoyment than others regardless of what pictures are shown. Tests prove that the important factor in theatre popularity now is *how well pictures are presented.* Or, as the owner of a large chain of theatres remarked recently, "The Secret of success in the motion picture theatre business today is good projection."

It is not surprising, therefore, that more and more theatre owners are installing new Simplex Projectors. For Simplex has always represented the most advanced engineering practice in projection machine design. And not only in design, but in construction—in the quality of material used; in the precision of working parts; in the improved oiling system that keeps each part functioning smoothly—and in its perfect performance, is shown the superiority of the Simplex.

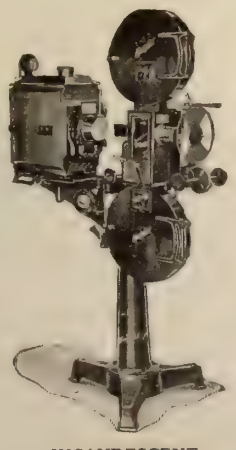
There is a Simplex distributor serving your territory who will gladly demonstrate features of the Simplex which have won for it first place in its field. Or write us for full information.



Type "S"

Simplex

PROJECTORS



INCANDESCENT

Simplex Division

Free Blue Prints of Theatre Booths

Another valuable service that thousands of theatre owners and architects have taken advantage of is our offer of free blue prints of projection booths.

Blue print recommendations are made by experienced theatre architects for any type of theatre, large or small. Full particulars of this service will be sent to you on request.

Simplex Distributors

The Amusement Supply Co.
2105 John R. Street, Detroit, Mich.

Auburn Theatrical Supply Co.
Auburn, N. Y.

Becker Theatre Supply Co.
416 Pearl Street, Buffalo, N. Y.

Calif. M. P. Equipment Co.
836 South Olive Street, Los Angeles, Calif.

Dwyer Bros. & Co.
520 Broadway, Cincinnati, Ohio

The Exhibitors Supply Co., Inc.
825 South Wabash Ave., Chicago, Ill.

The Exhibitors Supply Co., Inc.
Film Buildings, Cleveland, Ohio

The Exhibitors Supply Co., Inc.
824 Twenty-first Street, Denver, Colo.

The Exhibitors Supply Co., Inc.
128 West Ohio Street, Indianapolis, Ind.

The Exhibitors Supply Co., Inc.
715 Wells Street, Milwaukee, Wis.

The Exhibitors Supply Co., Inc.
221 Loeb Arcade, Minneapolis, Minn.

The Exhibitors Supply Co., Inc.
1514 Davenport Street, Omaha, Neb.

The Exhibitors Supply Co., Inc.
3315 Olive Street, St. Louis, Mo.

N. C. Haefele & Co.
228 North Gay Street, Baltimore, Md.

Hollis, Smith Morton Co.
1024 Forbes Street, Pittsburgh, Pa.

Howells Cine Equipment Co.
740 Seventh Ave., New York, N. Y.

Theatre Supply & Equipment Co.
158 Marietta Street, Atlanta, Ga.

B. F. Shearer, Inc.
210 Virginia Street, Seattle, Wash.

Simplex Theatre Supply Co.
Film Exchange Bldg., Dallas, Texas.

Lewis M. Swaab & Son
1327 Vine Street, Philadelphia, Pa.

Salt Lake Theatre Supply Co.
132 East Second South St.
Salt Lake City, Utah.

United Theatre Equipment Co.
26 Piedmont Street, Boston, Mass.

Western Theatre Supply Co.
121 Golden Gate Ave., San Francisco, Calif.

Yale Theatre Supply Co.
108 West 18th Street, Kansas City, Mo.

Yale Theatre Supply Co.
10 South Hudson St., Oklahoma City, Okla.

International Projector Corporation, 317 East 34th St., N. Y. City

Better Projection

This Department Was founded in 1910 by its Present Editor~
F. H. Richardson

Better Projection Pays

That Friendly Feeling

RICHARD KUESTER, Brooklyn, N. Y., arises to remark: "Permit me to voice my appreciation for the work you are doing to create a friendly feeling between correspondents of the department. At first I did not especially like the idea of me not feeling well being 'advertised' in the department, but when I received a letter of cheer from W. C. Budge, Springfield Gardens, N. Y., I promptly answered it, and felt differently about it. Before long Budge and I will meet personally. (Yourself and brother Budge are hereby officially invited to have dinner with me at the National Vaudeville Artist's Club, of which I am a member, next fall, and thus we will all three meet personally. Editor). This is just an example of the friendliness of the chaps who are contributing to the Department. Too bad some of the Broadway men don't get in on this. I hope they are not selfish. The few I know are not.

Gee, Richardson, I wish I could go to the S. M. P. E. meeting. (Well, then, DO IT! If you could get away and stand the expense, it would, I am sure, be well worth your while. I'm hoping Gray will be there—maybe his Boss—Mrs. Gray—too, and they've a daughter I'm due to fall head over heels in love with at sight—age six (6) years. Editor).

Well, let's get down to business. With reference to the reflector type lamps. A few months ago my boss installed two Morelite reflector type lamps. I have found them to be well built, though in my opinion there is plenty of room for improvement.

The one thing which puzzles me about all reflector type lamps is that the size of the spot is regulated by moving the mirror back and forth, which means that unless you are careful in trimming the carbons the mirron will not always be the same distance from the aperture plate.

Try and get it in the same place every time you trim! Just try it! (See my comment—Ed.). It is understood that the mirror has a focal length just like a lens. Would it not seem ridiculous if we regulated the size of the spot at the aperture, when using an ordinary arc, by moving the condenser back and forth. Surely the diameter of the light beam from a mirror is changed at the projection lens if we change the position of the mirror.

I believe it would be a simple matter to keep the mirror in the same position, and still be able to tilt it upwards, downwards and sidewise. Why could not the size of the spot at the aperture be regulated by moving the carbons back and forth, instead of by moving the mirror? This should not be so hard.

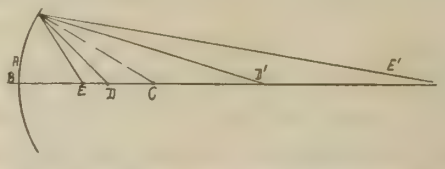
Another thing, we very seldom hear about is the focal length of the mirror. Perhaps there are two or three focal lengths of mirror, but these must cover all conditions. I have been using reflector type lamps for several months, but as yet cannot get any dope on focal lengths of mirrors. Surely it is possible to have different focal lengths of mirrors for different conditions, the same as with condensers.

And now about the Morelite lamp. The automatic arc control of this lamp is the lock type. If the carbon arms reach the limit of feeding, there is no automatic control to stop the motor, hence it just keeps on feeding, regardless of how close the carbon jaws may be to each other. I believe this ought to be taken care of by the manufacturer. Possibly a friction drive might answer, since with it the carbon jaws would stop feeding forward when the limit of safety is reached, and neither the jaws or motor be injured. Of course if one does not forget to trim the lamp, nothing can happen, but we must figure on things which MAY happen just the same.

Another thing: only one size of carbon will fit in a given jaw or holder. If one wishes to change the size of carbon, one must get a new holder to fit the same. When the lamp is installed the COMPANY figures just about what amperage you will need, and installs carbon jaws for carbons for that amperage only. This automatically prevents the projectionist from experimenting with different amperage, or different size carbons. If the manufacturer does not favor a carbon jaw capable of accommodating carbons of any size within the range of the lamp, then they certainly should supply a complete set of carbon jaws, to the end that the projectionist may experiment and use the one best suited to his conditions."

I like to think of the regular, or more or less regular correspondents of the department as a sort of family of friends. Often and often I wonder what has become of some of the old timer correspondents. James, of Camden, N. J., who, about ten or twelve years ago started the discussion which led to the first real advancement in the practical application of expert knowledge to the projector optical train, and dozens of others who contributed their big or little bit, and then dropped out of sight. What a reunion it would be if we could all get together! Of course I know where a lot of them are. There is "Dad" Woods, of San Francisco, who once was one of the real live wires. He still is shooting pictures at a Frisco screen, but he has crawled back into his shell and pulled the darned thing tight shut. As a matter of fact the west coat city unions nearly all used to be live ones, but of late years they have almost all sank into a state of complete coma, insofar as rendering any assistance to the work of this department be concerned. Once in a while a coast man wakes from his slumber long enough to yawn, but not often.

As to the mirror and focal lengths, I am not as well posted as I could wish to be, but I think it stacks up about this way. First take a slant at figure 27 A, page 126, of your Bluebook. Then look at the accompanying drawing.



You will note that if the light source be located at E, D and C there would be a very great difference in the amount of light the mirror would intercept, or "pick up." Laying all other considerations aside, if the mirror A were six inches in diameter, then in order to pick up the same amount of light if the light source were at C (which is the center of curvature of the mirror) as it picks up when at E, the mirror would have to be approximately eleven inches in diameter. Also at C the light ray which met the mirror at C or any other point, would be reflected directly back upon itself, because point F and every other pin point of the mirror surface would be plane to point C.

In considering reflection we must remem-

(Continued on Page 378)

ROLL—Machine—Coupon
TICKETS
QUALITY—Second to none!
SERVICE Unexcelled—our
LOWEST PRICES will be mailed to you on request.
State your requirements by mail—
Today!
TRIMOUNT PRESS
LARGEST AMUSEMENT TICKET PRINTERS IN NEW ENGLAND FOR 17 YEARS
119 ALBANY ST., BOSTON, MASS.

See Last Page!
$50.00
See Last Page!

Scooping the Picture with Eyemo

MAKES MOVIES AS THE EYE SEES — REGISTERED

The New Standard Automatic Professional Camera for Field Use

You have wanted a light weight, compact, easily portable standard camera of dependable quality. Here it is! EYEMO Standard Portable Automatic Camera—designed especially for field and stunt use. It is light of weight—weighing but 7 pounds and as compact as a standard professional camera of equal capacity can ever be made. Its dependability is insured by the fact that it is designed and built by the Bell & Howell Company, manufacturers of 95% of the professional cameras and equipment in use.

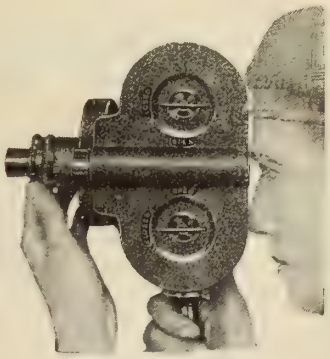
EYEMO operates automatically by means of a spring motor, controlled by a trigger. The thumb operates the trigger—see the illustration to the left. Has a maximum capacity of 120′ of standard 35 m/m negative, loaded in dark room. Or may be loaded and unloaded in daylight by using 100′ rolls especially prepared for this purpose.

No Tripod Required

EYEMO gets away from the bother of carrying and using a tripod in field and stunt work. It is designed to be held in the hand while operating—always ready for instant use. Sighted in the direct natural way you would sight a spy glass. Quick, Accurate, Flexible. 47 m/m Taylor-Hobson-Cooke F 2.5 lens in micrometer focusing mount is standard equipment. Up to 20″ Telephoto lenses regularly stocked and easily interchanged. Camera has adjustable speed feature permitting varying speed from 16 to 8 exposures per second. Speed adjusted while camera is in use. Bell & Howell nicety of workmanship and attention to detail guarantees the same high quality pictures expected in all B & H Cameras.

EYEMO fills a long felt need for a dependable, quick and ready camera. Ideal for comedy and stunt use in the studio and out on location. Handy to use in photographing locations. Just the Camera for newsreel men. EYEMO gets the pictures while others get ready.

Get the facts on EYEMO. Ask for illustrated folder "Scooping the Picture." Sent upon request.



The FILM SPLICING MACHINE

Used by All FAMOUS PLAYERS LASKY Exchanges

Famous-Players Lasky have standardized on Bell & Howell Film Splicing machines. In all their exchanges they are experiencing a new efficiency and economy in the care of film.

They realize that the use of the hand splicer is costly, when there is a quicker—better—way to splice the film. Splicing by hand takes times. And time is a big factor in overhead. The B & H Film Splicing Machine speeds up the work. The splice is automatically properly located in relation to the picture frame line and the film perforations. Cutting and splicing is but an instant's work and the film is left as pliable at the splice as at any other point.

A better splice in faster time—higher quality work and a reduction in overhead! B & H Film Splicing Machines have cut the "film care overhead" of the Famous Players Lasky Company 50%. It is doing the same for other exchanges. And what it is doing for others, it will do for you.

Booklet illustrating and describing this dependable, substantial, thoroughly practical film splicing machine will be sent you upon request. If you are interested in a greater efficiency and economy in film care it will pay you to write for this booklet.

STANDARD BELL & HOWELL COMPANY CINEMACHINERY

ESTABLISHED 1907

BELL & HOWELL CO.

1814 LARCHMONT AVE. CHICAGO.

BRANCHES NEW YORK HOLLYWOOD

Manufacturers of 95% of all Professional Motion Picture Cameras and Equipment in Use.

(Continued from Page 376)

ber that the angle of reflection is always equal to the angle of incidence, hence with the light source at E a ray incident upon the mirror surface at F would be reflected back along line E', while a ray from point D (were the light source there) would be reflected back along line D'.

I think I have this correct. It is correct with reference to a plano surface, and each pin point of the mirror's surface is plano to point C, which is the center of curvature of the mirror, hense, rays from any other point located upon the optical axis of the mirror should act precisely the same as though the surface it is incident upon were entirely plano. Remember that in this we are considering a pin point upon the mirror surface only. If I am in error in my reasoning, some of you optical sharks can correct me.

And now to get down to brass tacks. As I understand it, the first thing the manufacturer has to do is to ascertain just how close he may bring a light source of given power, hence of given heat, to the surface of a mirror without serious trouble with the mirror backing. Having done this, that becomes the point at which the light source is presumed to be located for that amperage, since to advance it closer would cause trouble, while removing it further away would entail heavy loss of available light.

The curvature of the mirror, then, must be such as will form a spot of the correct size at whatever distance the manufacturer considers best from mirror to apertue.

If this is correct, and I think it certainly must be, then it would seem to me that any considerable change in amperage would automatically presume a change in mirror curvature. Am I right or wong? The time has come when we must proceed to dig into the gizzard of this reflector type lamp, and find out just what makes the works work, and how the works may be made to work to best advantage.

As to varying spot size by moving the mirror or carbons, I would suppose it to be largely at matter of convenience. The optical results would be identical either way, but the movement of the mirror would, it seems to me, present less difficulty.

When I get back to New York I propose to get hold of one of the reflector type lamps and play with it until I am thoroughly familiar with all its peculiarities.

As to the Morelite lamp, and the fault in its automatic arc control, if it exists, I certainly would suggest that the matter have the immediate attenion of the Morelite Company; also I cannot agree that any manufacturer ought to set himself up as the judge of what the projectionist ought to use in the matter of screen illumination. Of course we understand that some men might make a lot of trouble by attempting to do the impossible with the lamp by using altogether too much current, but even so that is not a sufficient excuse for preventing projectionists from having control of their current output, to the end that they experiment until the best result is had. The mirror breakage and burned up equipment due to Mr. Ignoramus' unintelligence is a part and parcel of the troubles of the manufacturer, or so it seems to me. Each lamp should, I believe, bear a metal plate setting forth its maximum amperage capacity, within which the projectionist ought to be able to try various current strengths.

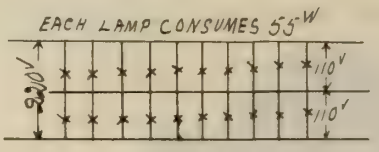
Another thing: It is always possible that the projectionist, while using amperage within the capacity of the lamp, may still be abusing the mirror by carrying his arc too close to it, thus subjecting the mirror to higher temperatures than it was designed to withstand. I don't think the range of possible abuse in this is very great, if the correct size spot be maintained, but certainly there is some room for wrong procedure. The projectionist should ascertain from the manufacturer the exact distance the light source ought to be from the mirror, and keep it there. This may be done by cutting a small stick the exact distance from face of mirror, beside the carbon, to face of crater, then when a new trim is put in it it is a simple matter to set the positive carbon exactly right. It is then a simple matter to make a pin hole in the lamphouse door approximately opposite the crater, and mark the exact location of the image on the wall, or elsewhere, when the crater is in exactly the correct position as to distance from the mirror.

Having done this you can thereafter see, merely by glancing at the crater image, whether or not it is exactly the right distance from the mirror. It would be very

(Continued on Page 381)

Bluebook School

Question No. 445.—John Griffith again. He sends the following practical question.



Question: There are ten paths for current, with twenty current consuming devices. Assuming the neutral fuse to be withdrawn, if one current consuming device be removed, how much current will flow through the remaining nineteen devices?

Griffith adds these remarks: "I dislike to criticize Brother Doe's answer to qestion No. 413, because he has given us such splendid answers to so many other questions. He seems to have failed to grasp one very important phase of the action of a 3-wire circuit, viz.: that the resistance of the circuit increases, instead of decreases when the fuse in a branch circuit blows. He assumes a circuit having a total resistance of 1.000 ohms, with ten paths for current to flow, each having having a resistance of 100 ohms, which, with a 220 volt pressure, would mean that 2.2 amperes would flow through each path, or 22 amperes, in total, through all paths.

The above are Brother Doe's own figures—see page 101, January 2 issue—and right there is where he should have known he was stubbing his toe, since how can 22 amperes be forced through 1,000 ohms by a pressure of 1,000 volts?

In this matter it seems to me Doe has done no more than state his argument poorly, and in a very misleading way, and I am myself largely to blame for permitting it to be done.

The resistance as a total may be, and is 1,000 ohms, but this total is divided into several elements, so that the actual resistance as applied to the impressed pressure is only ten ohms.

I think I will say no more, but let the matter be cleared up in the answers to the above question—which same will be scrutinized a bit more closely than were those to question No. 413.

Also and moreover I shall ask no more questions this week, since it is important that this matter be cleared up, and its stating in an understandable way is "not so easy." I am to some extent puzzled by some of its phases myself.

Summed down I think the thing which interests us all is precisely why one side burns brighter and one side more dim when the neutral is out in an unbalanced circuit, and probably the explanation given by Brother Munn is quite entirely correct, though somehow it has always appeared to me as though it were not really how the darned thing OUGHT to act. Probably I am wrong. It is queer how one's mind will follow the path mapped out in many things, and then just automatically switch off on some path which very likely has a blind end.

WHY PAY MORE?
Roll Tickets
Your Own Special Wording
100,000 for $15.50
10,000 for $4.50, 20,000 for $7.50
50,000 for $10.00
Standard Rolls of 2,000
KEYSTONE TICKET CO.
Dept. W., SHAMOKIN, PA.
The Union Label if you want it
Have been printing Roll Tickets for 10 years and no better can be had at any price.

CLASSIFIED ADVERTISEMENTS
Help and Situations Wanted Only
3c per word per insertion
Minimum charge 60c
Terms, Strictly Cash with Order
Copy must reach us by Tuesday noon to insure publication in that week's issue.

SITUATIONS WANTED

AT LIBERTY—Projectionist-electrician; 17 years' experience; union, married, clean habits, steady; references; will go anywhere. Claude McAdams, 1404 Ellsworth, Muskogee, Okla.

YOUNG MAN wants to affiliate with motion picture or theatrical concern—do anything to start; neat, educated, ambitious. Richard Lee Moss, 1170 Walton Avenue, New York City.

Unrivaled for service and quality

Eastman Positive Film, constantly subjected to drastic tests that must prove it right, is unrivaled for the service it renders and the photographic quality it gives.

It carries quality from studio to screen.

To make sure pictures are printed on the genuine look in the margin for the black-lettered identification, "Eastman" "Kodak".

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

Bluebook School Answers No Letter

THIS week I propose to lay off the Bluebook School and myself answer a letter written by one of the too numerous element of rough neck, square heads, with which motion picture projection unfortunately still is afflicted.

Since the Bluebook School was started I have received enough letters commending it and its work to fill several issues of the Moving Picture World, including the advertising space. Also I have received others of sarcastic tone, and still others which denounced the work as calculated to create "operators" (men who write such letters always refer to projection as "operating") and a few which have been just plain abusive, and as personally insulting as the writers knew how to make them. Those latter were always unsigned, or signed with some nom de plume, usually "Operator."

If the writers of such letters could know my reaction to their efforts they would probably be surprised. As a matter of fact I feel nothing but sorrow for them, and for the profession upon which they inflict themselves.

The letter I shall quote came from a great mid-west city. Don't jump to the conclusion from that description that it was Chicago, for it was NOT. The letter, which I ask you to read with charity, says, "Mr. Fourflusher Hiney Richardson: I write to compliment you on your funny pages in the Moving Picture World. It is good comedy, especially the Bluebook School. We all see what a few of the boy fall for that line of bunk. If you had any sense you would get wise to yourself and quit springing something nobody falls for, except a few who want to be aristocrats, and think they are too good to associate with plain operators.

They Are Not Even Operators

"They call themselves projectionists. Operators ain't good enough for them. They think they are better than the boys, because they can answer a lot of silly questions that nobody but a nut would ask in the first place. To h—— with that kind of junk. I'm an operator. I'm an operator because I operate a machine, see? If I don't then tell me what it is I do do.

"This Wiseheimer stuff is all the bunk. It don't get us nowhere, and don't get us nothing. The boss don't care a dam whether we know a lot or don't, if we get a good picture on the screen. What good does it do him? Mr. Wiseheimer gets a job as projectionist and I get the same kind of one as operator. The union gets me the same money it gets him, don't it? I operate a machine and so does he, so where in heil is the difference? Show me, Mr. Wiseguy Richardson. If you can do that I'll shut up, but you know you can't so don't waste time. You need it to keep what few damn fools there is answering them wise questions of yours.

"You do a lot of blowing about the Bluebook. If I had my way I'd take every damned one of them out and dump them in the river. We don't put a picture on the screen with a book. We do it with a machine, see."

Gentlemen, I ask your forgiveness for inflicting this sort of crudeness upon you. I have quoted the letter exactly as it is written, just to show you the type of man and mind with which we all still have to contend in motion picture projection.

However, I will say this: Each year the type becomes less in number. Today the writer of this queer attempt represents only a relatively small minority of even the machine operators, though there still is a substantial percentage of the men who discount the value of expert knowledge in motion picture projection, and regard it largely as merely the operation of a mechanism.

As to the "School," it was first started with the idea of inducing owners of the Bluebook, of which there are many thousands, to really study the book, section by section, by asking the 842 questions in its back, five each week, in the Projection Department of the Moving Picture World. It was my idea that this would serve two purposes. First, it would bring many men face to face with the fact that THEY could themselves answer but a small fraction of the questions, each and every one of which had some more or less intimate connection with the work of projection, and if they had a particle of pride, they would get busy and dig out the answers. Anyhow they would have the answers when published, and thus be helped and made better projectionists. Secondly, it would show the owners of the Bluebook what literal MINE of projection knowledge it really is, and put them into position to use it intelligently, and to get far greater value out of it.

Those were the underlying ideas of the "School," and I have had very, very much more than ample evidence that it has worked out wonderfully well. The list of Bluebook questions has been to a considerable extent departed from, but the answers to at least forty nine out of every fifty questions asked thus far may be found in the Bluebook just the same.

This correspondent, who merely signed his letter "Operator" (he need not have feared that I would make him ridiculous by divulging his authorship of the letter), assumes that because only a few names appear regularly as answers of questions, only those few really answer the questions, or are interested in the "School."

In this he is wrong to the point of being funny. As a matter of fact the answers average about fifty a week—they ought to be five thousand at least—but, save for an occasional exception, only the few whose names appear pretty regularly are able to put their ideas into such form that I can say with confidence they have the right answer. Probably many others really know the correct answer, but cannot make themselves understood on paper.

However, regardless of how many answers there are, the REAL SCHOOL CONSISTS OF MANY THOUSANDS OF MACHINE OPERATORS AND MOTION PICTURE PROJECTIONISTS, SCATTERED IN THE PROJECTION ROOMS OF THIS COUNTRY, CANADA AN OTHER LANDS, WHO WEEKLY STUDY THE PUBLISHED QUESTIONS, TRY TO WORK THEM OUT, RETAIN THAT EFFORT AND COMPARE IT WITH THE PUBLISHED ANSWER WHEN IT APPEARS.

That is the REAL school, and it numbers fully fifteen thousand men—quite possibly many more than that.

And now one other point. This correspondent speaks of an "aristocracy." I was interested by that, because in a publication issued during the late election of officers of Local Union 306 here in New York City, a similar sneering remark appeared with regard to an "aristocracy" among the men. It perhaps will be interesting and enlightening to examine into just what is meant by his term, when used as the letter writer and the union publication used it. The answer is simple and can only be just one thing.

The "aristocrat," in the sense the term was used, is the man who has pride in the business of motion picture projection; who regards it not merely as the simple mechanical operation of a mechanism, but a business or profession calling for accurate knowledge and expert skill, and who is willing to give to it the best there is in him. He is willing to work hard, to the end that that he deliver high class results upon the screen, and do so economically and efficiently. He tries to do credit to himself, and to the union to which he belongs, if he belongs to one, by applying real knowledge and high grade skill to his work.

MEASURED BY THAT STANDARD IT IS A PRETTY POOR PIECE OF A MAN WHO WOULD NOT BE A BIT PROUD TO BE TERMED AN "ARISTOCRAT." DON'T YOU THINK SO?

This man says he is an operator because he "operates a machine." He then naively asks, "If I don't, then what in hell do I do?"

With the passing remark that a locomotive engineer "operates a machine," but is not dubbed an "operator," I will answer him thus: Yes, it is true you do "operate a machine." Also, presumably you do pretty nearly nothing else. You just oil it around (probably somewhat profusely too), thread a film into it, install carbons in the lamp, close a switch, strike an arc, start the "machine" and maintain a more or less clear, steady light upon the screen.

As to whether or no its optical train is right or wrong, you, as a machine operator, have but the most hazy, nebulous idea. Trifles like lens charts mean nothing in your young life. To hell with that sort of junk. To talk to you and your kind about "arc distance" and "crater angle" would be like trying to explain a problem in geometry to a railway section man. To you that is all merely "junk."

Difference Between Operator And Projectionist

You ask what the difference is between yourself and a projectionist, at the same time intimating that in your opinion there is absolutely none at all. In that, however, you are vastly in error, as I will try to explain.

You yourself say the operator merely "operates a machine," which is but the very smallest part in motion picture projection, and the part which really requires a relatively slight amount of expert skill and knowledge.

Motion picture projectors are so wonderfully well made, and so nearly semi-automatic in their every action, that any boy of fifteen years, given a little practice, could successfully "operate" one, were it not for his probable lack of judgment and resourcefulness in case of film fire. You and your kind have deliberately done about everything you could to instill into the mind of the exhibitor and theatre manager the idea that motion picture projection is merely a matter of "operating the machine." You have, for years, actually resented any and every endeavor to change that idea. The exhibitor and theatre manager, or a very large percentage of them, actually believe that operating a semi-automatic machine is about all there is to projection, and if it were not

for laws and their fear of the fire danger, very many of them would right now employ boys and girls to take YOUR places.

Well, Mr. Operator, you had better watch out, for it, in all human probability, is only a question of a relatively short time until the film will ALL be either slow burning, or entirely fireproof, and IF THE EXHIBITOR AND MANAGER THEN STILL HAVE THE SAME IDEA ABOUT PROJECTION, YOU ARE GOING TO BE VERY MUCH OUT OF LUCK, the power of the union notwithstanding. Make you no mistakes about that! Before that time arrives YOU will do exceedingly well to help Richardson and his kind to convince the exhibitor and manager of the FACT that the mere operation of a machine is the least part of motion picture projection.

Examines Into Phases of Knowledge Required

And now let us examine into some phases of knowledge requisite to the work of motion picture projection, if it is to be efficiently done.

The motion picture projectionist, who is one in fact, does NOT accept the projector as it is handed to him by the installer. When he takes charge he, first of all, checks out the optical train of his projectors, using a lens chart and well established rules, and ascertains if (a) the arc distance is what it should be, hence there is neither undue lens breakage or unnecessary loss of light at the collector lens. (b) He spaces his condenser lenses just far enough apart so that they will not actually touch each other, for reasons he well understands—there are two of them. (c) He ascertains whither or no the projection lens free diameter is what it should be to get the best results. (d) He tests out his rotating shutter position, and makes sure its master blade is no wider than is necessary, thus reducing light loss and flicker tendency to a minimum. (e) He carefully examines his projectors to see to it that there are no unduly worn parts—if they be used projectors—and that all parts are in correct adjustment. (f) He carefully tests the aperture tension and reduces it to the least possible amount consistent with picture steadiness. (g) He checks up on his projection room feeders (wires) and sees that there is no waste of power through unnecessary voltage drop, reporting it to the management if there is. (h) He carefully examines all projection room fuses to see that they are of proper capacity. (i) He tests the wiring for grounds. (j) If the projection room floor be of cement he makes sure that it gives off no dust by abrasion, which same will wear out projector and motor generator bearings with amazing speed. (k) He sees to it that his projection room lighting is such as will enable him to have the best possible view of the screen image. ((l) He examines the surroundings of the screen and the auditorium lighting, directing the attention of the management to anything which is operating to injure the screen image. (m) He examines the screen surface, that being an integral part of his projection plant, or equipment, and makes such recommendation to it as seem necessary to the improvement of projection.

And so I might go on at some considerable length, but I can right now pretty well imagine our "machine operator" declaiming that "The manager wouldn't listen to me if I did all that, and it ain't none of my business anyhow"!

True, most managements would not listen, because you have taken very careful pains to educate them into the belief that all they need YOU around for it is "operate the machine"—to thread it, start it going and to stop it. To them you are just a mere machine attendant—a sort of necessary nuisance. A man who knows nothing at all except how to "operate a machine."

You not only have never tried to "sell" projection to the exhibitor, but you have actually sneered at those who have. You have never been able to command respect for motion picture projection, for the very simple reason that you have never respected it yourself. You have never fitted yourself to talk with an intelligence which will command respect upon such problems as screen surfaces, lens action and diameters, auditorium lighting with respect to projection, or any other of the many projection problems, hence you have never talked to the management or these topics in a way which has tended to convince them that they amount to anything, or that you really know anything about them anyhow.

Bluebook School Makes No Apology to Any One

YOU ARE A MACHINE ATTENDANT, OR "OPERATOR," AND ARE VERY PROUD OF THAT FACT. The projectionist is that, too, BUT he is very much MORE, and HE is proud of THAT fact.

I think, my friend the enemy, I have answered you though possibly you will not agree. The Bluebook School needs to make no apology to any one, either as concerns the small number of faithful ones who have stuck through thick and thin, or for any one else or anything else.

In my opinion it is the other way—there are very many who thought to apologize for having permitted so excellent a thing to proceed for so long a time without even writing a post card of encouragement. There are literally thousands of men in this broad land and in Canada who have read and filed away pretty well all the answers, but without bothering to send even so much as a word of appreciation of or for the vast amount of work getting all that stuff into shape has entailed.

Oh, well, that's all right. I've long since stopped expecting it, though sometimes when I think how hard I have worked, and the BATTLES I have went through for YOU and for the I. A., too, most of which I might have sidestepped to my financial gain, I will admit that the apathy of the men and of the unions have sometimes hurt a bit.

But that passes, and I glance up at the flag I nailed to the mast sixteen or more years ago and—go right on doing the best I can. And that flag, gentlemen, will remain smack where it is, at the top of the pole, until some day they fold a pair of cold hands on my battle scarred old breast, maybe with a pair of lilies in 'em, and the sexton pats me in the face with his spade, whereupon you will all join in a chorus, about as follows: "Poor old Rich. He wasn't a bad sort at that. Wonder who'll take his place. Say, ja hear th' last story. It's a pip." And that will be that!

BETTER PROJECTION DEPARTMENT
Requests You To
PROTECT THE PRINT

Providence Wakes Up

FROM Thomas J. McDade, Projectionist State Theatre, Pawtucket, Rhode Island, comes a set of very good answers to Bluebook School questions 383 to 386, inclusive, with the remark from Brother McDade that up to now he has seen no Bluebook School answers from Providence men. Pawtucket and Providence are really one city, you know. He expresses the opinion the the Bluebook School is doing the men a lot of good.

Yes, McDade is the first Providence man who has entered the "School," and I have really been a bit surprised at it, because Providence men are. or at least were quite progressive. I have wondered what happened to cause such a deep, impressive silence from the Capitol City of our little big state.

But then I'm used to that. Up in Hamilton, Ontario, for instance, is one of the most progressive bunch of projectionists in all Canada, yet in rather the long time the "school" has run, there has been not a single cheep out of 'em. The same is true of Rock Island, Illinois, where I know there are many darned good men.

Boston has a lot of really high grade men, and so has, as a matter of fact, every large city and most of the smaller ones, in the country, but they seem to be too ndeamd (fix that bunch of letter up to suit yourself) lazy to dig out the answers and sendum in. You see if you really do send in answers, you have GOT to dig them out for yourself.

Oh well, as the Esquimo says: "Wot th' Shoel!" And that reminds me. I wanted to make something emphatic in a telegram recently. I wrote: "If you don't I'll raise hell with you." The operator absolutely refused to receive or transmit that wicked word. I changed it to: "I'll raise Shoel with you," and she promptly grabbed the money and got busy with the key. It's a great ole wurruld!

That Friendly Feeling

(Continued from Page 378)

helpful to other projectionists if you who have had considerable experience with the reflector type lamp would set forth such things as you may have learned concerning them and their peculiarities. It would not do you the least bit of harm, and would help your brother who is perhaps having a struggle with the new equipment.

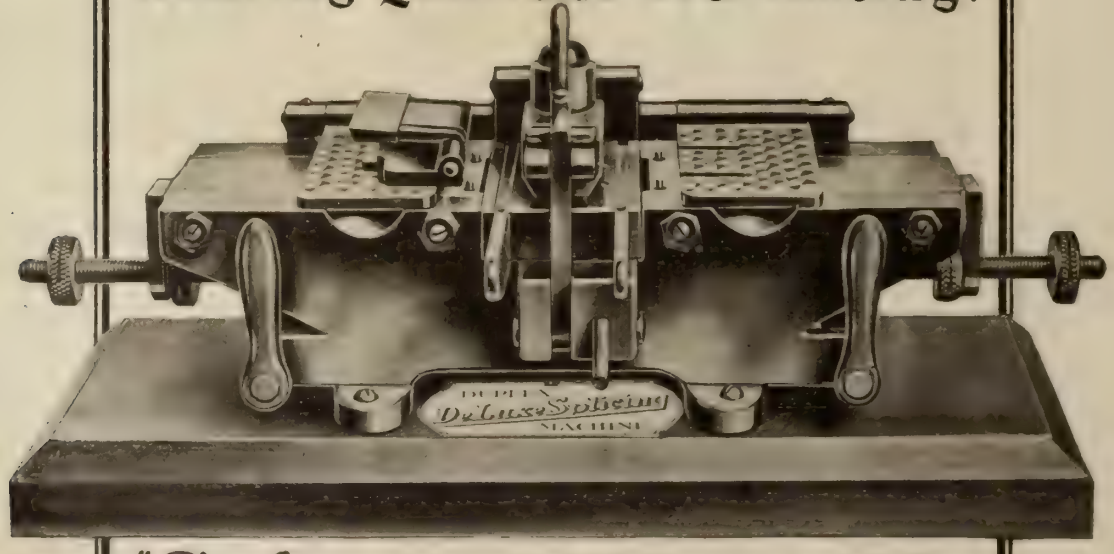
It is an utterly mistaken idea that it helps you, in any way, shape, manner or form, to pass along little tricks you may have learned, so that they may benefit others. True this department does not offer you pay to do so. It is run primarily to help YOU, and the PROFESSION OF MOTION PICTURE PROJECTION, and when it comes to the point where men have got to be paid to help the profession and their brother projectionist by passing along some little thing they may have learned, then it is time to quit. The profession would not be worth working for and fighting for. I venture the assertion that any one of you would have to send in a good many things to this department before you would even up the score on what it has GIVEN to you, through its own efforts and through the courtesy of its correspondents.

Duplex DeLuxe

FILM SPLICING MACHINE

-an absolutely accurate, fool-proof and automatic splicer that makes any sized patch at any point of the film.

Its speed is unexcelled---its wearing qualities everlasting.



"The first one is still in service....."

DUPLEX MOTION PICTURE INDUSTRIES, INC.

Long Island City, New York

POWER'S INCANDESCENT EQUIPMENT

(General Electric Patents)

ADVANTAGES

Steadiness

The MAZDA lamp provides a constant source of light. The intensity of illumination on the screen does not change. The MAZDA lamp does not vary in intensity and operates always in a fixed position. It assures continuous uniformity of screen illumination. This combination greatly reduces the possibility of eye strain

Simplicity

The projectionist has no adjustments to make during operation. After the initial setting, no change is necessary during the life of the lamp. This permits more attention to the other details of presenting the picture in a successful manner.

Cleanliness

The MAZDA lamp is a hermetically sealed light source and because of its greater cleanliness inspires a cleaner general condition in the projection room.

Economy

The 900-watt MAZDA lamp compares favorably with a 40-amp. direct current arc. The advantage from an illuminating standpoint is in favor of the MAZDA lamp Assuming an alternating current source of supply, the arc requires 60 volts at 50 amperes, and with converter losses, consumes 4 kw. per hour. The MAZDA lamp (including all losses) requires approximately 1 kw. per hour. The power bill is, therefore, cut to about one-fourth.

Utility

The new Incandescent Equipment can be used successfully in theatres having a main floor seating capacity up to 1,000 or having up to 16-ft. picture, or having a throw of approximately 100 feet. It gives better results than an alternating current arc and is the equal of the direct current arc up to 40 amps.

Power's Incandescent Equipment represents eight years' development and test in laboratories and theatres. It is therefore now possible to offer a reliable projection device, using a MAZDA lamp as the source of light, not only for theatres but also for schools, lodge rooms, community centers, and industrial establishments.

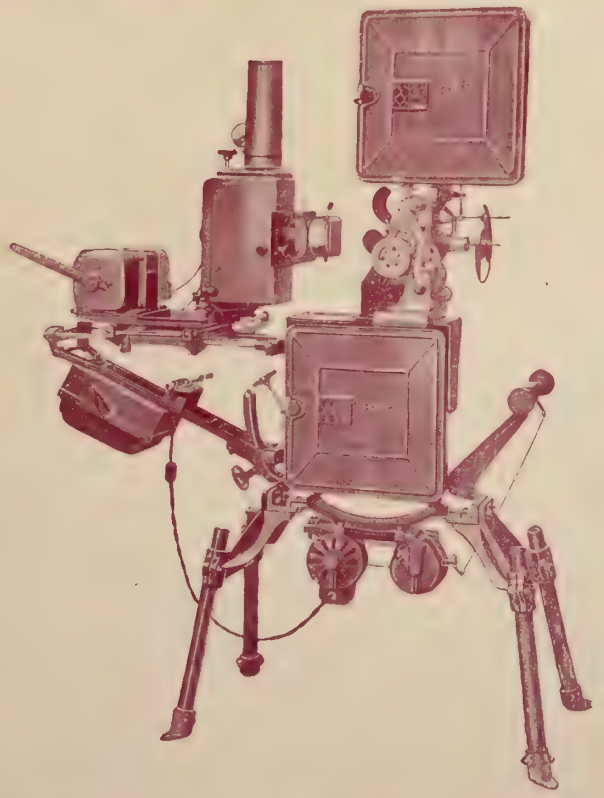
Adaptability

An arc lamp gives a whiter, steadier, more effective light on direct current than on alternating current. Since the current supply to the theatre is usually alternating it is necessary to use an expensive motor-generator set to convert to direct current.

The MAZDA lamp operates equally well on alternating and direct current and with equal illumination.

IMPROVEMENTS and REFINEMENTS

Moulded Composition Knobs and Handles Thruout, and a New and Superior Vertical Adjustment on the Lamphouse. The Slideover Tracks are now Cold Rolled Steel, accurately finished and securely fastened to the top of the base casting.



Crystallized Lacquer Finish replaces plain Japan finish—all steel parts are Dull or Polished Nickelplated. New Mirror and Power's Aspheric Condenser Mount are much superior to those heretofore supplied.

POWER'S DIVISION

INTERNATIONAL PROJECTOR CORPORATION

90 Gold Street New York, N. Y.

Hal Roach presents

Charley Chase

in "Charley My Boy!" Two Reels

The Boy; he only had one suit but he certainly knew how to wear it.

The Girl; the kind that can park alongside a hydrant without getting a summons.

The Girl's Father; the kind that likes to look a gift horse in the mouth and then tell the world how old he is.

The Rival; favored by the father. An 1832 model sportsman, dating back to the era of oil cans, of whom he was the biggest.

The Comedy; a peach. A good sample of the laughter-builders that are making Chase famous.

F. Richard Jones
Supervising Director

Pathécomedy
TRADE MARK

January Laugh Month 1926

Good Projection—and what it means

MOVING PICTURE WORLD

VOL. 78, No. 5 JANUARY 30th, 1926 PRICE 25 CENTS

CALIFORNIA STATE

Are you cashing in on the amazing popularity of RAYMOND GRIFFITH?

His sixth sizzling comedy success

"HANDS UP!"

A Ready-Now Paramount Picture

CLARENCE BADGER
PRODUCTION WITH
MARION NIXON
VIRGINIA LEE CORBIN
MONTAGU LOVE
MACK SWAIN
FROM THE STORY BY
REGINALD MORRIS
SCREEN PLAY BY
MONTY BRICE AND
LLOYD CORRIGAN

Published by CHALMERS PUBLISHING COMPANY 516 FIFTH AVE. NEW YORK CITY

Whoop-ee!

2nd

HELD OVER!

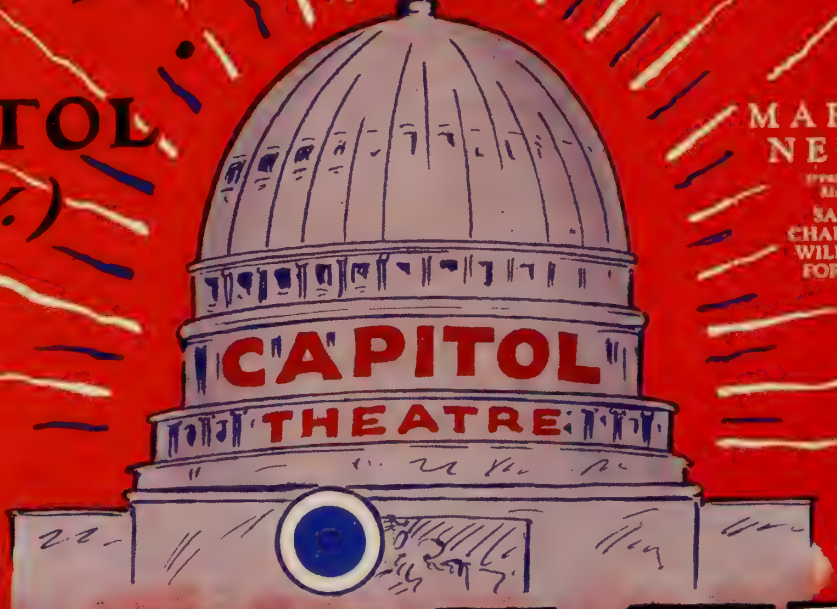
Big Laughing Week

at CAPITOL (N.Y.)

MARSHALL NEILAN'S

great comedy based on his own story with

SALLY O'NEIL
CHARLES MURRAY
WILLIAM HAINES
FORD STERLING



MIKE

it's a riot!

ASK Metro-Goldwyn-Mayer

As and When Promised

WE promised you Big Paramount Pictures right through from now till Fall.

WE promised these Big Pictures on or before precise release dates.

We're making good 100% on both promises.

FOR instance:

FEBRUARY

THE WANDERER.

Raoul Walsh's road show spectacle now at popular prices. With Ernest Torrence, Greta Nissen, William Collier, Jr. From Maurice Samuels' famous play.

THE GRAND DUCHESS *and* THE WAITER.

A Parisian love cocktail with Adolphe Menjou, Florence Vidor. Malcolm St. Clair Production.

THE SONG *and* DANCE MAN.

Geo. M. Cohan's stage comedy hit with Tom Moore, Bessie Love, Harrison Ford. Herbert Brenon Production.

THE VANISHING AMERICAN.

Zane Grey's Epic Romance of the Red Man. With Richard Dix, Lois Wilson, Noah Beery. Directed by Geo. Seitz.

BEHIND THE FRONT.

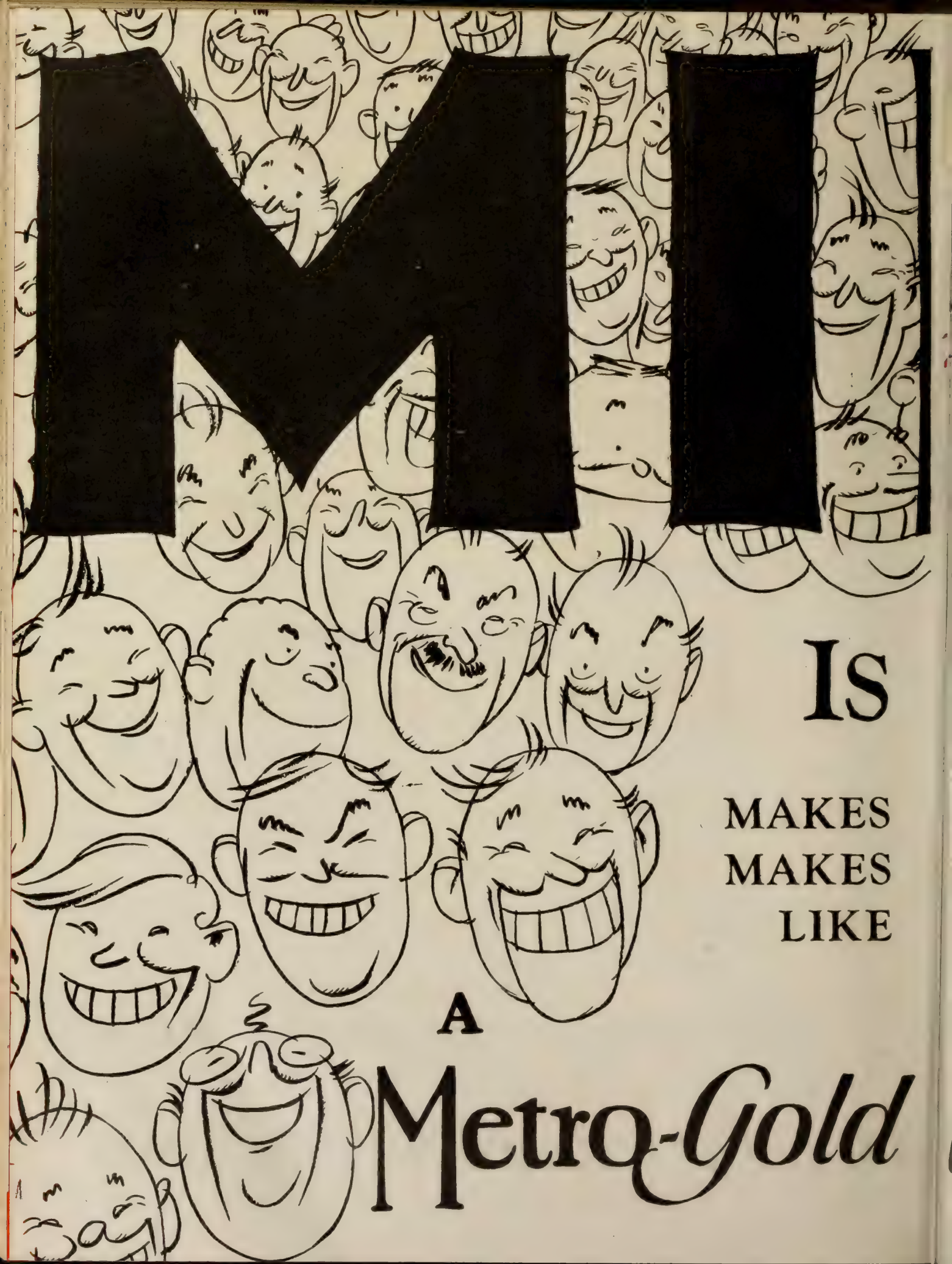
Big comedy special with Wallace Beery, Raymond Hatton, Mary Brian. By Hugh Wiley. Edward Sutherland Production.

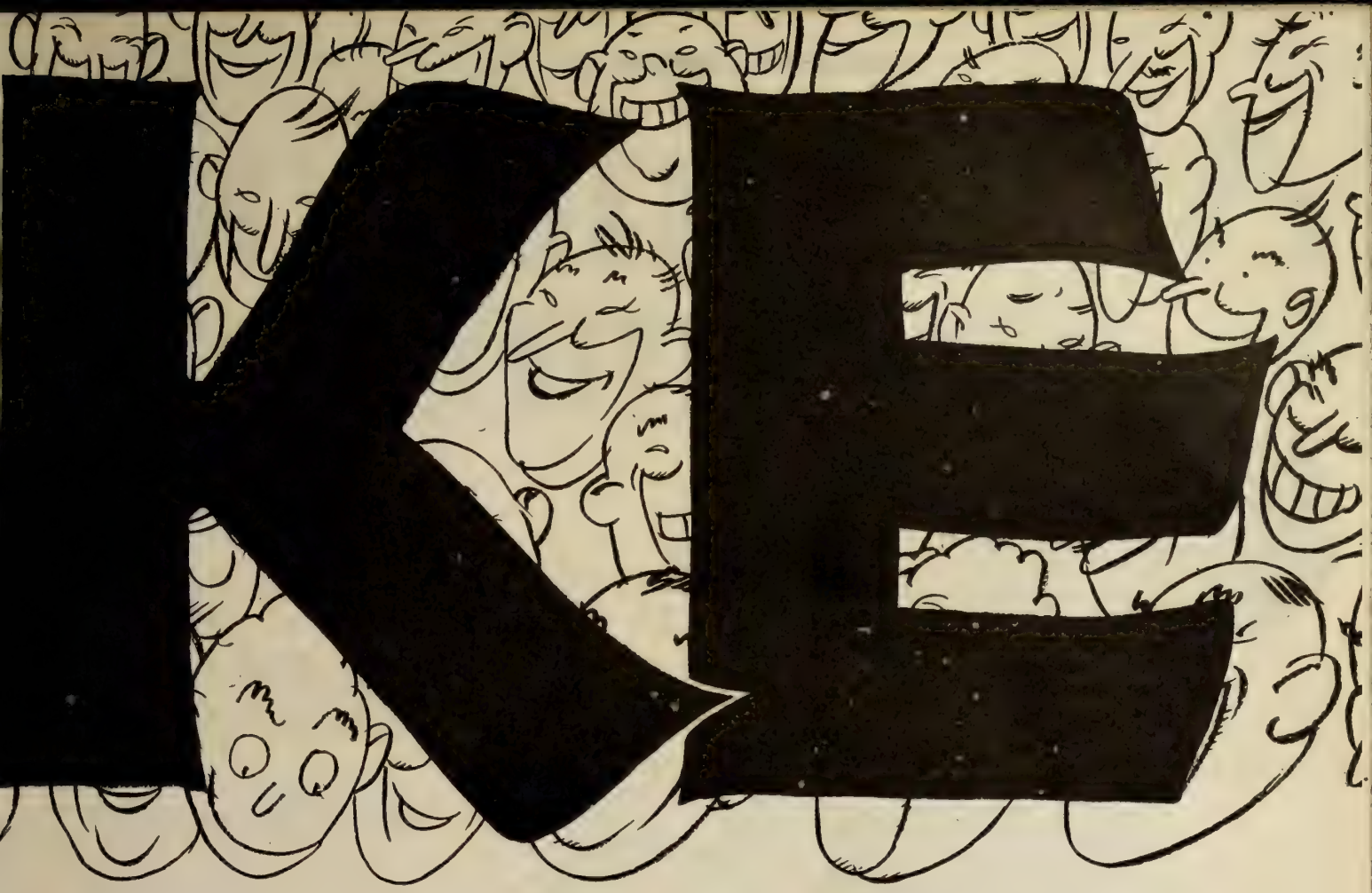
DANCING MOTHERS.

The ultra-modern society stage success starring Conway Tearle, Alice Joyce, Clara Bow. Herbert Brenon Production.

All ready to be played NOW!

Paramount Pictures


M
Is
MAKES
MAKES
LIKE
A
Metro-Gold



LAUGHING GAS—

THE OLD YOUNG—
AUDIENCES SHAKE
JELLY ON A PLATE

WATCH MARSHALL NEILAN'S
COMIC SENSATION

with
Sally O'Neil
Charles Murray
William Haines
Ford Sterling

wyn-Mayer PICTURE

A champion money

VERA REYNOLDS

they're off!

in the speediest race-track story ever filmed

It will break all records on the film track!

the "kick" – the "punch" – the glamor of the "Sport of Kings" – with the most thrilling horse race ever put on the screen, shown at every stage of the contest.

JOHN C. FLINN
PRESENTS

"THE MILLION

Featuring
CECIL B. DEMILLE'S
latest "find", **VERA REYNOLDS**
with **EDMUND BURNS**
& **RALPH LEWIS**

ADAPTED BY F. McGREW WILLIS
FROM THE NOVEL
"THOROUGHBREDS"
BY W. A. FRASER
DIRECTED BY
SCOTT SIDNEY

RELEASED BY
PRODUCERS

getter

Get down on this winner!

DOLLAR HANDICAP"

A METROPOLITAN PRODUCTION

Foreign Distributors
Producers International Corporation
130 West 46th Street
New York, N. Y.

DISTRIBUTING CORPORATION

F. C. MUNROE, President RAYMOND PAWLEY, Vice-President and Treasurer JOHN C. FLINN, Vice-President and General Manager

Member of Motion Picture Producers and Distributors of America, Inc. WILL H. HAYS, President

THE NEW AGFA—THE NEW AGFA—THE NEW AGFA—THE NEW AGFA—THE NEW AGFA—THE NEW AGFA—

NEW AGFA RAW STOCK

Means

DURABILITY PERFECT PERFORATION
FLEXIBILITY DEPENDABLE EMULSION

A G F A

Another Great Film Achievement

NEW Agfa Qualities Mean

BETTER PHOTOGRAPHY on Negatives
MORE AND BETTER PRINTS from Negatives
MORE WORKING DAYS From Positive Prints
CLEARER PRINTING on Positive Prints

You Don't Know How Good a Thing Is Until You Give It a Trial

Try NEW Agfa

Agfa Raw Film Corporation

ALFRED WEISS, President

EXECUTIVE OFFICES
209 West 38th Street
New York
Tel. Wisconsin 2360

COAST OFFICE
6370 Santa Monica Blvd.
Hollywood, Calif.

THE NEW AGFA—THE NEW AGFA—THE NEW AGFA—THE NEW AGFA—THE NEW AGFA—THE NEW AGFA—

Running wild on Broadway!

The PHANTOM OF THE OPERA

16

WEEKS ON BROADWAY

—and still going strong!

8 WEEKS AT THE ASTOR

Hailed by the critics and the public of New York as the acme of wild, weird, and wonderful entertainment. Against all opposition of Broadway attractions, this picture played to eight big weeks of capacity business at the Astor Theatre, Broadway.

plus 6 WEEKS AT THE COLONY

Immediately following the eight weeks' run at the Astor Theatre, The Phantom opened at B. S. Moss' Colony Theatre. The first week drew $32,500 to the box office in its ninth week on Broadway and public demand stretched this run out, week after week, for six weeks, when—

and 1 WEEK AT THE CAMEO

public demand brought it to its third engagement in a Broadway first-run house, The Cameo. And still the crowds pour in; still The Phantom is making Broadway box-offices ring. Another record for the greatest box-office attraction of the year.

NOW! 1 WEEK AT B.S.MOSS' BROADWAY

It's fourth engagement in a Broadway Theatre! There is no end to the demand for The Phantom—no end to the money that exhibitors can and will make on this spectacular thriller. Since last August still cleaning up on Broadway.

A UNIVERSAL PRODUCTION · *Presented by Carl Laemmle.*

THE COHENS

THE absolute comedy char
With the two artists in the George Sidney Murray. Made lard! As good check at your

With a Brilliant All Comedy Cast

GEORGE SIDNEY,
CHARLES MURRAY,
with
VERA GORDON

Directed by Harry Pollard

Universal's White List Miles.

AND KELLYS

perfection of acterization! finest comedy whole world, and Charlie by Harry Pol- as a certified box-office!

A HARRY POLLARD
PRODUCTION
From the stage play by AARON HOFFMAN
Presented in association with
Faultless Pictures Corp., E. M. Asher, Pres.
Presented by
CARL LAEMMLE

and Miles Ahead of All

WHAT DO OF THIS

(No. 469 Straight from the Shoulder Talk by Carl Laemmle, President Universal Pictures Corporation.)

I'VE JUST HAD A SHOCK. AN EXHIBITOR SAID TO ME, "THE trouble with you Universal folks is that you are too modest. As a matter of fact *you have beaten every other company in the world every year for the last five years in the high percentage of consistently good box-office pictures.* But you have let some of the other fellows out-yell you. They have been making claims while you have been making good pictures. You're too darned modest."

WELL, HEAVENS AND EARTH, I NEVER SUSPECTED UNIversal was unduly modest. I knew mighty well we had a higher batting average than anyone, but I thought we had been yelling about it in rather loud and immodest tones.

IT'S SOMETHING OF A SHOCK FOR ANYONE TO BE ACcused of modesty in the picture business . . . . so I've had a shock.

NOW, ON LOOKING BACK OVER THE PAST FIVE YEARS, IT is not only gratifying but it is really surprising to see *how far behind we have left everybody else on the percentage of pictures that have made fat profits for exhibitors.*

OTHERS HAVE SPENT AS MUCH MONEY AS WE HAVE. SOME have spent more. Some have spent less. Some have made a terrific noise about the awful prices they have paid for stories, plays and well-known books. But when the actual pictures were delivered, most of them proved to be artistic successes and commercial flops.

DURING THESE FIVE YEARS, SOME COMPANIES HAVE HAD one or two or even three good years as far as product is concerned, *but not a single one had hit the mark regularly for five successive years as Universal has.*

YOU THINK RECORD?

I THINK WE WASTE LESS money than any producer, though heaven knows even we waste enough. It seems impossible to eliminate all of this waste without running the danger of producing hash pictures. But we never relax one moment in our effort to conserve our resources where conserving will not affect quality.

I KNOW MIGHTY WELL WE have always charged too little, for our pictures, if what others charge can be used as a standard; I know we are going to get more like a live-and-let-live price as we correct the conditions in places where we are shut out of first-run theatres owned by other producers; and I know *our next line-up of pictures will be even better than our standard for these past five unbeaten years.*

THERE HAVE BEEN TIMES when the future of the business looked threatening, but as far as Universal is concerned the outlook was never quite so bright. With pictures a little better than ever, with genuinely representative theatres in spots which have been closed to us in the past; and with an exhibitor good-will which has never been equalled in the history of the business—well, we're sitting on top of the world—*and there's plenty of room for you with us!*

Just a few of the great ones

REGINALD DENNY
in CALIFORNIA STRAIGHT AHEAD
A Harry Pollard Production

HOOT GIBSON
in THE CALGARY STAMPEDE
Photographed at the Calgary Rodeo Championship of 1925
A Herbert Blache Production

HIS PEOPLE
with Rudolph Schildkraut, Rose Rosanova, George Lewis, Blanche Mehaffey, Virginia Browne Faire
Story by Isadore Bernstein
An Edward Sloman Production

THE STILL ALARM
with Helene CHADWICK and Wm. RUSSELL
Adapted by Harvey O. Higgins from the play by Joseph Arthur and A. C. Wheeler
An Edward Laemmle Production

REGINALD DENNY
in WHERE WAS I?
From the magazine story by Edgar Franklin
A William A. Seiter Production

REGINALD DENNY
in WHAT HAPPENED TO JONES?
George Broadhurst's Broadway Stage Success
A William A. Seiter Production

SPORTING LIFE
with BERT LYTELL, Paulette Duval, Marian Nixon
Famous Drury Lane Melodrama by Seymour Hicks and Cecil Raleigh
A Maurice Tourneur Production

REGINALD DENNY
in SKINNER'S DRESS SUIT
with LAURA LA PLANTE
From the Saturday Evening Post Story by Henry Irving Dodge
A William A. Seiter Production

The COHENS and KELLYS
with George Sidney, Charles Murray, Vera Gordon
Based on the Play by Aaron Hoffman. Presented in association with Faultless Pictures Corp., E. M. Ascher, Pres.
A Harry Pollard Production

REGINALD DENNY
in ROLLING HOME
From the play by John Hunter Booth
A William A. Seiter Production

Absolutely

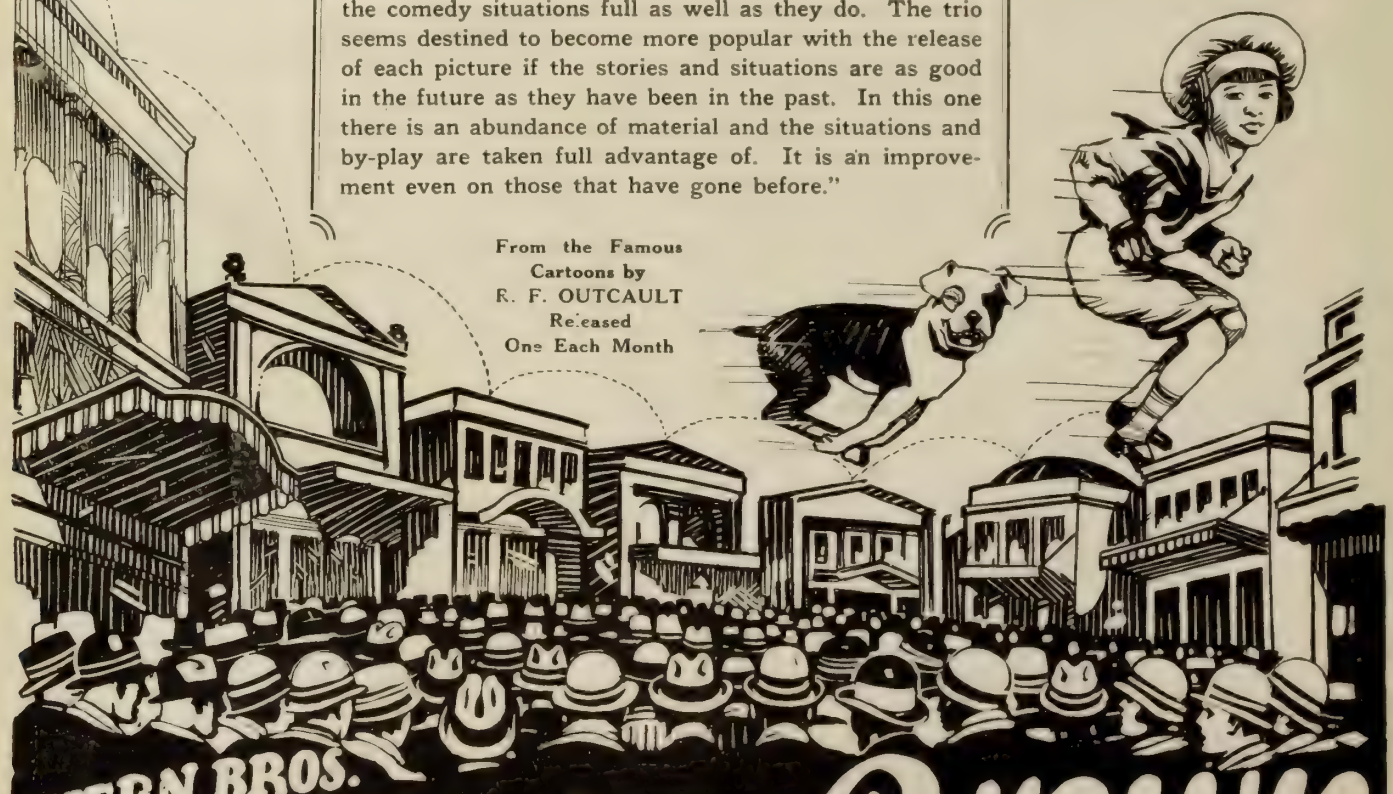
the greatest two reel comedies ever produced !

Read what the M. P. NEWS *says about this one*

"IT would be hard to figure how these Buster Brown Comedies produced by Stern Brothers could be improved upon. In Arthur Trimble as Buster and Doreen Turner as Mary Jane they have a very capable pair of youngsters, but in Tige, the dog, they have a real comedy star. It is no reflection upon little Miss Turner or Master Trimble to say that this dog star seems to realize the comedy situations full as well as they do. The trio seems destined to become more popular with the release of each picture if the stories and situations are as good in the future as they have been in the past. In this one there is an abundance of material and the situations and by-play are taken full advantage of. It is an improvement even on those that have gone before."

Praised by EXHIBITORS CRITICS *and* PUBLIC

From the Famous Cartoons by R. F. OUTCAULT Released One Each Month

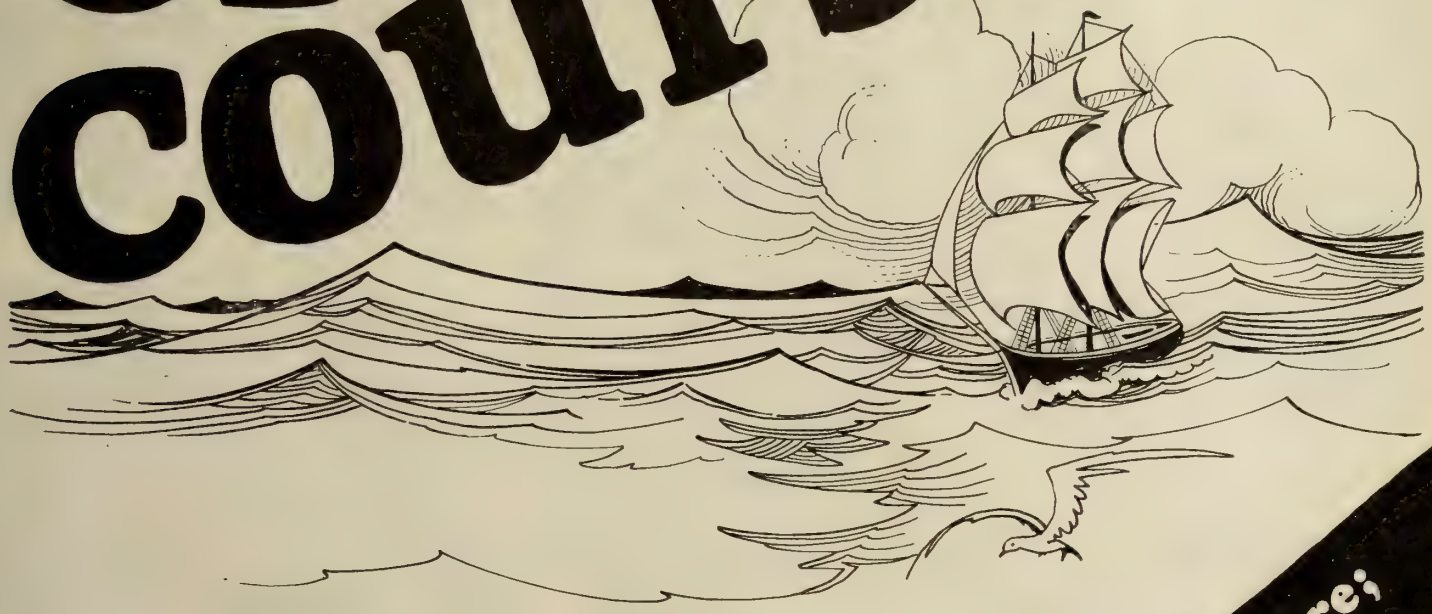


STERN BROS. *present*

Buster Brown COMEDIES

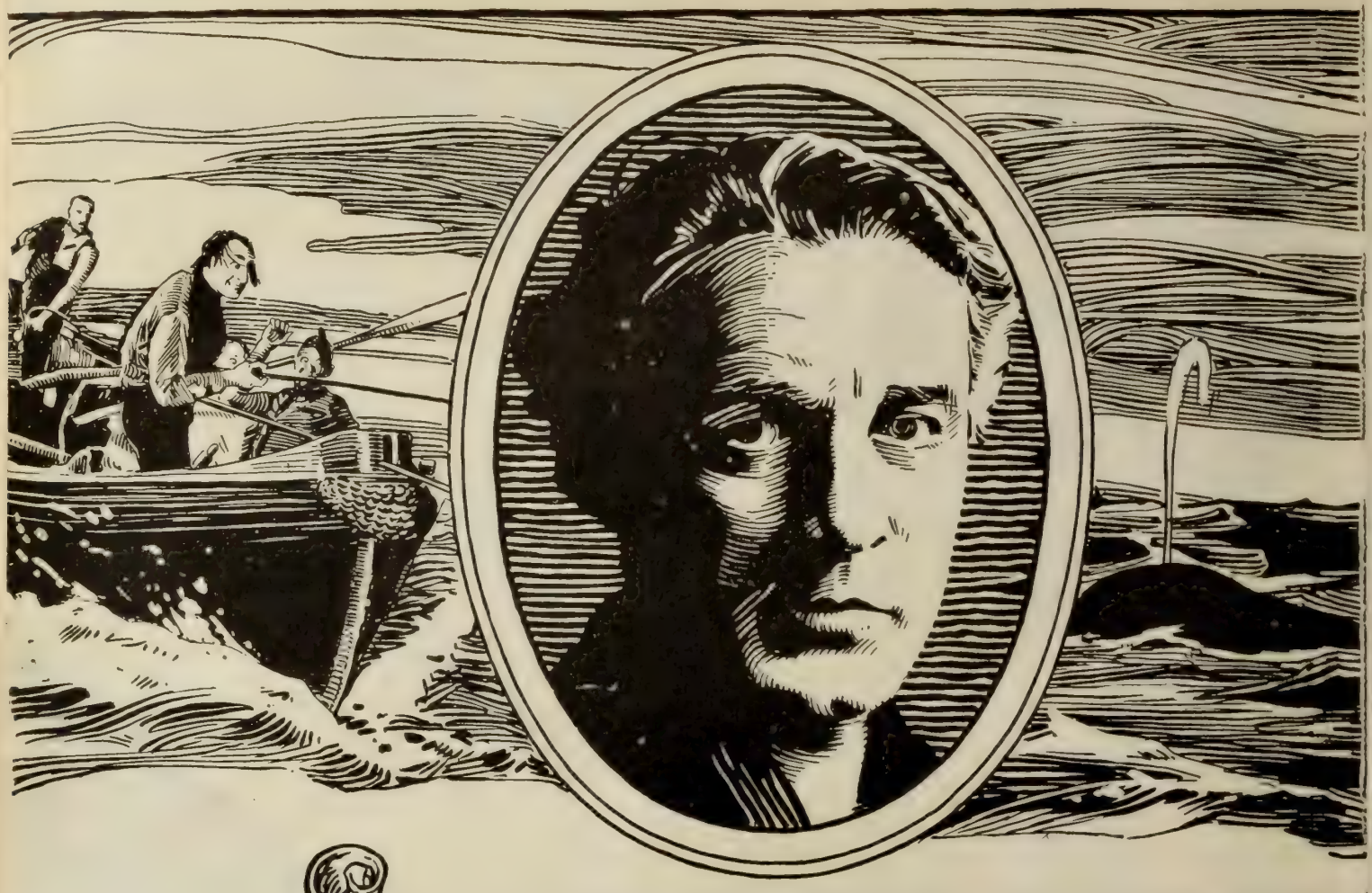
SERIES OF 12—RELEASED BY UNIVERSAL

# of course ~



You expected "THE SEA BEAST" to be a BIG picture; something unusual. You expected from JOHN BARRYMORE perfect acting and tremendous audience appeal.

BUT—Its enthusiastic reception at its opening on Broadway proves it BIGGER than big: appealing almost without precedent; the HIT of HITS!



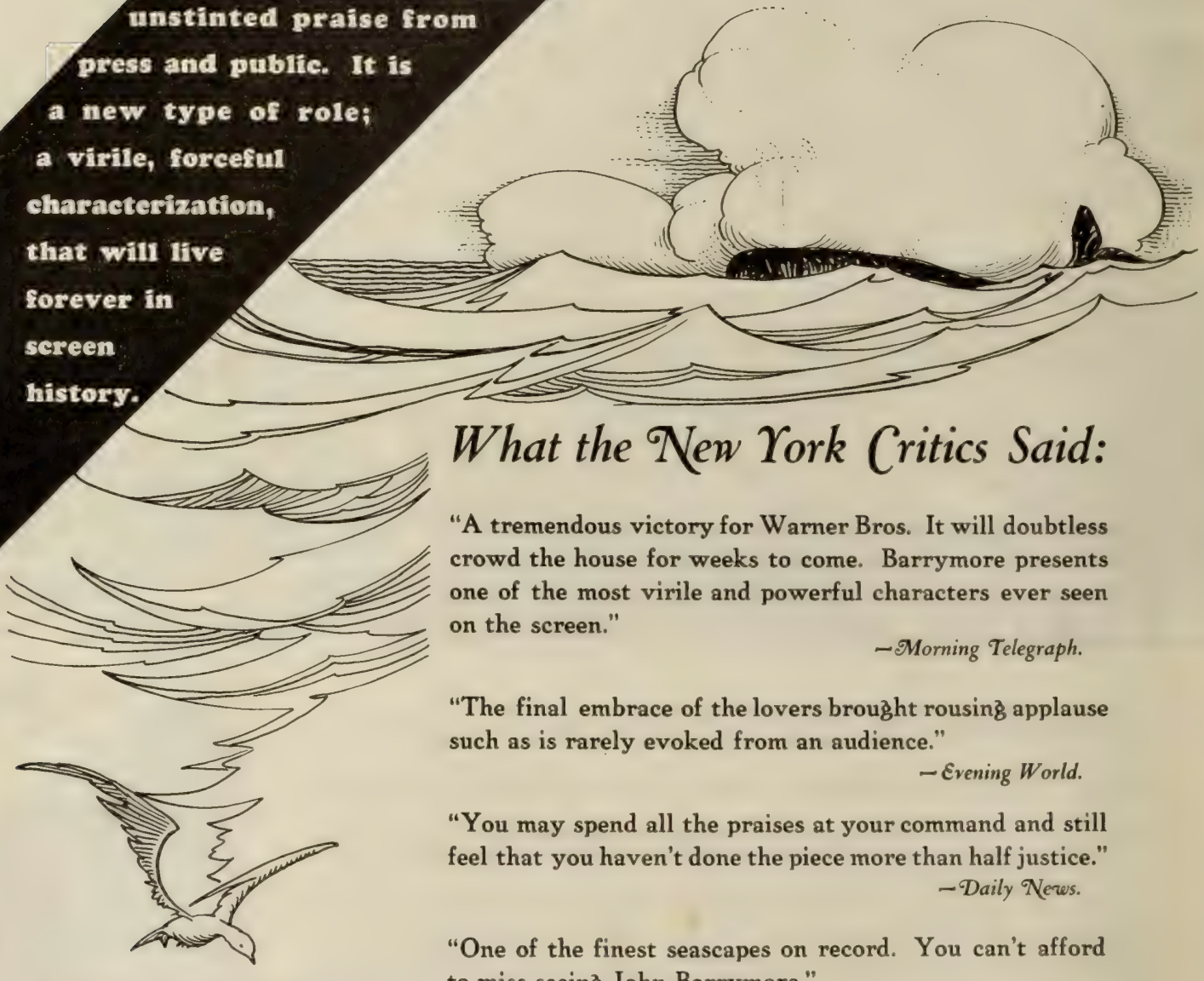
January 15th JOHN BARRYMORE in "THE SEA BEAST" smashed in on Broadway at the Warner theatre. And what a smash! A welcome back from Barrymore fans after the star's two year absence! A cheering theatreful of screen critics, thrilling to its storm scenes and the whale hunt, tender at the most powerful love story ever filmed, and stamping it by their enthusiasm the HIT of HITS of the season.

John Barrymore

"THE SEA BEAST" is big enough to change the Warner theatre from a continuous run to two-a-day. It's big enough to sell out at every performance at two dollar top and set a new record for advance sales. And that means big enough to take its place among the screen classics of all time and to be the biggest money maker available to exhibitors this season.

in "The Sea Beast"

John Barrymore's only stage or screen appearance this season is a performance that won unstinted praise from press and public. It is a new type of role; a virile, forceful characterization, that will live forever in screen history.



What the New York Critics Said:

"A tremendous victory for Warner Bros. It will doubtless crowd the house for weeks to come. Barrymore presents one of the most virile and powerful characters ever seen on the screen."

—*Morning Telegraph.*

"The final embrace of the lovers brought rousing applause such as is rarely evoked from an audience."

—*Evening World.*

"You may spend all the praises at your command and still feel that you haven't done the piece more than half justice."

—*Daily News.*

"One of the finest seascapes on record. You can't afford to miss seeing John Barrymore."

—*Evening Telegram.*

"Dolores Costello is one of the finest actresses of the screen. She has youth, beauty, individuality."

—*New York American.*

"A fine picture with drawing power, through itself and by virtue of the magic of the Barrymore name, as well as his performance. The picture without Barrymore would have stood up—with him it's that much stronger."

—SIME in *Variety.*

A picturization of Herman Melville's immortal story of New Bedford whaling

"Moby Dick"

with

Dolores Costello

Directed by Millard Webb

A Warner Bros. Production

here's a wonder! No. 10

For Season of 1926—1927

WILLIAM FOX
presents

DAVID BELASCO'S
Tremendous stage success

The AUCTIONEER

By Lee Arthur *and* Charles Klein

What a purchase this was!

"The Auctioneer" has a lover everywhere.

For two solid years, after its sensational year's run in New York, it *played to enthusiastic audiences* all over the country.

Then came several revivals to meet the tremendous public demand.

As a FOX Picture you can look forward to one of *the biggest money makers of the season.*

It was in this stage success that the greatest character actor the world has ever known was uncovered:

DAVID WARFIELD

Next Week No. 11

Fox Film Corporation

Winning greater popularity and thousands of new fans to her standard with every release

EVELYN BRENT

America's Princess of the Screen

IN A SERIES OF

EIGHT BRILLIANT PICTURES

The latest of which is

"QUEEN O' DIAMONDS"

A tense melodrama that will pack your theatre

Have you played these sure-fire BRENT winners?

"SILK STOCKING SAL" "MID-NIGHT MOLLY"
"SMOOTH AS SATIN" "FORBIDDEN CARGO"
"ALIAS MARY FLYNN" "THREE WISE CROOKS"
"LADY ROBIN HOOD"

For consistent drawing power, no star surpasses Evelyn Brent
ALL EVELYN BRENT productions distributed by
FILM BOOKING OFFICES
of America, Inc.
1560 Broadway, New York

Exclusive Foreign Distributors
R-C Export Corporation
1560 Broadway
New York
AGENTS
FBO Pictures G.M.B.H.
245 Friedrichstrasse Berlin
Germany
R.C. Export Corp. 20-21 D'Arnay St. London.
England
Societe Anonyme des Films FBO
69 Faubourg St Honore Paris
France

It's written in The Stars—MARCH is F. B. O. MONTH

Comedy means a lot to your cash box

YOU don't need National Laugh Month to make comedy pay. Any month in the year is a good month to play Glenn Hunter. Here you have him with CONSTANCE BENNETT in another of those "lovable boob" characters —the story of the boy who tried to make the college baseball team. He made it—as bat carrier. But when the day of the big game came—BOY, here's comedy-drama with a real box-office kick. Play this one—NOW!!!

Presented by
ASSOCIATED EXHIBITORS, INC.

From the story by C. Gardner Sullivan
Directed by Joseph Henabery

GLENN HUNTER
WITH
CONSTANCE BENNETT
IN
"THE PINCH HITTER"

ASTOR HOTEL

SAT. EVE., FEB. 6th

SIXTH ANNUAL AMPA NAKED TRUTH DINNER

Oh Boy—What a revel

Speculators will positively not get their hands on any of these tickets—

TWO MARVELOUS ORCHESTRAS

SOUL TO SOLE DANCING

THE TWELVE MOVIE IMMORTALS

THE WHOLE INDUSTRY WILL BE "RAZZED"

Tickets per Person
$10.00
Tables Seating 10
$100.00

Charlie Einfeld at 383 Madison Ave., N. Y., has the tickets

Nat Rothstein of F. B. O. Chief Announcer and Master of Ceremonies

"Facts First— Then Advertising"

That is the slogan of the Joseph Richards Company, one of this country's most successful advertising agencies, and one that has been in business since 1847.

Read it again.

Isn't it one of the best four-word stories you've ever heard?

As a slogan it's the property of the Richards Company and we're giving them full credit for it.

But it's more than just a slogan. It's a business story that's a knockout!

There's more sound, common sense in that brief, four-word advertising story than in all the wild whangdoodle, sucked-out-of-the-thumb, blue-sky advertising yarns that's ever been printed or spoken.

Every man who invests money in advertising will be dollars ahead the day he accepts this simple story—and buys with it.

That's why MOVING PICTURE WORLD printed it.

MOVING PICTURE WORLD is selling PROVEN FACTS.

Published in the Interest of More Productive Advertising

by the

Chalmers Publishing Company

Publishing Moving Picture World—Cine-Mundial—Spanish and English Books

"----One of the most pleasing things he has done!" —Harriette Underhill in N. Y. Herald-Tribune

Inspiration Pictures Inc.
presents

RICHARD BARTHELMESS
in *Just Suppose*

Adapted from the play by A-E-THOMAS
Directed by KENNETH WEBB

Action in the picture! Action on the posters! (This illustration taken from the striking 6-sheet)

Hit up the Business with Barthelmess!

THE N. Y. Strand is getting fast action at the box-office this week. "Barthelmess scores again!" That's been said for every Barthelmess picture—and it's true again for "Just Suppose"! Barthelmess SCORES!

THRILLS of the polo fields and brilliant romance put "Just Suppose" among the big winners of First National's unbeatable array of money-getters—the greatest line-up the Industry ever saw.

First National Pictures

FIRST NATIONAL is running away with it!

YES SIR—RAPIDLY
This is the RAPIDLY moving picture world. And so's the daddy of all the trade papers.

MOVING PICTURE WORLD

OUR OWN WEATHER REPORT
Keep sunshine on your screen. And brighten the theatre corner where you are.

VOL. 78 NEW YORK, N. Y., JANUARY 30, 1926 NO. 5

Spoor-Berggren Produce Natural Vision Films

J. D. Williams Here to Boost British Films

Shows "Nell Gwyn" at Ritz-Carlton Monday Night

By SUMNER SMITH

J. D. Williams, former manager of First National, is in New York again, this time as organizer of British National Pictures. With "Nell Gwyn," produced in England with Dorothy Gish, he will on Monday night, at its premiere at the Ritz-Carlton, officially open his campaign for British pictures in this country. Judging by the "stills," reproduced elsewhere in Moving Picture World, "J. D." has a surprise in store.

With Mr. Williams at the Ritz-Carlton are George T. Eaton, who is heavily interested in British National Pictures, and Herbert Wilcox, producer of "Nell Gwyn."

Mr. Williams believes—and rightly—that America offers a market for good pictures wherever produced. Furthermore, he believes that his British organization can show us a few things about variety and quality. In a chat with Mr. Wilcox this week Samuel Goldwyn expressed Mr. Williams' views—that quality is what counts. "J. D." says that "Nell Gwyn" is the first big gun in his quality offensive.

The plan of the tremendous studio project which Mr. Williams has begun outside of London and the fog area was shown the writer. It is an ambitious project behind which all Britain is rallying with enthusiasm. And with his American experience Mr. Williams is going to do the thing right. His studios will be perfectly equipped and his quality pictures aren't to cost the customary British $25,000 but enough to enable him to really compete with American pictures—in other words, up around the $200,000 mark.

Mr. Eaton, being new to the picture business, says little but he is studying a lot. As "Danny" says in Film Daily, "You will hear from him later." Mr. Wilcox is a young man with enthusiasm and ideas.

Morgan Leaves

W. J. Morgan, sales manager of Producers' Distributing Corporation, leaves New York on January 20 for a tour of the western territory and a visit to Los Angeles producers.

Join Forces

A scheme whereby a permanent monthly income will be made available for the M. P. T. O. Kansas-Missouri has been devised by C. E. Cook, business manager, and unofficially approved by the organization.

The plan consists of a permanent tie-up between the M. P. T. O. K.-M. and an exchange, the name of which is not yet divulged, in which the exhibitor body will do all the booking of a certain short subject in the Kansas City territory and reap a percentage income on its earnings. The short subject is a weekly issue product and the stability of the proposal has so appealed to Mr. Cook that a contract may be entered into within ten days.

The idea grew out of the tie-up last month—"Exhibitors Month"—between the M. P. T. O. K.-M. and P. D. C., in which the exhibitors aided in the booking and received a percentage of the profit.

F. & R. Managers Talk Policy in Minneapolis

Managers of nearly 100 picture theatres operated by Finkelstein & Ruben throughout the Northwest met on January 5 and 6 in Minneapolis for the second semi-annual convention. A discussio of economy, summer business and changes in circuit policies were the major issues before the session.

A formal dinner in the Gold Room of the Hotel Radisson featured by an address from executives of the firm including William Hamm, M. L. Finkelstein, I. N. Ruben and Theodore L. Hays, closed the banquet.

Among the executives and department heads represented were H. D. Finkelstein, director of personnel and music; Edmund Rubens, director of bookings; C. P. Murphy, director of production; Ben Ferriss, director of advertising and publicity, and Fred Cubberly, director of out-of-town theatres.

Glasses Save Eyesight

A film being exhibited at the Hippodrome, Newport, Ky., just across the Ohio River from Cincinnati, caught fire, severely burning George Nixon, projectionist. The fact that he was wearing glasses is the only thing that saved his eyesight. Art Bates, manager, reports the damage to the booth at $800.

Fox Acquires Detroit Site

(*Special Dispatch to* Moving Picture World)

Detroit, January 18.

William Fox is to have his own theatre in Detroit. This seems definitely established with the announcement this week that the Fox interests have acquired a site on Woodward avenue between Montcalm and Columbia streets, near the heart of the downtown theatrical section. The site is half a block above the location of John H. Kunsky's new State Theatre.

The announcement of the enterprise was made last week through the Detroit papers by Walter Shafer, resident manager of the Fox-Washington Theatre. Shafer said the theatre would seat 5,000 and in addition to pictures would offer elaborate presentation acts, with a regular orchestra of 80 pieces. The Fox-Washington will be disposed of as soon as the new house is completed, which will be in September, 1927, Shafer said. The lease has eight years yet to run, having been renewed for that length of time a few months ago.

Five theatres owned and operated by the Beecher Co., Inc., in Grand Rapids have been purchased by a group of Furniture City exhibitors headed by Glen Fleser and E. N. Brown for a consideration of more than $150,000. The theatres going into new ownership are the Liberty, Madison, Alcazar, Franklin and Bijou.

Saginaw will have another theatre before the end of 1926, according to an announcement by W. S. Butterfield, president of the Butterfield Theatrical Enterprises. Mr. Butterfield says he has decided on a site.

Charles H. Miles, who recently announced he would build a large new theatre in the heart of downtown Detroit, says rumors to the effect that he has shelved his plans are false. Plans are about completed, Miles said and bids soon will be asked on the building. It will be a combination picture and vaudeville house.

New Chicago Circuit

A new theatrical circuit has been organized in Chicago, by S. J. Gregory, formerly head of the Gregory Theatre Circuit in Gary and other suburban cities. The new company will be known as the Gregory-Bernasek Theatre Corporation, with offices at 190 North State street in the State-Lake building and a capital of $1,000,000. Associated with Mr. Gregory are Benjamin Bernasek, James Craidon, Lee Currier and George M. Tearney. It is expected that the operations of the new circuit will be confined to the Chicago territory.

Marvelous Invention to Revolutionize the Industry

Baffling Third Dimension Effect Achieved

By WILLIAM J. REILLY

(*Special Dispatch to* Moving Picture World)

Chicago, January 19.

A new kind of projection machine spun a new kind of picture, made by a new kind of camera, on a new kind of screen at the old Essanay studio here this afternoon. Twenty-three feet high and forty-two feet wide this huge living canvas leaped from the darkness of the barn-like studio, completely transforming it. Aladdin had rubbed his lamp. George K. Spoor and John Berggren had rubbed a million brain cells and two million one-dollar notes from the Spoor bankroll; and the Spoor-Berggren Natural Vision Pictures were on the screen at last.

All the flatness of the motion picture as it is known today had gone. In place of flatness were roundness and depth. It was as if a flat line drawing on your wall had suddenly become animated, taking on every conformation, line, and shadow and beauty of figure given to it by nature. The flickering sensation, too, which the screen of old telegraphed to the eye had vanished. The eyes rested serenely and without strain upon a panorama that actually seemed to be held up, inviting leisurely, roving examination.

It has taken ten years for this picture giant to be hatched. The giant is being rocked in the cradle of the old Essanay studio, preparatory to being shown to the public for the first time early in April of this year. When that happens the motion picture industry will witness the most revolutionary invention that has been evolved since the motion picture itself was born. George K. Spoor will begin shooting February 1 on an eight-reel production made on the epochal Third Dimension Plan. Weather conditions in Chicago prevented Mr. Spoor from making this picture last October when everything was ready on the Essanay lot for the production of "The Price of the Prarie," an epic of early Kansas by Margaret Hill McCarter, from the story in Harper's. It looks now as if Mr. Spoor will instead produce "Grit" a melodrama with big scenic backgrounds, and action aplenty. Location scouts are now in Mis-

(Continued on Page 4, Column 2)

Plan Nebraska Vaudeville and Picture Chain

World Realty Co. Expanding, Says McFarland

(*Special Dispatch to* MOVING PICTURE WORLD)

Omaha, January 18.

A chain of vaudeville and picture theatres to cover Nebraska, starting with two new houses at Columbus and Fremont, Neb., are included in the expansion program of the World Realty Co., it has been announced by W. R. McFarland, vice-president.

Work on a $100,000 theatre building for the company at Columbus is to be started immediately. The theatre at Fremont is to cost $125,000. Both of these theatres will be built by local capital and leased for a period of from ten to fifteen years to the World Realty Co., which will provide vaudeville entertainment in addition to pictures.

The theatres will seat approximately 1,000 each. Fifteen of the larger cities of the state will have World Realty theatres, Mr. McFarland says. Cities the size of Hastings and Grand Island will have larger houses, but all will have full stage equipment.

Mr. McFarland stated that suburban Omaha would not be neglected, and that there was a demand for the World Realty Co. to erect a number of such houses in the city.

"Pictures have come to stay," said Mr. McFarland. "The people want some vaudeville with their pictures, and we will give them what they want.

Directors to Meet

The M. P. T. O. of Texas, Inc., has called a directors' meeting for February 5, according to word from W. S. Waid, manager.

MOVING PICTURE WORLD

EDITOR - - WILLIAM J. REILLY

Published weekly by **CHALMERS PUBLISHING COMPANY, 516 Fifth Avenue, New York, N. Y. Telephone: Murray Hill 1610-1-2-3. Member Audit Bureau of Circulations.** John F. Chalmers, president; James P. Chalmers, Sr., vice-president; Alfred J. Chalmers, vice-president. Eliza J. Chalmers, secretary and treasurer, and Ervin L. Hall, business manager.

Managing Editor—John A. Archer; Advertising Manager—Frank Saunders; Circulation Manager—Dennis J. Shea.

Branch Offices: Joseph Esler, 5434 Glenwood Avenue, Chicago; W. E. Keefe, 6404 Sunset Blvd., Hollywood, Cal.

Subscription price: United States and its possessions, Mexico and Cuba, $3.00 a year; Canada, $3.50; foreign countries, (postpaid), $10.00 a year. Copyright, 1925, Chalmers Publishing Co. Copyright throughout Great Britain and Colonies, under the provisions of the Copyright Act of 1911. (All rights reserved.

Other publications: Cine-Mundial. Published in Spanish and circulating in all Spanish speaking countries of the world. Technical Books.

N. Y. Censors Have Taken $853,986 From Producers

Profit to State Hardly One-Half That Sum—Eliminations Are Less Frequent—Appeals Total 32

In submitting what may be its last report to the Governor of New York State, the New York State Motion Picture Commission calls attention to the fact that from August 1, 1921, to January 1, last, the period of its existence, it has collected from producers the sum of $853,986.85. During that same period, the commission's running expenses have amounted to $373,927.97, leaving a profit to the state through censorship of $480,058.88. During the past year the commission has taken in $197,049.34, with an operating expense of $89,956.33.

The report made by the commission to Governor Smith covers sixteen typewritten pages, much of which is given over to a review of its activities during the last twelve months and recommendations for the future.

During the past year eliminations were made by the commission from 712 films, while 2,598 films were approved without eliminations. A total of 592 permits were granted without examination and twelve features were condemned in their entirety.

A total of 4,236 eliminations were made by the New York State Commission last year, consisting of 3,868 scenes and 368 titles. All told, 8,849 reels of film were examined.

"Indecency" resulted in 656 eliminations, while scenes "tending to incite to crime" resulted in 1,804 eliminations; "inhuman" scenes cutting out 1,438 sections, while scenes tending to corrupt morals" snipped out 318 more and "sacrilegious" accounted for twenty.

Eliminations were made from 428 dramas, 140 comedies, 61 comedy-dramas, 65 serials, 2 news reels, 2 educational reels, 1 cartoon and 13 of a miscellaneous nature. During the year thirty-two appeals were taken by producers asking for a review by the entire commission.

Walrath Named Movie Tailor

(*Special Dispatch to* MOVING PICTURE WORLD)

Albany, January 19.

As predicted in Moving Picture World several weeks ago, John H. Walrath of Syracuse, N. Y., mayor of that city until January 1, was named this week by Governor Alfred E. Smith to the New York State Motion Picture Commission, succeeding George H. Cobb of Watertown, whose term of office expired on January 1 but who has remained with the commission until his successor could be appointed. Mr. Walrath is a former business man and the leading Democratic politician in Central New York.

Mr. Cobb will return to Watertown where he will re-enter the law business. He has served on the commission since it began to function in August, 1921, having been named as chairman at the very beginning.

With the appointment of Mr. Walrath all three heads are Democratic politicians, Arthur Levy, the secretary, being from New York, while Mrs. Elizabeth V. Colbert is Democratic vice-chairman of Albany county.

Warners Break Ground

Warner Brothers broke ground last week for their Hollywood Theatre, which is to be one of the finest in California. Motley T. Flint, vice-president of the Pacific Southwest Trust & Savings Bank of Los Angeles, turned the first shovelful of earth, and ground also was broken by Harry M. Warner, Jack L. Warner, Bennie Zeidman and all the Warner Brothers' stars and directors on the West Coast at the time. The new theatre is to be in the heart of Hollywood, at Hollywood boulevard and Wilcox avenue, and will cost $2,000,000.

Big House For Great States

(*Special Dispatch to* MOVING PICTURE WORLD)

Aurora, Ill., January 19.

The Great States Theatre Circuit has bought ground for a 2,400-seat theatre at Aurora, Ill., that will cost in excess of $1,000,000 to complete. Work will start in the spring. There are three other houses in Aurora, the Fox Rialto and Strand, under the Great States management.

Negotiations are under way for a new theatre for Waukegan, Ill., and recently the Lincoln Theatre at Sterling, Ill., was taken over from the Miller and Spencer circuit. M. O. Field has been appointed manager of the Lincoln, Archie Spencer of the Miller and Spencer circuit has joined Great States special field representative.

Nothing new has been developed in the Quincy, Ill., theatre situation, as that territory is still under the old management at the present time.

The circuit is making elaborate plans for the opening next month of the new Rialto Square at Joliet, Ill. The house seats 2,400 and will be under the personal direction of Maurice M. Rubens.

New Los Angeles House

Among the announcements of new theatres to be built in Los Angeles is the La Brea to be erected by the West Coast Theatres, Inc., on the northeast corner of Wilshire boulevard and Sycamore avenue. It will cost over $400,000, including the theatre office and store buildings, with twelve luxuriously furnished bachelor apartments. Including the cost of the lot the investment will approximate $850,000. This will be the thirteenth new theatre that West Coast Theatres, Inc., has under construction.

Supreme Court Denies Review of Conn. Tax

Court of Appeals Is Upehld by Three Judges

(*Special Dispatch to* MOVING PICTURE WORLD)

New Haven, January 19.

The Supreme Court of the United States has refused to review the Connecticut law imposing a tax upon motion picture films, a certain few excepted, it is disclosed in a notice received by the clerk of the United States district court at New Haven, Conn., in which the petition of the American Feature Film Company of Boston for an appeal from the decision of the United States Court of Appeals of the second district is denied. The court of appeals had upheld the decision of a constitutional court that Connecticut's film taxing law was constitutional.

In the original action the Fox Film Corporation of New York was a party to the American Feature Film Company in testing the Connecticut law upon the ground that the law was one of police power rather than a revenue measure. Rather than have the issue decided in a United States district court, it went by agreemnt to a constitutional court consisting of Judges H. W. Rogers, Thomas D. Thacher and Henry W. Goddard. They decided that the law was constitutional, saying "whether the act was passed in exercise in police power or the taxing power, it was valid."

When the appeal was taken Fox withdrew and the American carried its fight to the highest court after an adverse decision by the court of appeals.

Connecticut's tax commissioner, W. H. Blodgett, was in conflict for several months with the film exchanges, which had offices in the state and which refused to pay taxes. However the taxes were eventually paid when harmony between the exchanges and the state government was re-established by Governor Trumbull's promise to aid in having the next general assembly take up the matter of repeal of the law.

Sympho Cinema Heads Charged With Fraud

A federal indictment charging officials of the Sympho Cinema, Inc., with conspiracy to use the mails to defraud was recently voted by the grand jury at San Antonio, Tex. Carl O. Pinckard, district manager for the company, was arrested at his home in St. Louis on January 14.

Post office inspectors charge that the company, which was incorporated in Texas with $5,000,000 capital, made statements concerning assets and its studio property which were not true. These are the basis of the indictment.

Pinckard was released in $5,000 bond.

Best Acting Is Found in Films, Says Will Hays

Development Due to Personnel, He Finds

"The most significant feature of the year is the rapid development of man and woman power in the motion picture industry," said Will H. Hays, president of the Motion Picture Producers and Distributors of America, Inc., in a statement issued in Los Angeles upon his arrival.

"Our business is built largely upon personnel. Take away our directors, our actors, our writers, and we have nothing left but a highly organized production, distribution and exhibition machine with nothing to keep it running.

"Nearly any unprejudiced student of the drama will say that the best acting in the theatre today is found in motion pictures. The camera is pitiless. The actor cannot imitate—he must be. The greatest actors are appearing in motion pictures. Not only the stars, but the player who has the smallest bit—they are actors in the fullest sense of the word. They cast their spell by their actions—not by words nor by a beautiful voice.

"In the late months have come forward so many fine directors, skilled writers and talented actors that the motion picture is producing at least once a week a story that compares favorably with the best in art, in the drama and in literature.

"It is the development of men and women with the ability to tell a story well on the screen that has been the year's most important progress—this, and the growing appreciation and support of the public for the truly good."

Acquire Three More

United Theatres of America, Inc., has acquired Thornton's Opera House, Riverpoint, R. I., and the Majestic Theatre, Arctic, and Palace Theatre, Arctic. The general management has been placed in charge of Owen B. Thornton.

Films at Fault Again

The new city marshal at Brockton, Mass., has issued orders to policemen to keep out of the moving picture theatres when they are supposed to be on duty.

Proposes Tax

Governor Baker and state officers of Missouri in conference at Jefferson City on January 18 agreed to add a 10 per cent. tax on amusements. They will propose a constitutional amendment to be voted on in November to raise funds for the state school. The governor has invited educators to meet him on January 28 to discuss the measure.

Small Theatres Face Extinction, Says Richey After Michigan Tour

Exhibitors Honest, Worthwhile, and Oddly Optimistic— Houses Clean, Neat

(*Special Dispatch to* MOVING PICTURE WORLD)

Detroit, January 19.

"If the small town theatre is, as so often said, 'the backbone of the motion picture industry,' we had better look to our backbone. It is not in such good shape."

This is the summary of conditions as found by H. M. Richey, business manager of the M. P. T. O. of Michigan, during a trip throughout the state. He says that small town exhibitors face extinction.

"Never before did I realize," he said, "what the small town theatre owners were up against until I visited about 175 of them during the trip I made through the 'sticks of Michigan,' visiting each one at his own little theatre and seeing with my own eyes the situation.

"Good roads, radio, supers that fail to 'supe,' high cost of deliveries and high pressured but low-conscienced salesmen are all combining to eventually eliminate the exhibitor in the towns of 3,000 and under. Frankly, I do not know what they are staying in business for now.

"Before making the trip I had heard from over-wise managers the statement that the average small town exhibitor did not deserve to make money because of the unsanitary and unattractive houses they were asking the theatre-going public of their community to come into.

"I did not find that to be the case. True, I found some theatres were dumps. But for every theatre that was not kept clean and as attractive as the size of the community would permit, I found ten that were all that a town that size could expect, predicated on the gross business possible.

"Generally, business conditions in Michigan are good but that does not apply to the small towns. There has been a considerable change in their outlook for the future since the building of the many good roads that Michigan now has.

"Smaller town theatres that at one time were considered excellent propositions for their size have been hard hit because of the fact, that with a good road and a big city 10 to 20 miles away, it is merely the matter of a 20 or 30 minute drive into them to secure a class of entertainment not possible where the clientele is limited.

"And so what is happening? The theatre is being run by the local plumber, the butcher, the taxi man or what-not for the simple reason that he cannot make enough money to run the theatre alone. And the mental reaction of many is interesting.

"They know that business is bad. Nearly every one of them wants to sell, but they carry on as they have been carrying on and unintentionally in many cases are redering to the people of their community a service, the value of which they themselves do not appreciate.

"Many of them are resigned to their fate. Not having heard many complaints about film rentals for several months I was under the impression they were satisfied. They are not, they are simply resigned. They have been told so many times that it costs from $3.50 to $5 to deliver a print of film ready for their use that they just go from day to day, hoping that the next will be better.

"Someone said if they got their rental free, they still could not make money. That may be true.

"If the producers of the United States, if every sales manager who sits behind a mahogany desk could have seen what I have during the past two months, could see the important place that motion pictures occupy in that community, see the effort the little fellow is putting forth to give his community the best he can afford, I believe all of them would agree that we cannot afford to have them closed, even if they have to give them the pictures.

"The $50 minimum on big pictures is a thing of the past for many of these smaller communities who, unless there is a change in the situation, cannot longer afford to buy and show the big pictures. The money is not there.

"Radios, of course, have hurt, and hurt badly. It is the old story of the daily exodus to the city. Just as the young people of the communities are leaving the farm and the smaller towns for the city, so the motion picture theatre-going public of these communities, motor clad, are spending a lot of their amusement money where they can get 'three acts and a feature' for a quarter.

"The situation for the smaller theatre owner in the smaller towns is certainly 'not so good.'"

Ohio Merger

Incorporation papers have been granted at Columbus, Ohio, for Circuit. Incorporators: Cinderella Theatre Company, Coshocdrella Theatre Company, Coshocton; Webber Theatre Company, Dover; Ruble Theatre Company and Muskigum Theatre Company, Logan; Majestic Theatre Company, Sidney.

Lawrence M. Rich, Max Fishel, J. C. Luckey and Clark L. London, all of Cleveland, are backing the project. Rich announces the company will operate a number of Ohio theatres other than those originally named.

Fires Destroy Many Theatres In New England

Loss Sustained by Four Estimated at $255,000

(*Special Dispatch to* MOVING PICTURE WORLD)

Boston, January 18.

Fires have taken a serious toll among New England theatres since the start of the new year. The Elm Theatre, in the center of Danvers, Mass., was destroyed with a loss estimated at $70,000. The fire, it was reported, started in the boiler room after an explosion. The Elm was the only theatre in Danvers. It recently was sold by the Elm City Amusement Company of Boston to Louis Brown of Danvers.

A fire that destroyed the Majestic Theatre in Fitchburg, Mass., damaged two stores and small factories and caused a loss of $75,000. The blaze, it was said, started in the rear of the stage. The Majestic was operated by E. M. Loew.

Fire, starting in a blind attic in the Palace Theatre building in New Britain, Conn., threatened the entire structure but was confined to the upper part of the block. The loss was estimated at $100,000. The Palace, which was built in 1880, originally was known as Hanna's Opera House and later as Keeney's Theatre.

Music Hall in Atlantic, Mass., the only photoplay theatre in the town, was destroyed by fire which swept the block in which it was located. Thomas Dyer of Brighton owned the property. The total loss is set at $10,000.

Fire broke out in the projection booth of the Central Theatre at Manville, R. I., while an audience of more than 500 persons was viewing the show. No one was hurt.

The Winter Garden in Lawrence, Mass., was considerably damaged by smoke from a fire in the same building.

Schine Selling

Myer Schine, one of the heads of the Schine Theatrical Corporation, operating more than sixty motion picture theatres in New York State, neither denies nor affirms a report to the effect that negotiations are pending with a large corporation for the disposition of the company's entire holdings, which are said to be in the neighborhood of $3,000,000.

Massachusetts Censors Fired

The Lynn, Mass., board of theatre censorship has been abolished by Ralph S. Bauer, new chief executive of the city, and hereafter the managers and the public must do their own censoring. The board consisted of twenty-four persons and a chairman. Each member received passes to every Lynn theatre weekly. The mayor said he could see no reason for keeping the board in office, inasmuch as an inquiry he had conducted showed that the "censors did not censor and, in fact, did nothing except view performances on complimentary tickets.

Mayor Bauer, in his announcement, asked theatregoers to act as their own censors, urging that they call to his attention immediately any departure from propriety observed in motion pictures, vaudeville acts or plays.

Mayor Bauer's action virtually amazed the theatre managers. Bauer, it was believed, had no particular liking for the showmen and this belief persisted at the time he was running for mayor in November. A few years ago Al Newhall, managing director of the Mark-Strand Theatre, had a number of three-sheet boards bearing posters of one of his attractions placed in the center of the city, fastened to poles. He claimed to have obtained a permit to do so. This, however, did not prevent Bauer from personally pulling down each and every one of the billboards. It is related that as soon as Al Newhall heard of Bauer's attack on the boards he got a rig, and as fast as Bauer pulled down a frame Mr. Newhall had it picked up and placed in the rig, following Bauer about until he had torn down all of the boards.

N. Y. May Modify Censorship Law

A bill was introduced on January 20 in the New York State Legislature by Senator J. Griswold Webb which would modify the provisions of the motion picture censorship law, to the extent of exempting news reels from examination.

In his anual message Governor Smith urged the repeal of the censorship statute, and the Democratic state platform for the past several years has declared for repeal.

The Webb measure is regarded in some quarters as an opening wedge for abolition of the Motion Picture Commission, which might receive Republican support.

New Montebello Theatre

The West Coast Junior Theatre Company is going merrily on its way building new theatres. Plans have been completed for the erection of a house to cost $150,000 in Montebello, a suburb of Los Angeles. The structure will be erected on Whittier boulevard and Spruce street in the main business section. A long-term lease with an aggregate rental of $200,000 was signed with Oliver P. Justice, owner of the property. The house will seat 1,000.

Produce Natural Vision Films

Continued from Page 1, Column 4

sissippi on "Grit" which is a one-season picture, whereas "The Price of the Prarie" covers all four

Whatever the story, the Natural Vision idea itself will be the main attraction. Mature picture fans will be taken back to the days of their screen childhood when they were agog at the mechanical marvel of the movies.

The picture will be released simultaneously in six cities, New York, London, Chicago, Los Angeles, Detroit and one other, probably Boston or Philadelphia. I came to Chicago for the express purpose of seeing the Spoor-Berggren pictures and learning from Mr. Spoor his plan of operations so that the readers of Moving Picture World might be advised of the proportions of this invention. They are gigantic, far reaching, revolutionary.

George K. Spoor, fifty-three years young in energy and spirit, is stepping back with ten league boots into the industry from which he retired in 1918. Bringing with him John Berggren, the Swedish engineer whose work has baffled the greatest physicists, mathematicians, and opticians of the day.

For ten years these two men and a staff limited in number, but unlimited in loyalty have sought the secret of natural, two-ray vision for motion pictures. They worked, as Berggren explained, on the principle that the human being sees with two eyes, —two rays that constantly strain themselves in searching on the motion picture screen for the normal third dimension that is never there.

The story of Spoor and Berggren might be called "The Phantom of the Optic." They made a camera which put the two-ray idea upon negative. Only to lose it when put on positive. They made a printing machine which finally put the phantom on positive. Only to lose it in projection. They made a projection machine which at last showed pictures as the human eyes naturally see them on standard size film, on a modified standard make projector. Then Spoor asked Berggren to project the picture on a giant screen.

A great engineering feat in itself was accomplished when, after two solid years, a moving picture 23 by 42 feet was projected on a 100-foot throw and held without a flicker or a buckle, without distortion from any angle.

Some 45 patents covering the camera, the printing machine, and the projector are pending on this three-in-one invention.

There is only one printing machie and only one camera, a formidably beautiful piece of mechanism, the tripod double-legged, the magazine large to hold the film with its 2 x 1¾ in. frames. But a battery of eight projectors stands on the floor of the machine shop in the studio, ready to rock the industry at a moment's notice, with machinery available for their immediate duplication.

"The picture business as a whole seems to be fighting shy of this invention," Mr. Spoor told me. "They have kept away from it. One or two film papers have backed at the idea but more or less half-heartedly. I am glad to tell you the whole story.

Will Make Entertainment History

"I have no desire to fight the picture business. On the contrary I made up my mind to contribute something big and wonderful to it. Such men as Mordy Gest, Al H. Woods, J. J. Shubert, Arch Selwyn, Hugo Riesenfeld, George Eastman tell me I have something that will go down in entertainment as well as invention history.

"My plans at present are for six road shows as a start-off. Only houses that can accommodate, at the minimum, a screen 38 feet wide will play the picture. Under no circumstances will that screen size be reduced, while it can be enlarged.

"The next step will be to license producers of the Spoor-Berggren pictures and to franchise houses playing them. Here, among other things, is, at the source, an absolute check on Censorship.

"The Natural Vision picture restores to life every story that has ever been finished. It rehas ever been filmed. It reever it touches."

"The first automobile, the first typewriter were crude machines. The first apparatus for the filming, developing, and projection of the new Natural Vision picture is, according to Mr. Spoor, as perfect as it ever will be.

An entire, new system of cinematographics has been evolved in capturing the two-ray picture and re-erecting it on the screen. The system is not the product of a few months' tinkering, but the work of ten years of engineering skill. All the experimental work is in the past. The product stands perfect, ready to go out and make for a new day in motion pictures, a day filled with significance to the individual or organization in proportion to his or its investment in the industry.

"I am willing to go along in any direction" Mr. Spoor said, "that is for the good of the public and the good of the industry."

BIRTHS

Joe Ashby, president of the Denver Film Board of Trade and manager of the local branch of First National, announces the arrival of Paul Duane, a new son. This most recent addition to First National's man power arrived on Sunday, January 10, 1926. Mrs. Ashby and the new son are reported to be doing fine.

An 8-pound son was born to Mr. and Mrs. Samuel Van Ronkel at the Hollywood Hospital recently. Van Ronkel, prominent in motion picture circles, is the producer of Andy Gump comedies and is a business associate of Carl Laemmle, president of Universal Pictures Corporation.

Spyros Skouras, president of Skouras Brothers Enterprises and the St. Louis Amusement Company, is receiving congratulations over the arrival of a beautiful baby girl at his home on January 7.

Mr. and Mrs. H. R. Hamburg are the proud parents of a baby girl. The daddy is a salesman for Celebrated Players, Chicago, while the mother was formerly booker for Fine Arts in St. Louis.

The household of Harry Sedgwick, prominent official of Famous Players Canadian Corp., Toronto, has been blessed with the arrival of a baby daughter.

Powers Buys Selig Studio

(Special Dispatch to MOVING PICTURE WORLD*)*

Los Angeles, January 18.

The first major proportioned film transaction of the new year in Los Angeles was the purchase by P. A. Powers of the Selig Studio on Mission Road. Details of the transaction were consummated last week and the plant, now undergoing a thorough rejuvenation, will hereafter be known as the Associated Studios, Inc.

The studio, one of the best equipped and most beautifully situated in Los Angeles, was purchased by Powers to house the production activities of the various West Coast units who are producing for Associated Exhibitors.

The property comprises ten acres and in the purchase arrangements were made by Powers for the use of adjoining property and live stock of Luna Park, giving the studio a total of thirty acres.

In addition to the Associated Exhibitor units it is likely that space will be available for leasing companies.

New St. Louis Theatre To Serve Independents

A 3,000-seat first-run picture theatre will be included in the Knights of Pythias Building to be erected at Grand and Delmar boulevard, St. Louis. Plans have been prepared by a leading St. Louis architect and contracts to be signed within a week will provide for the operation of the theatre by a prominent independent exhibitor.

From an inside source it has been learned that the house will cater to the best pictures of independent producers and exhibitors and will not attempt to book Paramount, First National or Metro-Goldwyn-Mayer pictures, which now have adequate first-run outlets in St. Louis.

OBITUARY

Robert Pritchard, 57 years old, formerly eastern sales publicity man for the First National Corp., laboratory branch of First National Pictures, Inc., was burned to death, January 18, in his room in the Hotel Richmond, New York City. It is believed he fell asleep while smoking a cigarette. The fire department was called to extinguish the flames in the room. A physician suggested that Pritchard might have suffered a heart attack before the fire started.

Exhibitors throughout Central and Northern New York mourn the death of Charles McCarthy, which occurred last week at his home in Hoosick Falls. Mr. McCarthy was one of the old-timers in the business, having started in seventeen or more years ago with a small theatre. His theatre in Hoosick Falls, known as the "New Theatre," was leased a year or so ago by Lew Fischer of Fort Edward. Mr. McCarthy's health having begun to fail at that time. For many years Mr. McCarthy was a familiar figure along Film Row in Albany, and was well liked by everyone.

Charley Moe, advertising manager of the Selwyn Theatre, Chicago, died recently. He was 67 years of age. The body was sent to Grand Rapids, Mich., for burial.

MOVING PICTURE WORLD
Founded in 1907 by J. P. Chalmers

THE INQUISITION—An American nurse scorns threats in Rupert Julian's "Three Faces East," a P. D. C. picture, personally supervised by Cecil B. DeMille, with Jetta Goudal, Robert Ames, Henry Walthall and Clive Brook.

Projection—and What It Means

FOR fifteen years Frank H. Richardson in each issue of Moving Picture World has been answering that question—and yet how many theatre managers realize what projection—good projection—really means to a theatre? Even today there are hundreds of houses where the last thought is given the projectionist and his work and there is record of at least one theatre to be devoted to the exhibition of motion pictures in which not the slightest provision was made in the original plans for a projection room or even what the energetic conductor of the projection department contemptuously but deservedly refers to as a "coop."

In fifteen years great progress has been made in projection and projection methods and no little credit must be given for this to Mr. Richardson, who has persistently and vehemently fought for better projection conditions just as, on the other hand, he has thundered at the careless projectionist himself, who has been responsible for damaged films and poor screen results.

Like the Irishman of tradition he hits a head wherever it bobs up, and he has consistently fought for better projection as a means to winning greater consideration for the projectionist himself.

His has been an often thankless task, yet, backed by Moving Picture World, he has persistently and intelligently fought for improvement, knowing that projection is the very basis of picture theatre success; that an incompetent or careless projectionist can set at naught the careful work of director and cast as represented in a picture the cost of which often runs into hundreds of thousands of dollars.

Thanks very largely to the work of Richardson, projection has more than kept pace with picture production, but there are still many who do not realize the projectionist's great responsibility.

He is thrown into a constricted space, barely large enough to permit him to move around, and then is asked to produce a perfect picture with a decrepit machine badly in need of new parts.

For this week the projection department has been moved to the front of this paper for the purpose of giving emphasis to the good work done and still to be done in preaching the gospel of real entertainment, and the projectionist as the man who makes or mars the program.

Give pause and think what projection really means to you as a seller of motion picture entertainment, and you will better appreciate the fine work that Richardson has done and will do.

Distinguished Picture People

By

COVARRUBIAS

ADOLPH ZUKOR

President, Famous Players-Lasky Corporation

This week Miguel Covarrubias, famous Mexican artist, caricatures Adolph Zukor, whom motion picture men look up to as a dominating genius of the industry. This caricature is second in the series of "Distinguished Picture People" which Moving Picture World is offering each week. Covarrubias seems to attribute to Mr. Zukor an inflexible determination and a unity of purpose. The Paramount head knows very clearly what he wants done, and he is pressing a call button to see that it is attended to. Covarrubias is known in caricature circles as "The Murderer." We think that "Pete" Woodhull, who was sketched last week, and Mr. Zukor have been let off rather easily by this dangerous artist. Covarrubias can wield a wicked pen.

Something That Is Constructive—By Bill Reilly

Henry Gives a Rolls-Royce Lesson on Publicity

HENRY FORD has just given the boys in the back room a nice lesson in the science of publicity. The topic before the automotive classroom was, "Step right up to the New York Motor Show, boys, and get yourselves a lot of publicity."

Mr. Durant was the only boy who showed any flair for the subject. He unfortunately chose a train crash in Florida as the means of crashing into the front pages. His speeches at the Motor Show were made in bandages or, so to speak, under wraps.

While presidents and sales managers of the other automobile concerns were making labored statements in the special automotive sections of the New York daily and Sunday papers, Henry Ford was making the pictorial and rotogravure sections of those same papers with large-sized photographs of himself as the savior of New England.

The photographs fully captioned showed Henry Ford with his team of oxen; Henry Ford indulging in winter sports with Mrs. So-and-so, wife of a Ford distributor; Henry Ford surrounded by his antiques at the fireplace of Wayside Inn, which he has bought and to which he is restoring all of its former glory.

In the same sections you would be apt to find photographs of Mellie Durham fiddling while Hippodrome chorus girls burned adoring incense. And you would be reminded that Mellie was the old New England fiddler discovered by Henry Ford and built up to Keith time by subsequent publicity.

Which all goes to prove that the ways of selling automobiles are many, interesting and devious.

Of course Mr. Ford's motives may be of the highest. And it may be that his discovery of Mellie Durham several months ago and his invitation to Mellie to come and play at his Detroit barn dance, bringing Ma Durham with him, after tonsorial treatment properly applied under cameras in Boston, was just an honest human outburst.

And naturally Mr. Ford might not have known that all this publicity and that attendant to his purchase and reconstruction of Wayside Inn would reach a peak timed with the New York Motor Show.

Be that as it may, the whole performance is a brilliant lesson in publicity to all who sleep, eat and drink that all important word. Certainly it is a lesson to the automotive field with few exceptions. Here is one of the greatest industries in the world and one that has consistently muffed the publicity ball. They had the pleasure of watching Henry Ford steal everything on the diamond but the bat bag.

The publicity performance of Henry Ford across the years and particularly in the past four months is worthy of the admiration of even the picture business. Harry Reichenbach is now writing his exploitation memoirs for Liberty. Unless we are sadly mistaken these articles will bring about a plague of amateurish efforts of emulations from organizations outside of pictures to whom publicity is now a foreign word.

The noble profession of publicity is in for bungling competition. But efforts of the Henry Ford class will always reap their just reward. And if the sophomorish disciples of Reichenbach get in their dirty work, the going will be all the harder, placing a higher premium than ever on real publicity brains.

"I Congratulate You" — Says Will Hays to Carl Laemmle

WHEN Will Hays said: "Let's LAY bricks, not THROW them," he was paving the way for a CONSTRUCTIVE era in the motion picture industry. Woe be to the bird who THROWS bricks ruthlessly, these days! It's nice to STOP and THINK—and then LAY the bricks.

And perhaps Mr. Hays looked far ahead, and dreamed of a day when he would press the button on his desk and summon his stenographer, and say:

"Please take a letter to Mr. Laemmle."

* * * *

"I CONGRATULATE you," Mr. Hays wrote to Mr. Laemmle.

There are other thoughts in the letter. (The letter, in full we believe, will be found elsewhere in this issue.)

But THAT was CONSTRUCTIVE. "I congratulate you." Simple, homely if you please; kindly.

* * * *

CARL LAEMMLE has ACHIEVED something in this industry. He came into it twenty years ago, come February, and he has fought for *independence,* and *fairness,* and *confidence,* and *honesty* and the *best things* that could be had for those who, in the old days, sat in the piano twilight and glimpsed his little offerings on the flickering silver sheet and in these newer days enjoy the luxury of up-to-the-minute pomp and comfort in big picture palaces, replete with perfect projection, thrilling at "The Hunchback" and "The Phantom."

TWENTY YEARS of THINKING, DREAMING, LIVING pictures and the things that go into them, and the men and women who make 'em, and the myriad trials and tribulations that precede and follow releases in seemingly endless procession. There's something CRAZY about it, Carl says, himself, but there's an unalloyed joy about DOING THESE THINGS, and it is quite doubtful if he ever will know WHEN he has HAD ENOUGH.

* * * *

MERELY being a rich man means nothing to Carl Laemmle. Can he "QUIT"? Show him a CAMERA; a roofless old barn; a barefoot lassie "a la Maud Muller," and as sure as you're an inch high Carl will scurry about and in less time than it takes to tell he will summon up a scenario writer, a director, players, raw stock and such things—and while you're wondering HOW HE DID IT he will be over back of that kleigl jotting down in a memorandum book certain little items for a sales talk, and something to pass on to Paul Gulick, and—

Well, that's how the situation sizes up. TWENTY YEARS of it, during all of which Laemmle found time to PAT THE OTHER FELLOW ON THE BACK when the other fellow did something really BIG, really WORTH WHILE, really CONSTRUCTIVE! And now, loyal friends and associates are planning to celebrate the BIG EVENT!

Letters and telegrams are pouring in on Mr. Laemmle. When he steps ashore, in the next few days, LET HIM FIND YOUR LETTER among them. If you're an old showman, you know Laemmle. Exhibitors know Laemmle. THAT'S WHAT WE MEAN—YOU KNOW HIM! A straight-from-the-shoulder talker; a man of his word.

Call your stenographer, and get that letter off. That's CONSTRUCTIVE. LAYING BRICK, as Mr. Hays says. (And help Carl and his friends celebrate!) 1906-1926!—Count 'em!

Great Britain Moves For a Place In the Kleig Sun

GREAT BRITAIN has been quite unable to understand why she hasn't gained her place in the Kleig sun. She has alternately admired and envied American motion pictures, and she has sent her big film men over here to learn, after a few months' study, just how we do it. These students, after their return, haven't been so tremendously successful as bearers of glad, technical tidings, because the making of motion pictures is an involved process and a few months is a short time. Then, too, England can't match our efficient studio apparatus, and she seems to have gone wrong on the story angle. Many times has an English picture suffered because English landscapes crowded out the plot.

Now it looks as though our neighbor across the seas is off on the right foot and should breast the tape in record-breaking time. The reason is twofold: She has an experienced man heading her biggest production enterprise, and that man is J. D. Williams.

Mr. Williams is here in New York with a print of "Nell Gwyn," produced in England by Herbert Wilcox. The picture will be shown Monday night at the Ritz-Carlton and Mr. Williams expects that to arrange American distribution for it will be a simple matter. If the picture measures up to all that Mr. Williams claims for it—and he's a capable judge—Americans will not only find it excellent entertainment but will find Dorothy Gish in a new role.

New role? That's old press agent stuff. Yes, but Mr. Williams sees a chance for Great Britain to invade America by offering pictures that have a variety not found, he believes, in American films, and Miss Gish's work, hailed as something new for her and something very fine, is expected to epitomize that variety on which Mr. Williams pins his hopes.

A year or so ago Lillian Gish told a friend: "Dorothy CAN be a marvellous artist. You watch her when she gets a different role and the right role." So the industry will troop to the Ritz on Monday night with Lillian Gish's remark in mind.

At any rate, whether "Nell Gwyn" scores or not, you can count on something good from "Jaydee" in the near future. Behind him is George T. Eaton, a wealthy, level-headed man now just learning the business and "Jaydee" and Mr. Eaton are building a tremendous studio outside the London fog area that ought to be an oasis in the desert of struggling English studios. That studio will have the technical equipment necessary to the production of fine pictures, and Mr. Williams will choose the personnel and the stories.

"Parisian Modes in Color"

TO MAKE the motion picture A MORE EFFICIENT VEHICLE in the dissemination of information and knowledge is Constructive.

Educational's "Parisian Modes in Colour" come within this class. Fashion displays, in color, are not new, but never have more real, more beautiful results been achieved than in this reel in which by means of the new odachrome Process, the NEWEST CREATIONS of the world famous Parisian couturiers, displayed by Miss Hope Hampton, are REPRODUCED IN NATURAL COLOR, bringing out in a wonderful way tints and shadings and the lustre of the fabrics and ornaments so effectively that the spectator believes he is gazing at the ACTUAL GARMENTS ON LIVING MODELS.

THE DOG IN THE MANGER

By NYBERG

Moving Picture World Staff Artist

Here, gentlemen, you see the industry's Dog in the Manger devouring strips of costly celluloid and Mother New York all upset—quite naturally—over the unwelcome guest's expensive appetite.

But there's a silver lining in every motion picture cloud and a fly in the ointment of every salve-dealing reformer.

Al Smith, New York's broad-minded governor, the dope has it, is going to save the industry considerable wasted silver by hitting the Dog a wallop with his big stick. Al's already buzzed into the reformers' views on censorship, and he coincides with them just about as cordially as a jig saw does with mischievous fingers.

There will be howls of lamentation, but, mark our words, they will be drowned out by a roar of genuine delight from picture fans as well as the simonpures within the industry.

Dolores Costello, leading lady with John Barrymore in "The Sea Beast" (Warner Bros.), has been hailed as "the coming great screen actress." With this—we heartily agree!

Lois Moran, leading lady with Richard Barthelmess in "Just Suppose" (First National), brings to the screen all her stage charm. Lois, we assert, is altogether splendid!

"Somebody Oughta Give 'Em a Medal" —So Here Goes!

Sally O'Neil, newest screen discovery, was chosen by Marshall Neilan for the leading role in "Mike" (Metro-Goldwyn-Mayer). Sally is a ripping comedienne—Star of Tomorrow!

Carol Dempster proved her claim to stardom in "That Royle Girl," the newest D. W. Griffith production for Paramount. Carol swept us right off our feet!

Looking Them Over—With Gray Strider

Reviews from the Screen Angle of Plays, Books, Stories and Operas

Robert Louis Stevenson

ROBERT LOUIS STEVENSON SECOND is right here within a stone's throw of New York but so far as our industry is concerned his bones might as well be decaying out in the South Sea Islands with those of the First.

Stephen Avery is the man whose work is so strongly reminiscent of the Great Stevenson. He writes in a way that grabs at your heart and makes you hunger for all of the things you thought you had forgotten.

"Till It All Blows Over" (appearing in this week's COLLIER'S) is one of his best stories. It's the kind of thing that producers are always vainly hunting. It strides along at just the right pace for Norma Shearer whose intellect equals her beauty.

Up here in New York the dirty snow is drifting, radiators are leaking and beggars slink drearily into sodden corners. But just visualize tropical Cristobal—a town like a toy; a sliver of a city between the green of the dunes and the blue of the sea; a city of wanderers; aristocratic women and stately men—remnants of romantic, half-buried tragedies—all wayfarers from home waiting in this Cameo city "Till It All Blows Over."

Cordelia with the straight-drawn hair and skin like the faintest tinge of a yellow rose was driven from her English home by false gossip. Her lover, Hugh, tried to commit suicide at the Front. Society said it was because Cordelia was running around over London with an elderly married man but Cordelia knew that three years of war had broken Hugh's nerve and left him a moral derelict. She ruins herself to save him and goes to Christobal where she lives in her pink cottage waiting for her lover to come to her.

Another wanderer, Rupert Trelevan, is in Cristobal drinking himself to death. He loves Cordelia. When Hugh finally arrives, Rupert discovers that Cordelia's lover is a dope fiend. He drags Hugh out into the country and locks the Englishman and himself also in a tiny hut, miles from everybody, until one or the other dies or proves worthy of a woman of Cordelia's magnificent mettle.

Months pass. These bearded men in rags struggle within the cell-like walls of this deserted cabin. At first brutish, desperate struggles; sleepless nights when one doesn't dare to sleep until the other's crazed senses fall into tortured exhaustion. Fever strikes them both. And then after many months have passed, cured and gay, arm in arm, they go—one to meet tragedy, the other to feed his soul with unearthly happiness.

Stephen Avery has gorged this story with color and action. The sequences are tremendous; the types are unapproachable: the dope fiend, the drunkard, the cackling, tottering, mumbling old barkeeper, the young married couple, soaked with happiness like a pair of puppies, old Colonel Mills-Brackett who says of his famous wife: "Melisande must have her Paris and her little loves, but I am her piece de resistance."

"Till It All Blows Over" would make a stupendous movie, a picture with guts; and that's what we need!

The Chicken Wagon Family

SELDOM in literature do we find sincerity and realism but Barry Benefield's book "The Chicken Wagon Family" (publishers the Century Company) is crammed with it. It's a simple tale simply told but admirable for a movie.

Lois Moran should play the title role. She has that quality of simpliciy, of sweet earnestness that this story needs.

Jean Paul Baptiste Yvonne Fippany was a chicken-wagon man and proud of it. In a covered wagon he drifted all over Texas, Louisiana and Arkansas bartering with the farmers' wives; a fifteen cent pan for a chicken, a two-cent tin cup for a dozen eggs.

Soon Fippany tires of riding on the front seat of his wagon, forever alone. He marries Josephine, a portly young woman with great black eyes and an exquisite voice.

A year later, three ride in the wagon, the baby Adelaide has joined them.

Mother love and Mother ambition dig at Ma Fippany. She wants a home for Addie; a place where Addie can grow up and attend church and school. And so after nine years of diplomatic nagging she forces Mr. Fippany to start for New York. All the way from Texas to New York go this covered wagon, the two dainty Spanish mules, Kit and Luce, Ma, Pa and Addie Fippany and Jim Pickett, a young university graduate.

The romance that springs up between Addie and Jim touches you with its earnest simplicity. It endures for life, through suspicion, through absence, through Jim's marriage to another woman with the face of a hawk and the body of a Venus. When Jim and Addie are finally united, it gives you a feeling of gratefulness and of unutterable satisfaction. You know it is a permanent, enduring relationship—the kind that every one seeks and so few find.

If this simplicity can be caught and screened the "Chicken Wagon Family" will prove to be a far-above-the-average picture.

"Tiger Women"

HAVE you a tiger woman in your home? Have you been buying baubles for the wrong lady all your life? If Elmer Davis' book "Friends of Mr. Sweeney" (Robert McBride and Company,) is made into a picture, many obese, mature husbands throughout the United States will be scratching their heads reflectively and wondering.

"Friends of Mr. Sweeney" has all the ingredients to mix up a good picture: A Princess in exile, burglars, bootleggers, crooked politicians, Cossacks, night clubs, newspaper offices, and so on.

Mr. Brumbaugh is the sixty million dollar rich controller of "The Balance" a New York newspaper. He is the type of man that shouts for prohibition and hogs a quarter of a million dollars' worth of liquor in his own cellar; the kind of person that heads fashionable charity lists and yet makes his wife pull out her basting threads and save them for the next time.

Mr. Holliday is the Managing Editor of the paper. You know the sort. Makes a hundred dollars a week and glad to get it. Lives in a "walk-up" apartment. Has a wife who belongs to the League of Women Voters, moves in cultured circles and wears long-sleeved flannel nightgowns with large bone buttons at the neck.

One night Holliday gets fed up with eating out of Brumbaugh's pudgy hand. With an old college chum he visits a night club, run by Cossack exiles. There he sees his exalted boss in the company of Princess Olga.

The action that follows is as sharp and as continuous as the fire of a machine gun. The metamorphosis of Holliday from this point is sudden and complete. He finds Brumbaugh and the Princess in what might seem a compromising position; rescues them from a band of burglars; declares his editorial independence, becomes Editor-in-Chief of the paper and then goes to his apartment —only to find that despite his wife's beflannelled exterior, he has a TIGER WOMAN IN HIS HOME.

The story is funny, clean, human and true to life. It's just the kind of attraction to please everybody, all sorts and ages. It would prove a box office success.

Blanche Mehaffey With Universal

Blanche Mehaffey, the former Follies' girl, and more recently the Mamie Shannon of Universal's dramatic success, "His People," has been signed to a long time Universal contract. She is the second of the "His People" cast to be so signally honored. George Lewis, who played her prize-fighting sweetheart in the picture, is the other.

Better Projection

This Department Was founded in 1910 by its Present Editor—
F. H. Richardson

Better Projection Pays

Arlington Requests Data On Measuring Intermittent Speed

An Effective Method Which Is Practical For Application by Projectionists Is Fully Described in the Following Article

J. C. ARLINGTON, St. Louis, Missouri, wants to know how to measure the speed of an intermittent movement. He says: "Dear Mr. Richardson: I am a small-town projectionist, or was rather, as I am in St. Louis just now, helping Dad, who is in ill health. Had an argument with one of the men here yesterday. He says the projectionist could not measure the speed of the intermittent, and that, anyhow, that is the business of the manufacturer and none of the projectionist's affair.

"I know you have said this can be done and I think you have told us how to do it but I have neither my Bluebook or back number departments here, so will you be kind enough to tell us again? I am having my Moving Picture Worlds forwarded to me here, as I would not miss a copy for worlds—clever, what?"

Sure it's clever. How in the world did you manage to think of it? As to measuring the intermittent, the St. Louis brother must be merely a machine operator. He certainly is not a projectionist. His view that intermittent speed is none of the business of the projectionist is equivalent to saying that it is none of the projectionist's business whether the work is being done efficiently or not. A man of his type must be a wonderful credit to the St. Louis union.

The real motion picture projectionist will want to know the exact ratio of speed employed by the various makes of projectors, that being an important consideration when his opinion is asked by friend Boss, who proposes purchasing two or three new projectors. Measuring intermittent speed, or ratio of speed, rather, is quite simple, once the process is understood, but it requires very exact, accurate work.

One requirement is that some method, available to the projectionist, be found by means of which it is possible to tell precisely when the intermittent sprocket starts to move, and the precise point at which it comes to rest. Guess work will not answer. Neither the eye or the touch is sufficiently accurate.

One very effective method which is universally available for ascertaining the exact point at which the movement of the intermittent sprocket starts is to secure a light, flat spring such, for instance, as an ordinary corset steel. Having secured such a spring, which may be six, eight or even ten inches long—though six inches is perhaps best suited to the purpose—place one end of it against one of the intermittent sprocket teeth and the other end against something solid, and at such distance from the sprocket tooth that the spring will be slightly bowed, hence under tension, while the sprocket is still "on the lock."

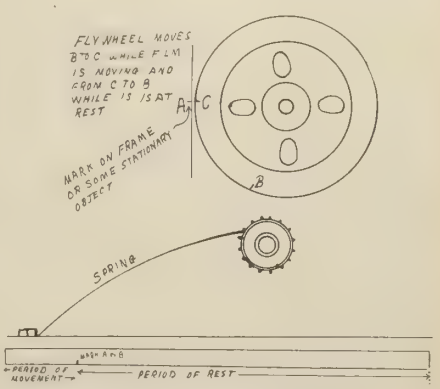
Under this condition it will readily be understood that the instant the sprocket starts to move, the spring will bow up more, since the sprocket tooth will push against its end, and such a movement will be instantly discernible, either to the eye or to the touch.

Having the spring in place, turn the flywheel slowly, in the direction it normally runs, of course, until the spring moves. Then rock the wheel backward and forward, one finger on the spring, until you find the precise point at which the sprocket starts to move. This method is simple of application and gives very accurate results.

It may be used, in reverse, for finding the exact point at which the intermittent sprocket comes to rest. To do this, turn the flywheel slowly until the sprocket has almost completed its travel. Place the spring against a sprocket tooth and the stop, as before described. The sprocket tooth is advancing toward the spring, hence will bow it slightly before coming to rest. The point where the spring ceases to move is of course the point where the sprocket ceases to move. By this method the sprocket is held in retard in both cases, which increases the accuracy of the entire performance.

Having thus provided accuracy in the matter of sprocket movement, the rest is rather simple. The projector flywheel makes exactly one complete revolution to each picture cycle. From the exact point where the film starts to move to the exact point where it starts to move again means exactly one revolution of the flywheel. By reason of this fact it is possible to measure intermittent speed in degrees, because every circle has 360 degrees and the face of the flywheel is a circle. The face of the flywheel turns a certain distance, while the intermittent sprocket is in movement, hence during that time it turns a certain number of degrees, and that number of degrees represents the movement of the intermittent sprocket. Conversely, the face of the flywheel moves through a certain number of degrees during the time the intermittent sprocket is at rest, the lens open and the picture being projected to the screen (less the time it is covered by the interrupter blade or blades), hence we may say that the movement is, for instance, a sixty-degree movement—the intermittent sprocket being in motion and the lens closed during the time required to rotate the rim of the flywheel through sixty degrees. This means that the film moves during sixty degrees, and is at rest during 360 — 60 = 300 degrees. In other words, the film is stationary five times as long as it is in movement, and therefore the lens is presumably open five times as long as it closed, though it of course is not, because of the fact that the shutter has more than one blade.

Having provided the spring before described, make a prick-punch or a scratch


FLYWHEEL MOVES B TO C WHILE FILM IS MOVING AND FROM C TO B WHILE IS IS AT REST
A
C
B
MARK ON FRAME OR SOME STATIONARY OBJECT
SPRING
PERIOD OF MOVEMENT
PERIOD OF REST

mark on any convenient fixed object—the frame of the mechanism if practicable—which is quite close to the face of the flywheel. If there is nothing very close, then fix one end of a stiff wire under some convenient screw temporarily and, having filed the other end to a point, bend the wire so that the point will be close to the face of the flywheel. This will be A in the illustration.

Next, as before described, set the wheel at the exact point where the intermittent sprocket starts to move, and make mark B on the rim of the flywheel exactly opposite mark A. Next, set the flywheel at the exact point where the intermittent sprocket stops and make mark C on the rim of the flywheel, also exactly opposite mark A. Be very careful to only make these marks when the flywheel is in the position which is at the point

Sixteen Years of Service to Projectionists

where the sprocket is EXACTLY ready to start and EXACTLY ready to stop. Inaccuracy here will spoil it all.

A moment of consideration will show you that you now have the exact record of your intermittent ratio of movement recorded on the rim of the flywheel, but it is of slight use there. It must be accurately measured, which would be a rather difficult thing to do while it is on the wheel, unless one happens to have a protractor of the right curvature. We must therefore remove it from the wheel, as follows: cut a strip of tough white paper—writing paper will be best—half an inch or a bit less in width, and long enough to go around the face of the flywheel, with an inch or so to lap.

Do Not Cover Scratch Marks Made

Lay this paper around the face of the flywheel in such a manner that the edge of the paper will come into contact with but not cover the scratch marks you have made. I say "not cover" them because the marks may be made either on the side or the face of the wheel, and if on the face the paper band might be so placed as to cover them.

Having got the paper band in place, put a drop of paste on the end which over-laps, press it down and let it dry.

You now have the face of the wheel incased in a paper band. Next make marks on the paper PRECISELY opposite marks B and C and, having done so, draw a sharp knife blade squarely across the paper EXACTLY at one of the marks you have made (either one) severing the paper and removing it from the wheel.

At the bottom of the drawing you will see the paper as it will appear after removal. It is a strip of paper on which is one mark, which will be mark B or C, according to which one you cut through. The short end represents the time or period in the picture cycle during which the intermittent sprocket, and therefore the film, is in movement. The long end represents the time or period of the picture cycle during which the intermittent sprocket, hence the film, is at rest. The ratio one bears to the other is the "ratio of movement" of the intermittent.

Measure Total Length of Paper in Inches

You may now transpose these measures into ratios in either one of two or three ways. First, measure the exact total length of the paper in inches, and multiply it by one thousand (1,000) to reduce the measurement to thousandths of an inch. Divide this by 360 and you have the exact width of one degree at the face of your flywheel, in thousandths of an inch.

Next, measure the exact length from the mark to eihter end of the paper and multiply each of the results by one thousand (1,000), to reduce the measurements to thousandths of an inch.

You now have all the measurements in thousandths of an inch and may ascertain exactly what either the period of movement or the period of rest represents in degrees by dividing each of them by the width of one degree.

CAUTION: In doing this you cannot use a yard stick or a two foot square. You must make all measurements with GREAT ACCURACY.

To illustrate:

Suppose our wheel measures 10.99 inches in circumference. 10.99 x 1,000 = 10,990, and 10,990 ÷ 360 (degrees in any circle) equals 30.52777777 plus, which is where the value of the reducing to thousandths of an inch comes in, for we find that the width of one degree is 30.52777777 plus thousandths of an inch, and by discarding all but the 30.5 we simplify matters, and have thrown out only an infinitesimal fraction of one one-thousandth of an inch. True, even that will affect the result, but only very slightly. You may use 30.52 if you think best, or even as many of the sevens as you care to.

We now have the width of one degree in thousandths of an inch and the measurement of rest and movement of the sprocket in thousandths of an inch, so it is of course only necessary to divide either measurement by the width of one degree to find out exactly how many degrees it represents, or you may divide one of them and subtract the result from 360 to find the other.

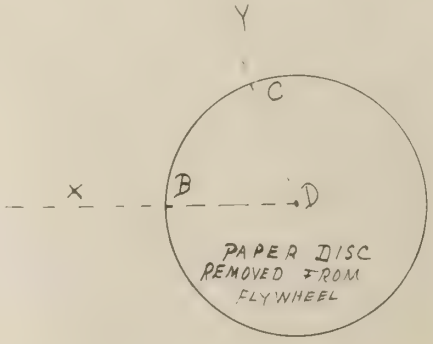
Another Method of Measuring

Another less accurate method is to measure the distance of the mark from either end of the paper and see how many times the lesser is contained into the greater, which tells you there is so many times more rest period than there is movement. Still another is to caliper the distance from the mark to the end of the paper it is nearest to, and then, using the caliper, see how many times greater the long end is. But, after all, the degree method is the only real one.

I trust this will serve your purpose, friend Arlington.

Note: Gray has called my attention to the fact that it would be difficult to place a paper band on a Simplex flywheel because of its closeness to the casing. That is true so here is another plan: Instead of the paper band, before you start to put the marks on the wheel, cut a circle of stiff writing paper the diameter of the flywheel. Cut a hole in its center large enough to accommodate the hub and shaft, and then, with a bit of shellac or paste, attach it to the rim of the wheel and instead of making marks B and C directly upon the wheel, make them on the paper.

When you have finished, remove the paper from the wheel. It will look like the accompanying cut. If you have a protractor you may now measure the distance between marks B and C directly, in degrees. If you have no protractor you can get one for a small sum at any dealer in draftsmen's supplies, or if there be no such dealer in your town, then you probably can get one at your stationery store, or they can order one for you. Get a small one.



On the paper disc, D is the center, corresponding to the center of the flywheel shaft. B and C are the marks indicating movement of intermittent sprocket. Broken lines Y X may be added if the protractor you have, or get, has, as it probably will have, not the same curvature as the wheel. To use the protractor (which is merely a brass half circle with a center mark and the degrees marked on its outer, curved edge), place the center mark (found in center of cross bar near lower edge thereof) exactly over center mark D. You will have to lay the paper disc on another sheet of paper, attaching it thereto by means of a bit of paste, and re-locate center mark D, since you have cut away the center in putting the disc on the wheel. Placing the protractor center mark EXACTLY over center mark D, you have but to note the number of degrees between marks B and C, or lines X and Y (exactly the same thing) to know the number of degrees through which the intermittent sprocket (and film) are in movement, and by subtracting that number from 360 you will also have the number of degrees through which the sprocket (and film) are at rest. Simple, what?

Of course if you have no protractor and don't care to get one, then it will be difficult to accurately measure curved line B C, and you had better try to work the paper band stunt.

Picture Weaves

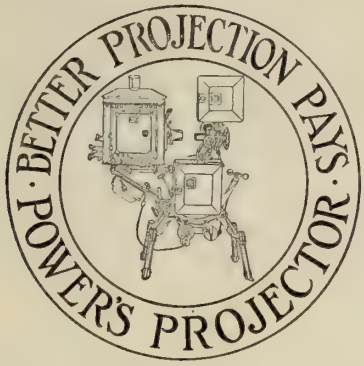
W. P. JACKSON, Astoria, Long Island, wants to know what would cause a weaving effect in the picture.

The mere statement that the picture "weaves," is entirely insufficient to enable the giving of an intelligent answer to the particular case. However, if the "weave" merely is an up and down movement, which occurs regularly four times to each revolution of the projector mechanism crankshaft, then either the intermittent sprocket shaft is bent slightly, or the sprocket itself is out of true, due probably to not fitting the shaft snugly.

If the movement be both up and down and sidewise, and four times to each revolution of the crankshaft, then the intermittent sprocket is out of true, and one end, or possibly both, "wobbles" slightly. This may be because it did not fit the shaft in the first place, which is quite possible, and quite often the case where "economical" (?????) managers purchase parts made by other than the projector manufacturer, because they are a bit "cheaper" in first cost—and usually a d———d sight more expensive in the long run. It may also be because it was driven on the shaft, and in the process put under such stress that it was warped out of shape.

If friend Jackson will describe the effect very carefully, including information as to whether or not it occurs with both projectors, or only with one, then I possibly will be able to tell him exactly what is wrong.

Better Projection Pays



When the splendid work of the Engineering and Craftsmens Societies of the Motion Picture Industry is fully understood by Exhibitors they will then realize that

Screen Presentation Is An Important Part of Good Showmanship

Power's Division

International Projector Corporation

90 Gold Street ***New York, N. Y.***

Better Projection Increases Receipts

Bluebook School Answers 424 to 428

Note: The answer to Question 442 (The first concerning the combined effect of light diffusion and viewing distance) is carried over to next week. The relatively few men who have dared tackle this question, both in the East and in the West, is a bit astonishing. Thus far Brooklyn has provided what seems to be, aside from the reply of Mr. Griffith himself, the best answer. Not a man in Boston, Philadelphia, Washington, or any other of the great eastern cities dared make a try at it. To date only one or two men on the entire West Coast dared tackle it, and in between those who had the nerve to go to it were few and far between. Not one from the great city of Chicago. Not one from St. Louis, Minneapolis, or any other of the great mid-west cities.

Well, perhaps I don't blame them so much. The question is what our friend from Quebec would call "Not so easy." But just the same, the question deals with a matter concerning which every real motion picture projectionist ought to be thoroughly posted. It is knowledge of such things as this, DIRECTLY CONNECTED WITH MOTION PICTURE PROJECTION, which mark the line of division between the motion picture projectionist and the moving picture machine operator, or attendant, and the individual must himself choose in which class he prefers to be.

Question No. 424—Describe correct method of insulating wire splices after the splice has been made and soldered.

C. H. Hanover, Burlington, Iowa, W. C. Budge, Springfield Gardens, Long Island, F. H. Moore, Taunton, Mass., D. L. Devlin, New York City, New York, G. W. Bennewitz, Sioux Falls, South Dakota, Thoreau and Clark, Vancouver, British Columbia, G. L. Doe, Chicago, Illinois, T. R. Guimond, Mobile, Alabama, Allan Gengenbeck, New Orleans, Louisana and Charles Colby, Santa Fe, New Mexico, all came across with satisfactory replies to this one.

Budge, has, I think, the best of it, insofar as has to do with a complete answer. He says:

Having removed the insulation from both wires for a suitable distance, and scraped or sandpapered them until the copper is perfectly clean and "raw," we join them mechanically into a firm, tight bond by twisting them tightly together.

Then, having applied solder flux SPARINGLY, and run solder into the splice until it is well filled—being careful not to apply too much heat, which might injure the metal—we wrap the exposed joint with one thickness of rubber tape, if the wire be a small one, or two or more if a large one, and over the rubber wrap the regular adhesive tape tightly, the number of layers depending upon the size of the wire. Too much on a small wire makes a bunglesome looking job, and is unnecesary.

Excellent, except that while this is correct for ordinary voltages, such as are used in motion picture projection work, it might be remarked that the necessary thickness of insulation also depends upon voltage, and when high voltage is handled the insulation must be much thicker. However, what friend Budge has said covers all ordinary cases of projection room wiring. The Underwriter's rules cover the thing by ordering that the insulation applied be equal to the thickness of the regular insulation of the wire.

Question No. 425.—Is it possible for soldering compounds to do serious injury to wires?

Every one above named replied correctly. Bennewitz says:

Yes it is possible for some soldering compounds to do serious injury, because they contain acids which eat and corrode copper, and this corrosion, aside from its weakening effect, offers high resistance. It may even eventually eat away the copper entirely, thus severing the electrical connection.

Doe says:

Yes, because the acid contained in soldering compounds will attack copper, possibly, if used in excess, eating it away and corroding it. Where small wires are concerned such compounds may, if too much be used, finally weaken the splice until its carrying capacity is lowered, resistance heat set up and the wire at last entirely burned in two. All soldering compounds should be used sparingly. If the copper is thoroughly cleaned a small amount of compound is just as effective as a soldering flux as a greater amount, and when used sparingly there is little chance of serious damage to the wire.

Quite correct, Brother Doe. Both answers are right, so you may both bring teacher a red apple next week.

Question No. 426.—What is a "wire connector," and what would you do before attempting to use one for a stranded wire?

Bennewitz replies to this as follows:

A wire connector is a mechanical means for connecting wires. There are several types of these devices, some of which meet the approval of the electrical inspectors, and some of which do not. As a matter of fact the type shown in the Bluebook, page 122, is not approved. With this type when the screws are set up tight they are likely to cut into the wires, and thus weaken it. The contact area is not very great, even when the screws are set in tight, hence local heating may result.

The approved "Dossert" wire connector is of the compression type. It is made both for solid and for stranded wire. While we may not all be familiar with this particular make of connector, we doubtless have all used conectors which employ the compression principle, which means that the tighter the nut is set up the tighter the wire is gripped; also the contact is uniform and ample.

I think when you asked this question you had in mind the type of connector illustrated on page 122 of the Bluebook. When such a connector is used, which should be only in case of emergency, and the wire is stranded, then it is necessary to solder the strands together, so that the effect will be that of a solid wire, insofar as concerns the connector.

I am obliged to you, Brother Bennewitz, for having called my atention to this matter. I was under the impression that the type illustrated was alright and approved, but the objections to it are very obvious, now that you have diverted attention to them.

Question No. 427.—Tell us what you believe best where the wires are to be connected to a rheostat terminal, or other terminal subjected to high temperature.

Bennewitz says:

Use a Dossert or other connector which employs the compression principle.

Hanover answers thus:

An approved compression terminal lug must be used, and for best results, it must be one which makes a very firm contact with the wire, with ample contact area. It is never advisable to clamp a solid wire under such a terminal binding post without a terminal lug, because the condition is such that the best possible contact is essential, and a round wire clamped upon a flat surface below, by a binding post nut which has a flat underneath surface, does not, due to the fact that the wire is round, provide more than a comparatively very limited actual contact.

The kind of copper lugs which are compressed upon the wire by plyers are very inefficient under any conditions, and are especially so for use at hot connections. It is impossible to secure either uniform tightness of the lug upon the wire, or to compress it with sufficient snugness. There are a number of terminal lugs employing the compression principle in excellent form. One of them should by all means be used for such work.

Question No. 428.—Is there any serious objection to a wire splice at any point in a wire?

Brother Moore says:

Splices are disapproved, and must not be made either in concealed work, in conduit, in armoured cable, or in either wooden or metal moulding, except that of course they may be made at junction boxes.

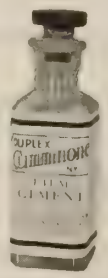
Benewitz says:

In open wiring there is no serious objection to a splice at any desired point, assuming, of course, that it be well and properly made. In conduit wiring no splice may be made except at an opening. Wires must not, under any conditions, be spliced and then pulled into a condult.

However, under any condition of wiring it is the best policy to avoid splicing as much as possible, since an improperly made splice will sooner or later cause trouble.

That last, I think, needs elaboration. It is not always possible to know that the splice which we have made with care and ordinary attention to details, is perfect. A well made splice is as strong as the original wire, or even stronger, but there is always the possibility that a bit of flux has remained, and that corrosion will set up, or that without knowing it we did something which has weakened the wire, or that the insulation we have put on carefully and well, will in time loosen and drop away.

Yes, it is best to avoid wire splices where



DUPLEX
FILM CEMENT
HOLDS
and will not deteriorate with ordinary handling
1 oz. 25c 8 oz. $1.00
DUPLEX MOTION PICTURE INDUSTRIES, INC.
Dept. W Long Island City, N. Y.

Better Projection Means Better Shows

possible. The temptation to use up old scraps of wire is sometimes great, but after all it is best to resist it, and do the job right, at least if it is intended for a permanent one.

Peerless Lamp High Grade Equipment

THE Peerless Reflector Arc Lamp is distinctly high grade equipment. Read the description and look-see at the photographs, and be convinced of that fact. The J. E. McAuley Manufacturing Company, out in the great City of Chicago, where the breezes from Lake Michigan fan the soft coal smoke, the heated brow of the inventor, J. E. McAuley, seems to have started something when he gave to the motion picture industry the Peerless Reflector Arc Lamp.

I make that statement because McAuley was, so far as I know, the first to use a large diameter parabolic reflector, sending forward a parallel beam of light to a single-lens condensed of equal diameter, which conveyed the beam to a "spot" at the projector aperture.

Considerable Argument as to Merits of Condenser

There is still much argument as to the relative merits of the condenser and the non-condenser type of lamp. It is not, however, the purpose of this article to draw comparisons, but to say to you and show to you that the Peerless itself is well designed and well built throughout. That it is delivering the goods is amply proven by the fact that such a large number of them have been installed in such a comparatively short space of time.

Figure 1 shows you the equipment "as is," the view being of the non-operating side, of course. You will note its handsome appearance and sturdy build. You will also note wing A, at the center of the back end of the double-ended crank at the rear of the lamphouse. This crank is on the end of the five-eighths-inch diameter carbon feed screw. The loosening of the wing nut serves to disengage the arc controller, thus permitting the carbons to be fed by hand. Tightening the wing nut locks the carbon feed screw and arc controller together.

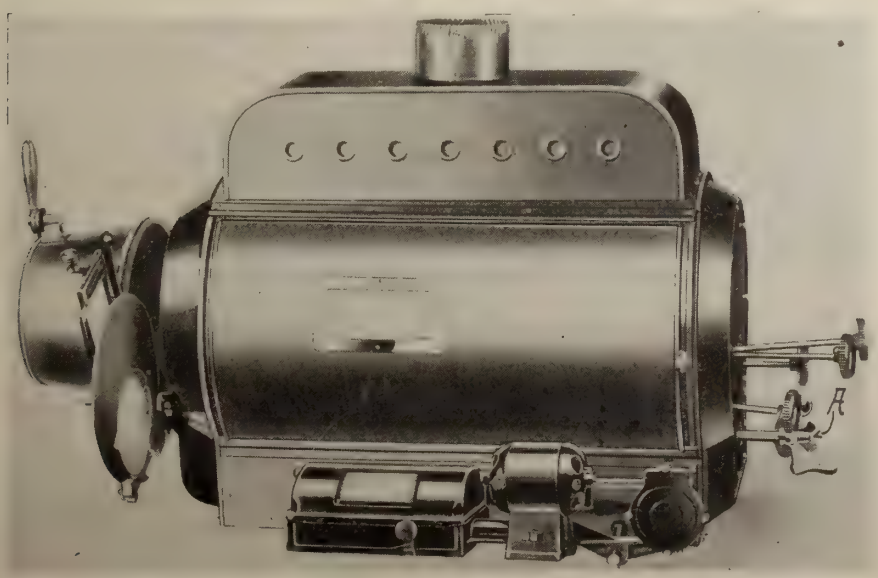


Figure 1. The Non-Operating Side of the Peerless Lamp.

Ample Flue Vent At The Top

Notice, also, the ample vent flue at the top. At the lower right hand corner of the other side is a small lever. Pulling this outward has the effect of swinging the condenser lens out of the way when it is desired to project stereopticon slides. There is a door on each side of the lamphouse. The observation window (one on both sides) is, as you see, of ample dimensions.

Note the arc controller, with its gear housing, motor and relay box; also the stereopticon condenser, its carrier and the slide carrier, both moved out of the way for motion picture projection. To pull it back into place is but the work of an instant.

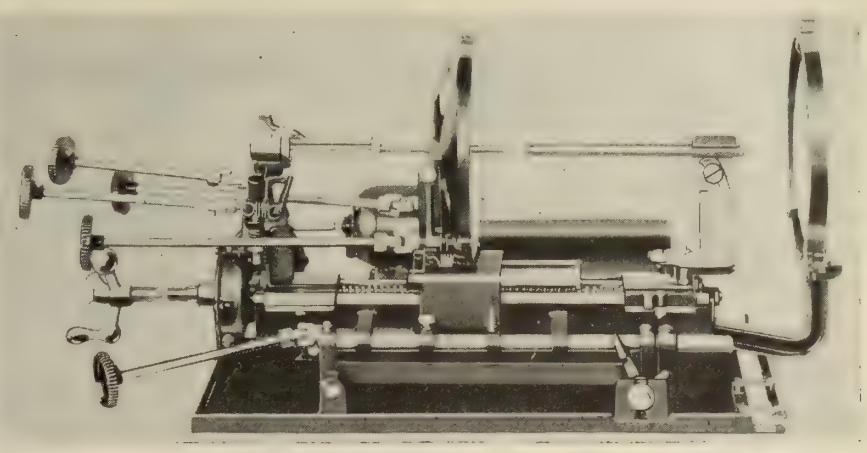


Figure 2. The Peerless Reflector Arc Lamp Itself.

In figure 2 we have a view of the lamp itself. Note the sturdy construction, the simplicity of the carbon clamping arrangements and, in fact, the lamp as a whole. The small, stubby lever sticking up from the front carrying lug is for the purpose of raising or lowering the front of the lamp, as a whole, in order to center the spot vertically. There also is an arrangement by means of which the spot may be centered sidewise. Once these adjustments are made after installation, there should never be occasion to change them.

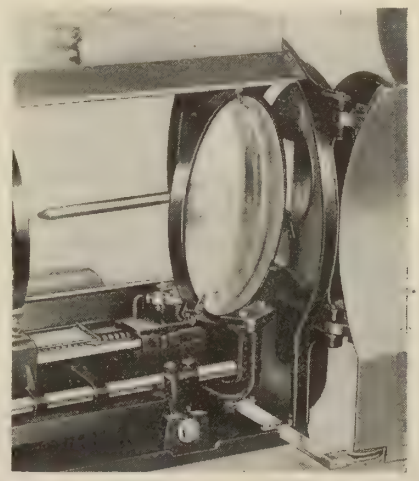


Figure 3. This View Shows Condenser.

Figure 3 shows us the condenser (eight inches in diameter) partly swung out of the way for stereopticon projection. This arrangement works very well.

This department welcomes well constructed, well designed equipment, regardless of who makes it or where it comes from. The Peerless lamp is, I repeat, both well designed and well made.

There has been some talk that the apparatus of this type does not give as good definition as does the old type arc and condensor system, which may or may not be true, though the burden of evidence is that to some extent it is true.

However, this I will say: "This Editor has sat in the Rivoli Theatre, Broadway, New York City, and in other theatres where

Give Projection the Attention It Deserves

Peerless lamps were used, sometimes with knowledge of the fact that they were used, and sometimes without such knowledge, and has invariably found the picture to be satisfactory, and I think you will admit that I am a wee bit critical—or at least a bit inclined to be.

The Peerless projects a picture which, within its range of possibility in screen illumination—and that is no small range either—is what I would call quite entirely satisfactory. I can recommend the equipment to your favorable consideration.

Laughs and Giggles

THOSE who pass upon the fitness of applicants for motion picture projectionist license, frequently get a good laugh out of it when Mr. Went-To-School-Two-Whole-Weeks, who wants, and sometimes comes pretty nearly demanding the privilege of manhandling projection machinery, photoplays, the actors therein and audiences, appears for examination.

Here are a few questions and answers which have really been pulled off at various times and places:

Examiner: "What," pointing to the guide rollers at top of gate, "is the purpose of that?"

Answer: "Why, if the film is too wide that trims it down to fit."

Question: "What is the purpose of the condenser?"

Answer: "It condenses the picture and makes it go to the screen."

Question: "What is the cause of the picture sometimes jumping up and down on the screen?"

Answer: "Because the operator is careless and bumps against the machine."

Question: "What is the purpose of a rheostat?"

Answer: "It takes the heat out of the electricity so it won't burn the carbons ! !"

Question: "Why is the lamphouse ventilated?"

Answer: "I don't know sir. I don't think it ought to be because if it was hotter inside it stands to reason that the light would get hotter and make more light"—which same is referred to you for very careful consideration. Certainly is a real valuable thought, what?

What's that? Oh yes, the questions and answers are all bonafide, or at least the examiners have said they were.

Richardson's Bluebook on Projection

Will Help You

Get

BETTER PROJECTION

Bluebook School

Note: This "School" was started about a year and a half ago, usually five questions appearing each week. Readers were invited to submit answers, the best of which are published about a month after the questions appear.

There is more than ample evidence that the "School" has done an immense amount of good by inducing projectionists and moving machine operators to really study some of the problems connected with their business. Though relatively few actually send in answers continuously, everything points to close following of the questions and answers by a very large percentage of the men.

The questions asked are, for the most part, taken from the list of questions appearing on pages 910 to 938 inclusive, and serve the very useful purpose of inducing the thousands of owners of Bluebooks to study them and assimilate much of the very great amount of projection information the books contain. The questions will run for probably a year and a half longer.

Question No. 446—What rules apply to switchboard installation, insofar as has to do with projection room installation?

Question No. 447—From whom may authoritative information be had as to Underwriter's rules concerning switchboards?

Question No. 448—What factor or factors should govern your selection of a projection room switchboard location?

Question No. 449—What are your ideas concerning the projectionist handling the auditorium lighting, with suitable euipment installed in the projection room, of course?

Note: This last is a question demanding careful, intelligent consideration and discussion. Would like to have the opinion of Gray and of Supervisor of Projection Jack Griffith on this, as well as of the regular department and school fans. Charles Dentlebeck is cordially invited to give us his views, and President Rabell, of the Independent Movie Supply Company, and Joe Hornstein, general manager, Howard Cine Equipment Company, both of which companies do a great deal of installation work, might give us the benefit of their observations in this connection, if they will.

A Puzzle

PUZZLES are always of more or less interest. Here is one for you Wise Guys. Don't solve it too quickly, however.

Suppose you have 14 dry cells, each cell producing exactly 1.5 volts. You must use all the batteries, and so connect them that the result E. M. F. will be nine volts. How would you do it? It is very simple—if you consider fundamental principles. Draw your connections.

American Projectionist Approves

THE following is from the editorial page of the American Projectionist. It is self explanatory and speaks for itself. I will just remark that, while I appreciate brother Edwards fairness in not "stealing my thunder," still I have not the slightest objection to him or any one else starting a projectionist's school along the lines of the Bluebook School, always provided they do it honestly and in good faith, for the good of the profession of motion picture projection. I appreciate the good opinion the American Projectionist has of our efforts in the "school." The editorial reads:

A correspondent asked us why we don't start something along the lines of the Blue Book School conducted by our old Friend Richardson in the Moving Picture World. Well, in the first place it would not be ethical to steal another man's ideas. In the second place we have found out that Projectionists are darn poor correspondents. Richardson has discovered that too, and thirdly the time necessary to do a job of this kind properly is beyond us. The Scoffers will no doubt say we don't know enough. Well, that makes it unanimous.

The value of the Blue Book School to men who wish to better themselves is without question and personally we would like to see every one of our readers tackling the problems. It will be to their benefit to enter the discussions. At the expense of a few stamps and a little time figuring out the correct answers they will be able to keep themselves up to the minute in the problems of the Craft.

Go to it boys, its free, all you need spend is energy.

How Much to Know

RECENTLY, in commenting on a meeting with another progressive projectionist, a correspondent of this department said they had both tried to find how to measure a parabola but, without success.

This brought to my mind the question whether it is advisable for a projectionist to seek to learn such things as this. I have my doubts, for this reason; the ability to measure a parabola, if I understand what was meant by "measuring," does not seem to me to be of any large importance to the projectionist, though of course parabolas and lenses are inseparable.

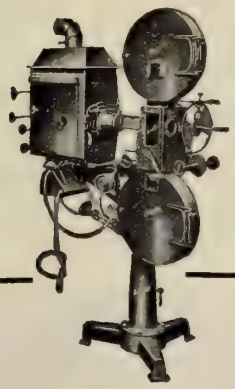
"But," you say, "is it not good to acquire any sort of knowledge which in any way is connected with the things which have to do with motion picture projection?"

To which I answer with an emphatic "yes," BUT with the notation (and the same is the base of my questioning) that as long as there are things of greater practical importance still to learn, it is better to apply one's energies to hunting them down than in seeking knowledge which probably could seldom or never be of actual use in practice.

—Some Figures!

"During the last week of last year our distributor for the New York territory sold 65 Simplex Projectors."

Simplex



Here's the Point

THE exhibitors who bought those Projectors were laying the foundation for many prosperous new years.

They realized that the public now demands the best projection that can be provided. They, themselves, wanted projectors that would give years of unfaltering performance. So, naturally, they selected Simplex.

If you would like more facts and statistics, write us and we'll tell you point by point why so many exhibitors are now installing new Simplex Projectors.

Simplex Division

International Projector Corporation

90 Gold St., New York City

Be a Projectionist Not An "Operator"

Another Recruit

BROTHER R. H. Schneider, Projectionist Loomis Theatre, Frankfort, New York, who evidently has pride in his profession, is here with a set of darned good answers to questions 387-390 inclusive.

I say he has pride in his profession. Here is why I make that statement. I hold that

PROJECTION ROOM
LOOMIS THEATRE

R.H. SCHNEIDER
Projectionist

any man who has enterprise enough to have stationery printed with that legend, is a progressive, and a progressive ALWAYS has pride in, and at least some love for his profession.

Now, Brother Schneider, that you have busted the ice and silence, keep it busted. Stick to the job, and send in answers every week. Quite a lot of work, yes, but in days to come you'll be glad you did it.

Signs of Awakening

TIMES almost without number this department has directed attention to the utter foolishness of perfecting, at huge cost, a really splendid production, and then deliberately subtracting from its entertainment value by wrong projection procedure.

Time after time, producers have themselves, or through their direct agents, given their super-productions a Broadway run, with the projection room so located that the angle of projection is far, far in excess of that approved by the Society of Motion Picture Engineers, and far in excess of the maximum angle dictated by ordinary common sense.

They apparently have taken the position that the few seats which might be lost through a proper location of the projection room, and the possible marring of the beauty of symmetry of the auditorium by installing a projection room where it should be, are of more importance than the injury done to the projection by the colossal distortion inherent in the procedure followed.

Must Awaken Men Higher Up

The powers-that-be have still to be awakened to the basic importance of projection problems. What we can only term the amazing ignorance of some highup men on projection is almost beyond belief. They seem to have studied and mastered almost everything connected with their business except the one thing upon which they must depend for its proper showing to the public.

There are just now some evidences that a few of them are disturbed in their projection slumber. On Broadway right now is a super-production which everyone pronounces equal to or better than anything produced since "The Birth of a Nation." As it is it is quite wonderful, but its beauty is very sadly marred by a twenty-four (24) degree angle of projection, and the results are such that some pretty big men are actually disturbed by the evident damage to the beauty of the production. So there is still hope that bye and bye the higher-ups will understand that our fight against the distortion of the screen image by an impossible projection angle really is based on comon sense and good business procedure. When that time comes there will be an end to standing a motion picture projector on its head and distorting the picture out of all true proportions. May the day be hastened.

A Good Fellow

RECENTLY a well gotten up publication "The N. C. R. Progress, Dayton," which is published by the National Cash Register Company and circulated by them for business reasons, reached me.

It gives excellent views of the great auditorium of the N. C. R. plant, where lectures are pulled off, motion pictures shown, etc., and so forth. At the top of the wide page, on either side is a front and back look-see at the aforesaid auditorium and between them the smiling face of Otto Nelson, labeled "In charge of Projection."

OTTO NELSON

Now Nelson is one able man AND a darned good fellow, too. He attends the meetings of the S. M. P. E. regularly, attends all sessions, don't say much but bull eive you me there is mighty little gets past him, as you may discover if you hold discussion with him thereafter. The National Cash Register picked the right man to have charge of projection in that magnificent auditorium when they selected Otto Nelson, and that is no mere bunch of roses either.

STRIVE HARD
FOR
BETTER PROJECTION

Approved Cement Film

RECENTLY Van Powell, in his usual excitable, enthusiastic way, yelled at me while I was busy with about a thousand things, "Hey, Rich! Here's a cement that I consider a help in protecting the print. But I defer to your opinion—try 'er out, won't you, and boost along the campaign for print protection by saying it looks good to you."

The film cement he handed me was what is known as No. 7 Cumminone film cement, manufactured by Duplex Film Industries of Long Island City, New York.

Good Results Under Test

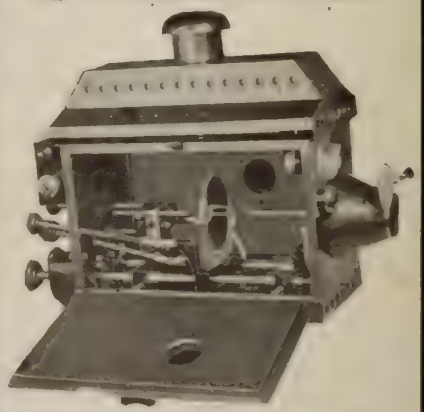
It works well, and I believe it will give excellent satisfaction PROVIDED it be rightly treated, which goes for all film cements. Cumminone Film Cement is cordially recommended for your favorable consideration, and I would appreciate your reports on it, say after sixty days of use.

Does Not Deteriorate As Do Most Others

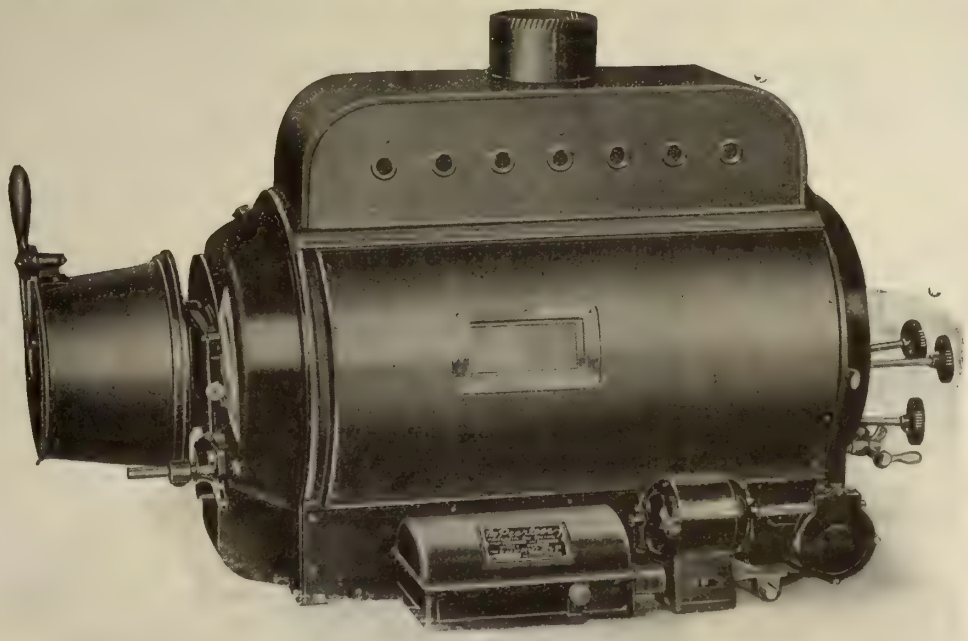
One of the features of this cement is the fact that it does not deteriorate between times of use, as so many others do—in fact, nothing can be found to disprove the claim made by the manufacturers that the cement can be used right down to the last brushful, and it will still HOLD even though this period stretches over weeks.

Used under proper conditions Cumminone Film Cement will be what Van has been campaigning for, as I did myself on many occasions—something to protect the print and make for better projection.

THE MASSIVE
Preddey Reflector Lamp
BUILT LIKE A BATTLESHIP
SAVE TWO-THIRDS ON CURRENT
25% ON CARBONS and BETTER LIGHT



AUTOMATIC FEED, $300 COMPLETE
WRITE FOR BULLETIN
BUILT TO LAST
WALTER G. PREDDEY
187 Golden Gate Ave., San Francisco, Cal.



QUALITY, *plus*—

The enduring QUALITY of Peerless Reflector Arc Lamps gives to you the assurance that you have unsurpassable arc lamp equipment.

Its performance record is not an uncertain question of promise for there are more than twice as many Peerless Reflector Arc Lamps in Service than the total of all other makes combined.

Extreme Precision in manufacture, an optical system that is basically correct and INHERENT QUALITY are factors built into every Peerless Reflector Arc Lamp that has led to their adoption and use in the finest theatres throughout the country.

Observation will prove that the PEERLESS Reflector Arc Lamp is the unapproachable standard of reflector arc lamps so—

WHY EXPERIMENT?

"PERFECT DEFINITION" **"UNBREAKABLE CONDENSERS"**

"FOR USE ON ALL PROJECTORS"

Peerless

"THE SUPER REFLECTOR ARC"

Our New Catalog Will Be Mailed Upon Request

J. E. McAULEY MFG. CO.

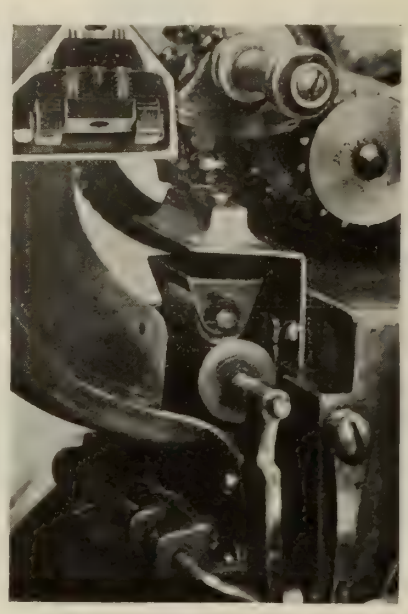
552-54 W. Adams Street **Chicago, Ill.**

Better Projection Dignifies the Profession

Adds to Tension

DEMING McCULLOUGHO, who announces himself as being a "Moving Picture Operator"—whatever that may be—and an Interior Decorator, Marietta, Ohio, sends photographs and working model of a device he has invented. Here it is.

As you will observe, it is merely a small roller or rollers, with the necessary holding frame. This roller rests upon the film as it passes the Powers gate roller guides. It is held against the film by means of two small coil springs, which same are visible in the inset above. In the device on the gate the roller is long. In the other it consists of two short rollers. It is made both ways.



What the Patent Declaration Says

The patent declaration says: "This invention relates to a steadying device for motion picture apparatus, and its object is to provide an attachment adapted to co-act with the roll or spool above the projector (what is really meant by "spool above the projector" is the guide rollers on top of powers gate—Editor) to hold the film back from the backing plate (whatever a "backing plate" may be, I dunno.—Ed.), so that it will not be scratched and torn, and so that it will be perfectly steady in front of the screen." Of course perfectly steady on the screen is meant.

What this man has really done is provide a roller to put tension on the film between the tension shoes and the guide rollers at the top of the gate. Just why a film should get "scratched or torn" there is one too many for me. What the device will do, however, is to make a rather sharp bend in the film at the top of the gate, and add pulling strain to the intermittent sprocket, neither one of which I would myself call good. It would also, I suppose, bring about one pretty awful jump when a wide, stiff patch struck the roller.

Might Improve Results of Worn Merchanism

That it might improve results where an old, badly worn and poorly adjusted projector mechanism is used is probably true, but this department is unable to approve of anything calculated to keep that sort of a projector mechanism from the repair shop, or off the junk pile, in one of which places it most certainly belongs.

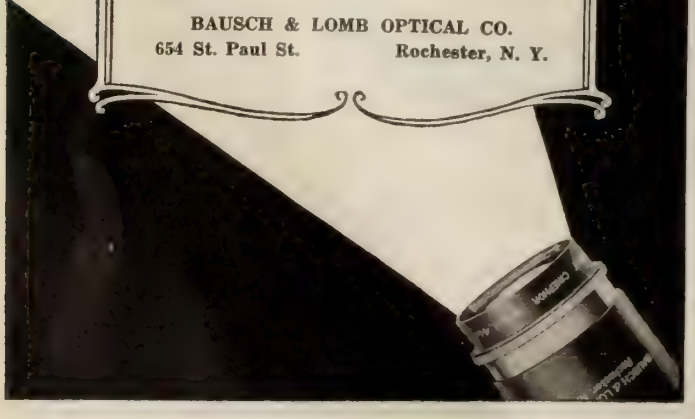
I am sorry indeed to be compelled to speak thus discouragingly of any man's invention. Mr. McCullougho meant well. He probably is a very good interior decorator and may be a good moving picture operator (wonder what that is?) but as a motion picture projectionist I think his invention shows that he has need of some further experience. On a properly adjusted motion picture projector which is in a decent state of repair, used to project films which are fit for projection, his invention would, I think, merely add to the strain on both the intermittent and the film.

You Can't Have Good Pictures Without It

THE success of a house often depends upon a thing comparatively insignificant in cost—a good projection system. For only with a fine lens and scientifically related parts can you have good pictures.

The Bausch & Lomb Cinephor Optical System gives strong illumination, evenly distributed over the whole screen. It defines the images with strong contrasts of black and white. It makes pictures convincingly real and helps to bring crowds back again. Ask your projection man.

BAUSCH & LOMB OPTICAL CO.
654 St. Paul St. Rochester, N. Y.



Get Maximum Screen Results

Send for the Brand New

LENS CHART

by JOHN GRIFFITHS

Here is an accurate chart which belongs in every projection room where carbon arcs are used. It will enable you to get maximum screen results with the equipment you are now using.

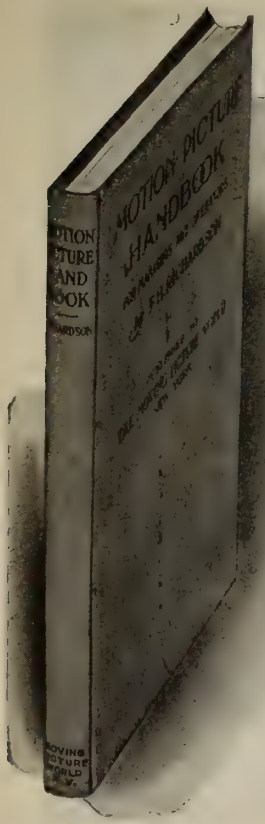
The new Lens Chart (size 15" x 20") printed on heavy Ledger Stock paper, suitable for framing, will be sent to you in a strong mailing tube, insuring proper protection. Get it NOW!

Price $1.00

Postpaid

Chalmers Publishing Co.

516 Fifth Avenue New York City



From 184 Pages To
(1st Edition 1910)

That's How the Subject of Projection Has Grown

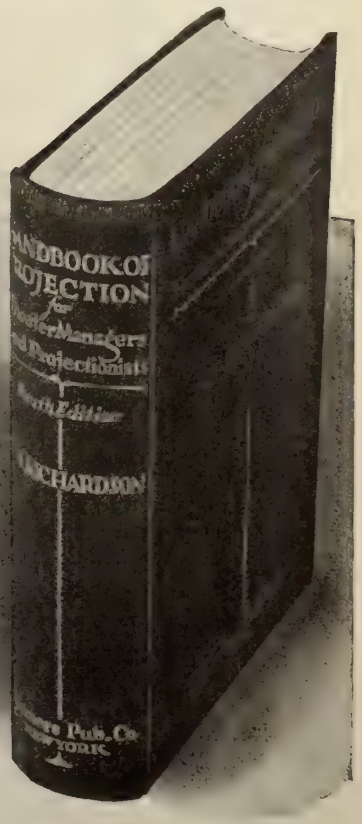
Through sixteen years of projection evolution—years of tremendous importance to the entire industry—the Handbooks of F. H. Richardson have kept pace—have gone far and wide—have become councillor and guide to thousands upon thousands of exhibitors and projectionists struggling to improve their work amidst technical difficulties which seemed almost insurmountable.

Like the very projection light beam itself, Richardson's Handbooks have penetrated places of darkest ignorance, bringing light and knowledge economically to the men endeavoring to reflect creditably upon the screen the picture products upon which so much time, money, and individual effort have been spent.

What S. L. Rothapfel *Says*

The contents of countless complimentary letters which the Chalmers Publishing Company have received concerning Richardson's Handbook may be best summed up by the following from S. L. Rothapfel:—

"That the Handbook should have a place in the library of every motion picture projectionist goes without saying; also in my opinion it should be in the office of every motion picture theatre manager so that he may be able to check himself up on what is right and wrong in projection practice."



974 Pages
(Present Edition)

Price $6.00

At Your Dealer or Direct from

CHALMERS PUBLISHING CO.

516 FIFTH AVENUE, N. Y. CITY

PATSY RUTH MILLER encourages Jockey Kenneth Harlan and his mount in Film Booking Offices' "The King of the Turf."

F. B. O. Lists Eleven for February; Four Features and Seven Short Subjects

ELEVEN releases have been scheduled for distribution by F. B. O. during the month of February, four of which are feature productions and seven short subjects.

This imposing array of offerings is headed by "The Tough Guy" starring Fred Thomson, and his famous horse Silver King. Thomson essays the role of a roughneck rancher in his new vehicle, which David Kirkland is directing. Lola Todd appears opposite Thomson and Robert McKim plays the heavy. The story comes from the pen of Howard Clifton with scenario by Buckleigh Fritz Oxford. "The Tough Guy" is scheduled for distribution on February 1st.

"Beyond the Rockies" Stars Bob Custer

"Beyond the Rockies," an Independent Pictures Corporation production starring Bob Custer is listed for February 21st release. "Beyond the Rockies" is an original story by J. Edward Leithhead, with adaptation and continuity by William E. Wing. Jack Nelson is directing. The cast includes Eugenie Gilbert, David Dunbar, Bruce Gordon, Milton Ross, Eddie Harris, Max Holcomb, Ray Laidlaw and Max Asher.

"The King of the Turf," the ninth of the current season's Gold Bond productions is listed for February 28th distribution. "The King of the Turf" is a racing melodrama, and comes from the pen of Louis Joseph Vance, well known novelist. John C. Brownell, East Coast Scenario Editor of F. B. O., adapted the story, while J. Grubb Alexander is responsible for the continuity. James Hogan directed. The principals in the cast are Kenneth Harlan, Patsy Ruth Miller and Mary Carr. Others include George Irving, Al Roscoe, Kathleen Kirkham, David Torrence, Dave Kirby, William Franey and Ed Phillips.

A Harry Garson production starring "Lefty" Flynn, as yet untitled, is also scheduled for February 28th release.

List of Seven Short Features

The seven short subjects include "The Giraffe's Long Neck" a one reel cartoon from the Bray Studios, set for February 7th distribution. On the same day "Alice Blues," a two reel Blue Ribbon comedy produced by Joe Rock, and starring Alice Ardell, will also be shown to exhibitors.

On February 14th, "Mazie's Married" No. 12 of "The Adventures of Mazie" will be distributed. "Mazie's Married" is the final episode of the Mazie series, which appeared in story form in Top Notch Magazine. Nell Martin wrote the originals, while Doris Anderson is responsible for the continuities. Alberta Vaughn is starred with Larry Kent, Al Cooke and Kit Guard in support. Ralph Ceder directed the entire series.

"Here Comes the Bride," No. 2 of the new "Fighting Hearts" series is also listed for February 14th distribution. "Fighting Hearts" is another series of youth and romance, and comes from the pen of Sam Hellman, well known humorist. Alberta Vaughn is starred, and Larry Kent again plays juvenile lead, with Grant Withers as the juvenile heavy and Al Cooke and Kit Guard acting as comedy support. Ralph Cedar is directing the series, which consists of twelve two reel episodes.

On February 21st the Bray Studios will have ready for distribution another one reel novelty called "Uncle Tom's Cabin," while "Heavy Love," a two reel Standard Fat Men comedy produced by Joe Rock, will also be distributed on the same day. "Fat" Karr, "Tiny" Alexander, and "Fatty" Ross, the three fattest men on the screen, whose gross weight approximates a ton, are featured in "Heavy Love."

On February 28th "Read 'Em and Leap" the third episode of the "Fighting Hearts" series will be released.

Melford Finishes Cast Of "Whispering Smith"

With the signing of James Mason, Nelson McDowell, Richard Neill, Will Walling and Warren Rodgers, the cast for "Whispering Smith" is now complete. George Melford is directing this screen version of the widely read Frank H. Spearman novel for Metropolitan Pictures, with H. B. Warner, Lillian Rich, John Bowers and Lilyan Tashman featured.

An exciting train robbery sequence along the Union Pacific line at the edge of the Mojave Desert, will be filmed this week.

Signed to New Contract

Gertrude Olmsted, who has been one of the Metro-Goldwyn-Mayer players for a year or more, was signed to a new contract recently by Louis M. Mayer, vice-president in charge of production.

Metro-Goldwyn-Mayer to Launch "Masked Players Contest" Jan. 25

Timely Exploitation Tie-up Between One Theatre and A Newspaper, in Many Cities—Six Weeks For Patrons to Win Prizes

METRO-GOLDWYN-MAYER, through its advertising, publicity and exploitation departments, comes to bat again with what promises to be one of the greatest exploitation stunts put over since the "Trackless Train" became the talk of the industry.

Beginning on January 25, a Masked Players Contest will be conducted by a representative theatre and newspaper in some of the many cities where it is to be held.

There have been made five reels of pictures, four of them showing the various Metro-Goldwyn-Mayer stars, featured players and stock company members, going through various manoeuvers of interest, but each player has his or her face masked, or cleverly concealed in such a way that makes complete recognition difficult.

For instance, we see Norma Shearer speeding along Hollywood Boulevard, and the only glimpse of her face is through the automobile mirror, which distorts her features sufficiently to make it hard to decide just exactly who she is.

We see Conrad Nagel swimming under water, and we see Lew Cody wearing a mask over his eyes, etc. These reels are of about three hundred feet each and take the place of a short subject, three or four players appearing in each reel.

Each day the reel is shown, there appear in the newspapers stories, together with the official Masked Player Contest Coupon. The contestant fills in the names of the masked players seen in the theatre and mails this to the Masked Contest Editor of the paper.

The contest will work out and be run in this manner. The Kunsky theatres, the Capitol, Madison, Adams and State in Detroit, Mich., will on January 25, with the cooperation of the Detroit Times run the first installment of the Masked Players Contest, which will show four Metro-Goldwyn-Mayer players masked. In the second week, there will be another subject showing four players, the same on the third week and the same on the fourth week. There will be an intermission of one week, during which time the answers will be sorted and the winners decided. Then on the sixth week the solution will be presented at the four theatres.

The Kunsky Theatres and the Detroit Times will offer 168 prizes in cash, worth over $1,000.

Other theatres and newspapers that have enthusiastically taken hold of the idea are Loew's Dayton Theatre and the Dayton Herald. The newspaper is playing it up as one of their biggest circulation features, special one-sheets have been placed on their delivery trucks and everything possible will be done to put it over in a big way. Over $500.00 in prizes will be awarded. The Herald's slogan is "Over 100 Cash Prizes." Loew's Ohio theatres will put on the contest sponsored by the Cleveland Press with over $500.00 in prizes.

The Sun Theatre of Omaha, Nebraska, Masked Players Contest will offer as first prize a trip to the M-G-M studios at Culver City, California, with other prizes worth hundreds of dollars.

Loew's Warfield Theatre in San Francisco puts on the contest with the San Francisco Bulletin with cash prizes amounting to over $1,000.

Nine West Coast theatres will run the contest simultaneously sponsored by the Las Angeles Examiner.

Loew's Aldine Theatre in Pittsburgh starts the Masked Players Contest on January 25 with the cooperation of the Pittsburgh Press. More than $500.00 in prizes will be offered.

Loew's Grand Theatre in Atlanta puts on the contest sponsored by the Atlanta Constitution with over $500.00 in prizes.

With the cooperation of the Washington Times, Loew's Palace Theatre will run the contest with a first prize of $500.00, and other prizes to the value of $2,000.

In St. Louis, Loew's State Theatre will conduct a Masked Players Contest in conjunction with the St. Louis Times. Hundreds of dollars, worth of prizes will be awarded.

Theatres and newspapers in Minneapolis, Nashville and many other cities are now preparing contracts covering the presentation of the Metro-Goldwyn-Mayer Masked Players Contest.

Special posters, a complete press book and sundry other aids in putting the Masked Players Contest over have been prepared by M-G-M and no detail has been neglected that would help make this one of the biggst things of its kind ever attempted.

Exhibitors are unusually enthusiastic over the Masked Players Contest. They have seen its money making possibilities as well as the opportunity to get a tremendous amount of publicity for their theatres.

The six reels comprising the Metro-Goldwyn-Mayer Players Contest are furnished free of charge to the theatres showing them.

Thus, the theatre runs in place of some of its short subjects a reel that is intensely interesting, a splendid box office magnet and a publicity getter that would be hard to beat.

Laemmle's Twentieth Anniversary Will Be Celebrated By Industry

Friends and Admirers In and Out of Trade Planning Events for Veteran Film Executive—Laemmle Returning to America —Many Congratulations Received

ONE of the most interesting and important milestones of 1926 in the motion picture industry will be Carl Laemmle's Twentieth Anniversary. The President of Universal made his entry into the screen world when he opened his first theatre in Chicago, February 26th, 1906. He has been a theatre owner and exhibitor ever since, in addition to his great strides in the production and distribution fields.

Twenty years ago, when Laemmle entered the motion picture business, it was struggling along in an infancy of store-front grind shows, short split-reel pictures, mostly of the novelty variety, and erratic production and distribution. Much of the progress since that date, progress to a state of artistic perfection in production, closely-knit organization in distribution and elaborate and unequalled presentation, has found Laemmle and the organization at his command, well to the fore-front. His far-sightedness and consistent driving power and his progressive steps towards the advancement of the industry offer striking reasons for celebration, not only by the Universal organization, but by the entire industry.

Laemmle's twentieth anniversary celebration will not be limited to his Universal associates. His admirers and well-wishers of the entire industry and out of it will join with him.

Already he is receiving congratulatory wires and letters, felicitating him upon the approaching anniversary.

Will H. Hays, at the head of the Motion Picture Producers and Distributors of America, was one of the first to communicate with the Universal chief.

George Eastman, of the Eastman Kodak Company, was equally as ardent in his praise and congratulations.

Other communications are pouring in from prominent exhibitors, from the heads of various film companies and other important figures in the industry.

The Universal chief is now in Europe, but will sail for America next week aboard the Steamship Olympic. He will arrive in New York February 2nd, to be on hand for the many activities which will take place in connection with the 20-Year celebration.

Laemmle's entry into the film world was the opening of the White Front Theatre on Milwaukee Avenue in Chicago. It was a crude little affair with only 190 seats—camp chairs rented from a neighboring undertaker. No blare of trumpets in the daily papers heralded this enterprise; no electric marquee flashed its beckoning beacon to the crowds; no imposing front drew them in.

Original Investment Has $3,600

The crowds came, however, and it is fortunate for Carl Laemmle that they did, for the erstwhile clothing store manager of Oshkosh had invested every nickel he had in the world in that enterprise. His investment amounted to about $3,600. In twenty years this modest sum has grown to millions and has evolved into a globe encircling institution employing many thousands of people.

The little White Front theatre did so well that Laemmle acquired another. Within a few months he was operating four in all. Exhibitors remembering the difficulty of getting film in those days realize why he finally took the bull by the horns and opened a small exchange, partly to acquire a sufficient supply of film for his own houses, and also to help out other exhibitors in similar circumstances.

Having a film distributing service, he next found difficulty in getting enough film to distribute. The next step for the present Universal chief was to essay production on his own part, in a small way at first, but rapidly increasing. He never let go of his theatres, however, and although the original White Front Theatre and its humble brothers long since have been superceded by more pretentious houses, there or elsewhere, Laemmle has continued to retain his interests in the exhibiting end of the game.

Laemmle has an invigorating outlook on the motion picture business. In his recent letter to his Universal associates, in which he anticipated his approaching anniversary, he said:

"A Wonderful Business," Laemmle Says

"It's a wonderful business. It's a crazy business, not half so crazy as it was in the early days, but still a bit daft in spots. It's a business of big features. It's a business of terrifically hard work. But I love it!

"It has a lure no one can resist. And it still has boundless possibilities. It has never been plumbed to the bottom. It will go on improving and improving with each year. You can't get away from it. I've seen many men 'leave it forever'—only to come back to it.

"Standing off to one side and getting a better perspective view of these twenty years of ceaseless activity, I wonder how we have all weathered the innumerable gales and tempests we have struck. Attacks from within and attacks from without have all been met and overcome—and the old business goes smoothly, beautifully, triumphantly on its way.

"Twenty years of glorious friendships! All the money in the world could not induce me to give up the friendships I have found in this industry. Friendships in every possible walk of life, in every corner of the civilized globe—friendships among the rich and the poor, the high and the lowly.

"All the greed we have battled against—all the intolerance, all the hatred and envy and opposition of every description—all these are cast aside from the memory when faced with the goodness, the fineness, the sportsmanship and the friendships!

"Do you wonder I love it? Do you wonder that I view these twenty years with pride and joy and a softness of the heart?

"Well—here goes for another twenty years even better than the first twenty!"

Banks on Exhibitor's Point of View

Carl Laemmle's rise to fame and fortune from his humble beginnings twenty years ago is regarded as one of the most colorful stories of success in the entire business world. He, however, attributes his success in no small degree to the fact that he has always retained the exhibitor's point of view. Always close to his theatre interests, he has been able to look at every question from the

Hays to Laemmle

Will H. Hays, President of the Motion Picture Producers and Distributors of America, Inc., in his letter to Mr. Laemmle, said:

"I am pleased indeed to join with the others in commemorating the twentieth anniversary of your successful career in the motion picture industry as exhigher, distributor and producer.

"I congratulate you.

"Your years in the industry have been years of usual service—service to the industry and service to the public whose servant the industry is.

"As splendid as these years have been there are ahead of you those of still greater fullness, of still further constructive service and the greater consequent happiness.

"For all you have done for the industry, I am grateful and with the others I rejoice in your success."

Universal President Opened His First Chicago Theatre in 1906

George Eastman to Carl Laemmle

George Eastman, Chairman of the Board of Eastman Kodak Company, Rochester, N. Y., in his letter to Mr. Laemmle, said:

"I have just learned that you are about to complete a connection of twenty years in the motion picture industry. This is an event in which I take great pleasure in sending my personal congratulations together with the hope that the industry may continue to have the benefit of your influence and constructive force for many years to come.

"Twenty years have seen great changes and progress in the industry, more perhaps than even you as one of the pioneers foresaw, but I feel it must be a source of great personal pride and satisfaction to know that you have helped make this great advance possible.

"In expressing my congratulations I feel that I should also include my deep appreciation of the friendly business relations which have so long prevailed between us and to say that the success of Universal Pictures Corporation has in no small way contributed to the success of the Eastman Kodak Company."

CARL LAEMMLE
The President of Universal Pictures Company returns from Europe next week to be greeted by his friends and associates on the twentieth anniversary of his entry into the motion picture industry.

standpoint of an exhibitor, and thus has been able to appreciate their problems and sympathize with their difficulties.

It is said of him on good authority that he often has passed up handsome profits in order to give small exhibitors the break. The best instance of this is his great 1925 Complete Service Contract policy, by which he agreed to supply exhibitors with the entire Universal output at a nominal weekly rental. This move astounded the industry and was characterized as a throwback to the early days of film distribution. The thousands of letters of thanks and praise which have reached him from small exhibitors, who, without this Complete Service, might have been forced to the wall, is regarded by Laemmle as ample recompense for the move. He has always announced his stand on the side of the small exhibitor and his leadership of the independent cause is one of the unswerving factors in the industry.

The Carl Laemmle Twentieth Anniversary celebration is coming at an opportune time. Never has Universal enjoyed such widespread success and prosperity. Never before has its influence been so great. Laemmle today is one of the most important forces in the industry, with world-wide power and momentum. His recent deal, by which he got important concessions out of the Ufa situation in Europe, places Universal in a strongly entrenched position, both abroad and in the United States. The new Universal Theatres Chain Corporation, which will assure to Universal a proper representation in towns and cities from which that company's pictures are now frozen out, is another great force in Universal's present and future progress.

But most important of all is Universal's great strides during the past year or so in the quality of its pictures and in the percentage of successful pictures released by that company during the past twelve months has been the talk of the industry, and the coming months promise a repetition of that record.

In its big special productions Universal has carved a deep niche for itself in motion picture history. "The Hunchback of Notre Dame," and its more recent successor, "The Phantom of the Opera," are establishing box-office records that even Universal will find it difficult to top. The coming year will see, not one, but three big Universal specials presented to the public.

Max Fleischer, Creator of "Ko-Ko," Elected Head of Red Seal Pictures

Ardent Supporter of "Laugh Month" Will Continue His Unique Work at the Inkwell Teaching His Clown New Tricks

By JOHN PYCROFT SMITH

MAX FLEISCHER, recently elected president of Red Seal Pictures Corporation, and known throughout the world wherever Ko-Ko, the Clown, star of the Out-of-the-Inkwell Cartoon series and the Ko-Ko Song Car-Tunes, is known, will stick to his inkwell.

The business of being president of a national distributing organization sets lightly on the shoulders of this creator of fun pictures.

Mr. Fleischer recently decided to take a personal interest in the distribution of his films in order to get direct reaction from the exhibitor so that he might properly gauge the product which he produces. With the recent organization of Red Seal, Mr. Fleischer stepped into the presidency. And—he will go right on putting Ko-Ko through his stunts!

"Do you know," Mr. Fleischer asked, "that a lot of people have got me sized up as some kind of a grouch? It sounds funny, doesn't it? I suppose the folks think along the line that a chap who throws out these cartoons must be an awful tough nut to crack. The fact is, I've successfully managed to laugh myself half way through life, trying all the time to keep the other fellow from bursting into tears, and when I deliberately set out to try to be serious, very few people take me seriously. Every laugh month is laugh month to me, and I hope some of the folks who have been looking at my humble contributions to the screen during these recent years have managed to get an occasional smile out of the antics of Ko-Ko. I'd hate like the deuce to feel that all of those hours, crouched against my inkwell, have been wasted on my public. The showmen tell 'em that everything is all right—and I like to think so.

"Laugh Month" Will Do World of Good

"I've been going around for years with a chip on my shoulder telling everybody that 'Laugh Month' will do a world of good along the lines of bringing to exhibitors a better understanding of what it's all about. I never found it difficult to convince an exhibitor that his show should be brightened up by various bits of humor. I'm the strongest booster (or I hope I am) of the other fellow's funny stuff. I was a laugh fan before I took a keen interest in production, and I see no reason why I should rent a safe deposit box to store away one iota of my optimism.

"I may not be funny, but my daughter thinks I'm a scream."

* * *

"Max" was little more than a boy when he joined the staff of the Brooklyn Daily Eagle as a cartoonist. Popular Science Monthly made him its art editor shortly thereafter and it was while with this publication that he applied himself to scientific subjects. Mr. Fleischer's knowledge of science stood him in good stead in recent years when editing such profound films as "Einstein's Theory of Evolution," in collaborating with Prof. Garrett P. Serviss, the noted astronomer, and "Evolution," edited in collaboration with Edward J. Foyes.

Began Production Eight Years Ago

Mr. Fleischer entered the motion picture field eight years ago, associating himself with his brother David, now production director of the Out-of-the-Inkwell Studios.

The product of these studios is protected by various patents, and President Fleischer is constantly experimenting to elaborate upon the several processes which he now controls.

During recent years, the demand upon Mr. Fleischer's time has extended to include his repeated appearance in a number of leading radio broadcasting station in Eastern cities.

Cartoonist Talks on The Radio

"Ko-Ko's boss" has talked to millions of listeners, and has regaled them with chats regarding his clown, these chats being almost as funny as the cartoons. Recently, at WIP Station, Philadelphia, Mr. Fleischer promised his listeners that if they would send their names to him in his office in number 729 Seventh avenue, New York City, he would send them a Ko-Ko card. Max graciously promised to print in the names of those who wrote to him. The following day he received 1,082 requests. He was dizzy when the day's work was done! Next morning, on reaching his office he was confronted with 8,391 additional names, and was obliged to hire a couple of experts to properly letter the cards to be mailed out. The third day 15,427 urgent requests for Ko-Ko cards arrived! And now, when Max talks over the radio, he soft-pedals all reference to "personally lettered Ko-Ko cards!"

The creator of Ko-Ko "sat in" on the first conference of the series that resulted in the designation of January, 1926, as "National Laugh Month" and his Ko-Ko cartoons are included among the most amusing features of "Laugh Month."

"Hello, Boss! When did y' fix up this here new Prexy job of yours? Why not let an old Pal in on some of this "Hip-Hip" stuff? Any good reason why Ko-Ko shouldn't slip you the Glad Mit?

"I'm the only guy who hadn't heard the news!"

The FIRST Authorized and Complete Scenes of the

EX-KAISER AT DOORN

WERE SHOWN IN ISSUES OF JANUARY 16 AND JANUARY 20 OF THE PATHE NEWS

PATHE NEWS

Fragmentary and hazy shots with a telephoto lens, and taken through a fence, have hitherto constituted the motion picture record of the Kaiser since he lost his throne.

Now see the man who plunged the world into chaos as he actually is today, in pictures which were authorized by him, and for which he willingly posed!

FIRST and BEST as usual!

"The Sea Beast" Premiere Triumph For John Barrymore, Warner Star

Tremendously Powerful Addition to the Most Virile Picture Offerings Wildly Cheered— Screen Stars in Audience

By CHARLES EDWARD HASTINGS

"THE SEA BEAST," John Barrymore's first starring vehicle on Warner Bros. 1926-27 schedule of big specials, had its premiere at Warners Theatre, New York City, Friday evening, January 15.

An epic of New England sea life, when three- and four-masters set out from New Bedford in search of whales, "The Sea Beast," directed by Millard Webb from Herman Melville's novel, "Moby Dick," and acted with an intensity that Mr. Barrymore thus far has withheld from his screen offerings, is compelling in its suspense.

Women attending the premiere were deeply affected by the realism of Mr. Barrymore's acting, coupled with the intricacies of camera and dramatic effects. The suspense held men who classified themselves in the "hard-boiled" division; it also held motion picture stars "spellbound." It seems impossible to expect more from Mr. Barrymore than he gives in his "Captain Ahab."

Story, direction and acting set "The Sea Beast" apart as a tremendously powerful addition to the most virile offerings of the screen.

Nothing more can be expected from any premiere than the scenes witnessed outside and inside Warners Theatre at the premiere of "The Sea Beast." Ticket holders fought their way through a dense crowd on the sidewalks adjacent to the theatre, where celebrated guests were photographed. The foyer was next to impassable. Uniformed policemen had difficulty restoring and maintaining order.

It was apparent that the personality of Mr. Barrymore dominated the throng surging about the front of the house, vainly seeking an opportunity to purchase tickets.

Some few of the stars, particularly the earlier arrivals, were forced to fight their way into the theatre, but by 8:30 o'clock the police had the crowds in hand, and the late arrivals experienced less difficulty.

"The Sea Beast" Is a Fine Achievement

Once inside, however, the crowds saw the best screen characterization ever done by Mr. Barrymore. This feature affords the star his first opportunity to portray a "rough-and-tumble" character, and he revelled in it to such an extent that his every move on the screen brought applause.

Critics and public alike were unanimous in agreeing with Barrymore himself that this is the greatest thing he has ever done in the silent drama. This does not except "Dr. Jekyll and Mr. Hyde" or 'Beau Brummell."

Telegrams and flowers were received from all over the world congratulating the star on his first opportunity to portray a "rough-and-as Charles Chaplin, Norma and Constance Talmadge, Gloria Swanson, Vera Gordon, Mary Pickford, Douglas Fairbanks and Syd Chaplin.

But a galaxy even larger than these attended in person. These included Monte Blue, May McAvoy, Mae Murray, Richard Dix, Adolphe Menjou, Lois Wilson, Rolland Flander, Dorothy Mackaill, Lila Lee, James Kirkwood, Alice Joyce, Flora Le Breton, Mildred Ryan, Franklyn Farnum, Jesse L. Lasky, Al Santelle, Dorothy King, Sigrid Holmquist, Lois Moran, Hal Roach and Thomas Meighan.

Stars Address Radio Audience from WBPI

The ceremonies were broadcast from Warner's new station, WBPI, and most of the stars spoke a word to the radio audience during the intermission.

Next day "The Sea Beast" settled down for a long Broadway run.

The New York newspapers gave praise to Warner Bros. for a magnificent picture, to Millard Webb, the director, for his interpretation of the novel, "Moby Dick," to Mr. Barrymore for his greatest characteriation, and hailed Dolores Costello, the feminine lead, as the coming "great actress of the screen."

Following are excerpts from leading New York dailies:

Mr. Barrymore's Best Characterization

Telegraph—"John Barrymore justified his reputed desire to abandon purely romantic roles by presenting at Warners Theatre, last night, one of the most powerful and virile characters ever seen on the screen. * * * 'The Sea Beast' is a fine achievement for Barrymore and from the standpoint of production a tremendous victory for Warner Bros."

Herald Tribune—"We are sure 'The Sea Beast' is a magnificent production. It is so big. * * * If anyone ever doubted it before he must now admit that John Barrymore is as great a make-up artist as Lon Chaney."

American—"Another saga of the seas opened last night at Warners Theatre * * *. 'The Sea Beast' is a grim tale * * *. The whaling episodes are well worth seeing * * *. Their realism is splendid."

The Sun—"The Warner Bros. have a picturesque, melodramatic success * * *. The scenes of the ships are all effective as are those of the wild crews, the storms and the whales * * *. Barrymore gives what is called a superlative characterization."

BUCK JONES, THE POPULAR FOX STAR, has a role that fits him to the King's taste in "The Cowboy and the Countess."

John C. Flinn Presents "Rocking Moon"

A Metropolitan Picture—A Producers Distributing Corp. Release

Nick inspects Sasha's fox ranch.

Gary delays his return to the States.

But little Soya loved Nick—whose wickedness she could not fathom—and in the end she aids his escape and watches his motor boat speed away in the distance.

Romance and mystery crowd the little island of "Rocking Moon" where "Sasha" (Lilyan Tashman) and "Nick" (Rockcliffe Fellowes); "Garry" (John Bowers) and "Soya" (Laska Winter) work out the tangled scheme of their lives, —in Southern Alaska—a charming locale.

The deceitful Nick makes love to Soya.

Gary is attacked by the poachers' band.

First National's Hollywood Plant Making Explosive Sales Ammunition

General Manager Finds Eager Workers Colleen Moore's "Irene" Her Biggest Other Features Shape Up Wonderfully

By RICHARD A. ROWLAND
General Manager, First National Pictures

HOLLYWOOD, CALIF:—I am in Hollywood with our executives, stars and producers and watching with keenest interest the activity that seems to fairly explode from the studio lot.

In all my visits to the coast I have never experienced so much genuine activity, so much production wealth, so much enthusiasm as that now being displayed among the West Coast units of First National.

To say I am enthusiastic is putting it mildly. I am enthusiastic—very much so and for many reasons and about many things out here. First of all, I have seen Colleen Moore's "Irene." What a picture it is, everything we anticipated from the start—and more. I had the feeling that "Irene" would make a great picture when we purchased the story. It is far beyond all expectations. I liked "Sally" much better than any picture Colleen More ever made. I like "Irene" even better. It is a bigger picture from all angles and coupled with the beautiful fashion show, it will easily rank as the finest Colleen Moore picture ever produced. John McCormick, the producer of this picture, should feel very happy over the new offering. As for First National, all I can say is that we are very fortunate with this new feature on our program.

After sitting through "The Viennese Medley", I am thoroughly convinced we have something here of which to be proud. The story has a tremendous note and carries a deep everlasting message. Showing the atmosphere of Vienna, as it does, both before and after the war, and still not having a single war scene throughout the story, is one of the many features of the film. The story preaches a lesson against war but does so without any propaganda—something decidedly unusual. Anna Q. Nilsson never looked more beautiful and does some excellent work in this picture as does Conway Tearle, Mae Allison, and the many others in the cast. To June Mathis, who has fairly lived with the story for a year and who has seen it through from the beginning on into the cutting, editing, titling stages, goes great praise. She has given us a production that will make those who see it talk, and those who have not seen it will want to see it. We have no occasion to predict what "The Viennese Medley" will do when released. We can rest assured it will be everything we anticipated, which, I am frank to admit, was considerable.

"The Far Cry" Exceeds All Expectations

In the Far Cry" I feel confident we have a picture that is far beyond our expectations. I consider it a corking good picture —one that is unusual in many ways and one in which Blanche Sweet and Jack Mulhall give the finest performances of their screen careers. This picture is a surefire box-office hit and Balboni, the director, deserves much credit. After looking at "The Far Cry," I closed a contract with Balboni covering his services to our organization for a period of years. His continental experience will be valuable to us and he can obtain a series of productions that will suit his directorial abilities ideally.

I have seen Harry Langdon's "Tramp! Tramp! Tramp!" picture as far as he has gone with it. If he finishes this story as well as he started it, we will have one of the finest comedies of feature length ever released. I am perfectly sincere in this statement. Langdon measures up to every expectation we held forth for him. His picture can easily be made the comedy hit of the season. There are big laughs throughout and a story that everyone will agree is unique.

I am going to see as much film as possible. On my schedule is the new Corinne Griffith Production "Mlle. Modiste," I have not seen any of this as yet. The picture has just been started, but I am convinced that in it, Miss Griffith will give us another "Classified." The story lends itself to great possibilities and like Colleen Moore's "Irene," is an adaptation from a stage presentation that ranks with the biggest foot light attractions in stage history.

Norma's Next Suited to Her Talents

I want to see the footage so far made on Norma Talmadge's "Kiki" and will do so as soon as possible. I feel that Miss Talmadge will lend herself in admirable fashion in this noteworthy story. She should give First National one of her finest portrayals in the piece and I know that is one of the objectives in both Joseph Schenck's and her mind.

Lambert Hillyer is directing "The Second Chance" and I will see this picture as far as it has been photographed before I leave for New York. I have seen the company at work—a colorful series of settings with many fine artists portraying their respective parts. Anna Q. Nilsson will have the principal feminine role in this story and I know her part is one that will give her some unusual opportunities. She has a fine cast surrounding her.

I am in daily conference with John McCormick and am highly pleased with the progress so far on our new schedule. The future for First National's West Coast units is a big one. Never has there been so much activity and genuine pep and so many definite objectives ahead. I am talking with Frank Lloyd about his new production plans. He will start soon on a new special for our release. I am also conferring with E. M. Asher on the Corinne Griffith production to follow her "Mlle. Modiste." Both Marion Fairfax and Sam Rork are out here and have started work on "The Desert Healer." We will have a good talk prior to my departure. Edwin Carewe is working hard on "Heirs Apparent" with Mary Astor and Lloyd Hughes in the principal roles. I will look at the film made to date at the earliest opportunity. Carewe feels he has a picture that is going to measure up with "Joanna." His story is an excellent one and he is very enthusiastic over the progress made so far.

M. C. Levee Planning "Molasses"

M. C. Levee is mapping out his production plans for "Molasses." I have never seen Levee so excited over a story. He tells me his plans and I have agreed heartily with him that in this vehicle, he will have a surefire attraction both from exploitation and entertainment values.

When I left New York for Hollywood, I was very much interested in the future activities on the Coast. Being on the ground and seeing with my own eyes just what is going on out here, has given me enthusiasm I have never experienced so fully before. Everybody is working hard—striving to do his or her best. Our Scenario Department has some of the finest stories on hand for adaptations. Our units are well supplied with advance production material and it looks like a big year—a very big year—the biggest year in production history for First National.

Idlesmen Can't Go Wrong With New Product

We are in the midst of manufacturing pictures that will give our sales force ammunition to go out and fairly shoot up the field. They can't go wrong with the list of pictures and stars that is theirs for the coming season. The managers should feel highly pleased with this schedule and the salesmen in turn should go out with the thought that the First National product for 1926 is unbeatable from every angle that can be conceived. I personally feel that way and I am on the ground and have rubbed elbows with our stars and our producers—have watched their daily work and the progress on the individual units. I am coming home with the greatest encouragement and if I am able to reflect my enthusiastic spirit into those in our organization just half as much as it really is, then I will be happy.

Dorothy Gish in "Nell Gwyn"

A Herbert Wilcox Production—A British National Picture

Miss Gish is seen in one of the most delightful roles of her screen career as "the apple girl" smiled upon by the King.

The American premiere of "Nell Gwyn" has been set for Monday, January 25, at 8:30 P. M. at the Ritz-Carlton Hotel, New York City. An invited audience, made up from exclusive lists of celebrities in the motion picture industry, national, state, municipal officials, society, and special writers, will be present.

Motion picture fans who raved over Dorothy's antics in "Hearts of the World" and "Romola" will love her now.

There is love—and drama—and suspense—and fascination in the sequence here depicted. The alluring actress, who climbed to fame on the London stage, is seen with the King. This "set" reflects its dazzling grandeur. Miss Gish is a thing of beauty here! It is apparent that "English pictures" have gone forward!

Eight Fox Film Productions Set In As Many Parts of the World

Magic of Screen Creation in West Studios Will Carry Theatre Patrons to Siberia, the South Seas, Iceland, etc.

TO stroll through Fox Films West Coast Studio at the present writing, where eight big productions are being created before the camera, is to condense a Cook's World Tour into one small hour.

Not only is every section of America—North, South, East and West—the background of various pictures in production, but the magic of screen creation at the Western Avenue Studio is extending to distant lands—Siberia, the South Seas, Ireland.

Possibly the most spectacular of these pictures is "Siberia," which Victor Schertzinger is directing. The studio's united efforts have been concentrated on this production to make it a mirror of Russian and Siberian life. A feature of this photoplay is the elaborate sets constructed for its production. The cast was selected with the utmost consideration and among the players in this picture are Alma Rubens, Edmund Lowe, Lou Tellegen, Vadim Uraneff, Thomas Santschi, Paul Panzer, James Marcus and Daniel Makarenko.

"Yellow Fingers" is another photoplay which pictures distant lands. Its locale is the South Seas and the story is woven so that it is a combination of well-known actors in unusual but convincing situations and settings. The cast includes Olive Borden, Ralph Ince, Edward Piel, Nigel de Brullier, Armand Kaliz, Otto Mathieson and Claire Adams.

Near home, but also as little known as is the South Seas, is the setting for "Tony Runs Wild," starring Tom Mix. This picture is set in the ruggedly picturesque mountains of Arizona, in the wild horse country along the Apache trail, near the Pueblos of the Cliff Dwellers, the race which vanished even before Indian traditions began. Archaelogists hold that the Tonto ruins, the locale of this picture, were old before the foundations of Babylon were laid and the new Fox Film will give an accurate impression of both the interior and exterior of this ancient habitation. The cast for this picture includes, besides Tom Mix and his famous horse, Tony, Jacqueline Logan, Marion Harlan, Lawford Davidson, Duke Lee, Vivian Oakland and Raymond Wells.

"The Dixie Merchant" takes the theatregoer to the heart of the South and pictures characters familiar in that section of the United States. In the cast are Jack Mulhall, Madge Bellamy, J. Farrel MacDonald and Claire McDowell.

A bit of the Pacific coast is pictured in "Sandy," a story that gives wide opportunity to portray accurately this far flung section of the United States. The cast includes Madge Bellamy, Gloria Hope, Leslie Fenton, Bardson Bard, Harrison Ford, David Torrence and Edythe Chapman.

A jump across the United States is made for the locales of two other plays. "Dangers of a Great City" pictures crook life in New York, which takes the characters through the business districts, into the ballrooms of an exclusive home and then into their resort in the slums. Cast in this picture are Pauline Starke, Rockliffe Fellowes, Johnny Walker, Grace Darmond and Mickey Bennett. The other New York picture shows a bit of Broadway life, including the resorts of the gold diggers. It is "Hell's Four Hundred," starring Margaret Livingston. In the cast are Harrison Ford, Henry Kolker, Wallace MacDonald and Marceline Day.

From New York, the Fox Films productions jump to one of New York's suburbs—Irelnd. The locale for a sequence in "Corn Cob Kelly's Benefit" is in the Green Isle. The story for this picture is one of the little classics of the screen and is written by Peter B. Kyne about a jockey who is injured and cannot ride again.

Buck Jones is now completing another of his screen masterpieces, "The Fighting Buckaroo," which takes in a wide locale that extends from a big seaport to Arizona. Others in the cast are Frank Butler, famous for his trained eye and educated monacle; Sally Long, one of the Wampas stars for 1926; E. J. Rathcliffe and Lloyd Whitlock.

"Rustling for Cupid," a Peter B. Kyne story of the cattle country to be directed by Irving Cummings, pictures the ranges of Texas, while "Hard Boiled," which Tom Mix is preparing to make, will show other sections of the West. " Separate Rooms" is another play which is almost ready to go into production and rounds out the world tour which Fox Films has arranged for picturegoers.

"The Gilded Butterfly"

When Ascher Bros. opened their newest theatre, the New Terminal, Chicago, they chose "The Gilded Butterfly," a Fox Films production, to head the bill and the enthusiastic reports which filled the papers of Chicago on the following day testified that both producer and exhibitor are the best of showmen. Alma Rubens scored heavily in this picture.

"Tony Runs Wild"

Lucien Littlefield, one of the foremost character comedians on the screen, will support Tom Mix in his newest Fox Film starring vehicle, "Tony Runs Wild." This picture will be directed by Thomas Buckingham. ony, as the title indicates, runs wild in this production.

Schertzinger Has All-Russian Staff To Aid Him In "Siberia"

"Siberia," Victor Schertzinger's latest and most pretentious superproduction for Fox Films, marks a definite and comemndable advance in dramatic photoplays.

This picture, featuring Alma Rubens and Edmund Lowe, was many months in the making and the production cost was enormous. Six months before the cameras started grinding technical experts were deeply involved with multitudinous detail.

Schertzinger, whose work with Mabel Normand, Jackie Coogan, Charles Ray and other box-office headliners won him international fame, is a stickler for absolute fidelity.

At the outset it was understood that no expense would be spared in making "Siberia," one of the greatest pictures of the kind ever attempted in the United States.

"To slight the background," said the direcor, "would be to mar the picture. We must be true to the smallest detail."

With this end in view, every assistance was given the director. Herman Bing, assistant to F. W. Murnau, German cinema ace, was commissioned to "sit in" with Schertzinger throughout the life of the story. Dan Makarenko, Russian actor and former member of the Czar's military family, was pressed into service as technical assistant. Nicholas A. Dunaev, Russian director and playwright, was consulted concerning the script and the stage settings. Once a prisoner in Siberia, Dunaev described his own dramatic escape—and this was incorporated in the story.

Scores of Russians, talented and some descended from royalty, were used in scenes in the Petrograd sequences. Russian musicians were employed. Acording to Dunaev the copy of the prison of Yamsk was so faithfully done that he had to look twice in order to convince himself he was not back in that dreary wasteland.

In a sincere effort to give Schertzinger the best cast obtainable, many months were spent in obtaining the actors required. Alma Rubens, selected after mature deliberations, was regarded as ideal for the role of "Sonia Vronsky," patient and long-suffering daugter of the peppery old overlord, "Andrej Vronsky." According to Dunaev, Makarenko and other Russian experts, Miss Rubens makes a perfect daughter of troubled Russia. Edmund Lowe was selected from a list of sixty-one aspirants for the role of "Leonid Petroff," a dashing officer of the Czar's guard.

Lou Tellegen, seen as a temperamental radical, fits admirably into the part of "Egor Kaplan," while Tom Santschi invests "Alexis Vetkin" with a subtle villainy peculiarly his own. Vadin Uraneeff, gifted young Russian and a former resident of Petrograd, portrays the role of "Kyrill," the delicate brother of Miss Rubens. Others in the all-star cast are Lilyan Tashman, Helena D'Algy, Paul Panzer, James Marcus, Daniel Makarenko, Samuel Blum, Monty Collins and others.

"Siberia" is from the play by Bartley Campbell. Fox Films scenario is by Eve Unsell.

"The Dixie Merchant"

Harness racing is picturized in Fox Films screen version of "The Dixie Merchant," taken from "The Chicken Wakon Family," a novel by Barry Benefield. The historic old race course at Pleasanton, Cal., was selected as the ideal spot to shoot the thrilling racing scenes in "The Dixie Merchant.', It was at Pleasanton in the early nineties that society of San Francisco and the Bay Cities gathered for these races.

Story by Howard Hawks

"Dangers of a Great City," Fox Film crook drama, featuring Pauline Starke, Johnny Walker and Rockliffe Fellowes, is another story from the pen of Howard Hawks, now a director at Fox Films West Coast studio and probably the youngest man who holds such a post. He is only twenty-eight years old, and arrived at his directorate when the Fox Films started to make his own story "The Road to Glory."

"The Johnstown Flood"

Irving Cummings has completed his first screen production for Fox Films, "The Johnstown Flood." George O'Brien and Florence Gilbert have the leading roles. Janet Gaynor, 1926 wampas star who reecntly signed a long time contract with Fox, and Paul Panzer are also importantly cast in this thrilling screen melodrama based on the American disaster of 1889.

Mack Swain in Fox Cast

Mack Swain has just been added to the cast of "Dangers of a Great City," a crook melodrama which has already been started on the Fox lot in Hollywood under the direction of Chester Bennett. Swain is portraying the role of Bendy Joe. Pauline Starke and Rockliffe Fellowes are playing the leading roles, with Johnny Walker, Grace Darmond and Mickey Bennett in support.

"Yellow Fingers"

May Foster, John Wallace, Josephine Crowell and Charles Newton have been added to the cast of "Yellow Fingers," Fox Films supreme attraction, which has just been started in production at the West Coast Studios of the Fox company with Olive Borden in the leading role. Emmett Flynn is directing this production which is an adaptation of Gene Wright's novel of the same name.

Starts New O. Henry

"From the Cabby's Seat" is the latest comedy to be picturized by Fox Films in its series of two-reelers based on the short stories of O. Henry. Gladys McConnell is playing the O. Henry girl, and Gene Cameron has the leading male role opposite her. Art Rowlands and Ernie Shields are the two crooks who figure in the entertaining story. Banjamin Stoloff is directing.

W. R. Sheehan Returns To the Metropolis

WINFIELD R. SHEEHAN, Vice-President and General Manager of the Fox Film Corporation, returned on Tuesday, January 19, from the Fox West Coast Studios to his desk in his New York office, after an absence of four months. Mr. Sheehan went West shortly after his return from Europe, in September last, allowing himself about two weeks in New York to catch up with work on his desk. He then went to Hollyood, and has been in close touch with every phase of production on the 1926-27 program of Fox specials up to a week ago, when he started East again, stopping off in Chicago. The high standard of the Fox 1926-27 specials has resulted in phenomenal sales. Plans are in working, however, for the addition of two, and possibly more, big specials to augment the schedule previously announced. Following a series of conferences in the home office, the General Manager will return to his West Coast studios shortly and remain indefinitely.

TENSION! —YES! — Cecil B. DeMille knows it and gets it in this bit from his personally supervised "The Wedding Song" for Producers Distributing Corp.

DeMille Completes Second Big Special for Producers Dist. Corp.

Producer Considers "The Volga Boatman" as His Greatest Effort to Date; Story of Russian Revolution Now in Editing Room

THE last foot of film on Cecil B. DeMille's second personally directed production, "The Volga Boatman," has slipped through the camera, and work is now under way in the cutting room on this vivid story of the Russian Revolution.

The final two weeks of actual "shooting" found DeMille and his company working most of the time from sunset until morning filming night scenes on a huge exterior set 300 feet long, which was erected on the DeMille lot.

In announcing the completion of "The Volga Boatman," Cecil DeMille makes the unqualified statement: "This is the greatest picture I ever filmed." In the opinion of the producer, it is not surpassed by even "The Ten Comandments," generally considered not only DeMille's finest production to date, but an outstanding picture in cinema history.

DeMille is not given to sweeping statements wthout well-founded facts, and he points to the setting of "The Volga Boatman" as a reason for his enthusiasm. "The story," says DeMille, "deals with the Russian Revolution, and adapted itself admirably to screen interpretation under the deft hand of Lenore Coffee, whose treatment of the original by Konrad Bercovici is being filmed.

"The Russian Revolution provides much better plot material for the modern audience than the French or American revolutions because it occurred in contemporary times and therefore the story strikes closer home. A great dramatic epic with which we are all familiar—a nation throwing off the shackles of centuries—presented in modern environment is certain to be impressve, and Bercovici has woven into a strong situation a wonderful love-story, involving a boatman on the Volga River and a daughter of nobility. 'The Volga Boatman,' a classical folksong that is really a voice of Russia, gives the picture both a splendid title, and an unusual musical theme. Then," continues DeMille, "I have been unusually fortunate in my cast. It is headed by William Boyd, an actor in whom I have the greatest confidence. Elinor Fair, Victor Varconi, Theodore Kosloff, and Julia Faye complete an ensemble of dramatic artists that any director would welcome, and I am convinced 'The Volga Boatman' will be my finest contribution to motion pictures."

Chadwick Soon to Start Big Horse Race Drama

I. E. Chadwick, president of Chadwick Pictures Corporation, is making preparation to start production on "Winning the Futurity," a melodramatic horse race story, which will be relased immediately on completion. It is expected that twelve weeks will be required to finish the production.

Cullen Landis will play the leading role. Clara Horton, who will be seen opposite him, and others of the company which is now being assembled will leave for location early next week.

Production In High At First National's Eastern Plant

ANOTHER production got under way at First National's New York studios this week. It is "The Savage," with Ben Lyon and May McAvoy in the featured roles, and Sam Hardy and Philo McCullough in the cast. Several prominent roles still have to be filled. Fred Newmeyer is directing this picture under the supervision of Earl Hudson. "The Savage" is an adaptation of an original story written for the screen by Ernest Pascal. The scenario was written by Jane Murfin and Charles Whittaker.

Shooting on "Men of Steel" is now in its twelfth week with approximately another four or five weeks to go before completion. Seven weeks were spent in Birmingham, Alabama, shooting exteriors and steel mill scenes, then the unit returned to New York to do interiors. Sometime late this month the unit expects to jump back to Alabama to film one of the biggest exterior scenes in the picture. That will probably be saved until all interiors are completed.

On the completion of "Men of Steel" A. L. Rockett will start his first production under the First National banner. It will be "Puppets" from the stage play by Frances Lightner. John Fish Goodrich is writing the script under Rockett's supervision and all preparations are being made to start it as soon as the steel picture is out of the way. Milton Sills will be starred and George Archainbaud will direct.

"Little Annie Rooney" Breaks St. Louis Record

In an 800-seat neigborhood theatre in St. Louis, Mo., Mary Pickford's "Little Annie Rooney" recently grossed in a one-week run $608 in excess of the house record. This phenomenal business caused Ben P. Stromberg, manager of the theatre—the Ritz—to write United Artists Corporation as follows:

"We deem 'Little Annie Rooney' the outstanding production of this most highly talented star. She is today in this production the same twelve-year-old 'kid' she was years ago. We grossed for the week $608 in excess of our house record, and when you consider that the house record was established in our opening week at a higher admission price than that charged for 'Little Annie Rooney,' this is truly a remarkable performance. In addition to breaking our record for the week we also broke our house record for each individual day of the week."

Signs With First National

Immediately after attaching his signature to a five-year contract with First National Pictures, Philo McCullough left Hollywood for the Eastern studios of that company to appear in "The Savage," an Earl Hudson production featuring Ben Lyon and May McAvoy. Mr. McCullough and his wife arrived in New York last week.

Lubitsch to Make "The Door Mat" For Warners

ERNST LUBITCH'S next picture for Warner Bros. is to be an adaptation of "The Door Mat," a stage play that scored a big success throughout the country recently. Announcement to this effect was made at the Warner West Coast Studios, in Los Angeles, this week, coupled with the statement that the Warners have already purchased the screen rights.

Lubitsch and his assistants are starting work on the script immediately. "The Door Mat" is the last comedy drama the famous director will make before starting on his long-promised big spectacle.

"The Door Mat" is by Ethel Clifton and Brenda Flower, and both they and Louis McLoon, the owner, signed the contract transferring the film rights to Warner Bros. The play made a great popular appeal and its story is said to be not only particularly well adapted to screen use but of the characters which has come to be known as of essentially of the Lubitsch type.

"The Door Mat" is not to be confused with "The Doormat," which had its premiere at the Punch and Judy Theatre, New York, New York, in 1922.

"Tracked In Snow Country" Goes Big in Small Town

The Warner Bros. attraction, "Tracked in the Snow Country," one of the Rin-Tin-Tin starring productions, played to 92 per cent of the residents of Grain Valley, Mo., recently—probably a world's record. The town has a population of 352, and 325 saw "Tracked" at the Royal Theatre. This remarkable showing and the enthusiasm of the audience led T. D. Peal, managing director, to write:

"This picture is a S. R. O. It can't be beat, so our patrons say."

Crosland Assigned to Direct "Tavern Knight"

Having directed John Barrymore in "Don Juan," the big Warner Bros. special which is to be released on the 1926-27 schedule and promises to create a sensation, Alan Crosland has now been assigned to direct the same star in "The Tavern Knight," which is to follow on next year's program.

De Mille Signs Sullivan

G. Gardner Sullivan, an outstanding figure in the world of screen writing, has been signed to a long-term contract by Cecil B. DeMille, according to an announcement from the DeMille studio.

Sullivan's first work under his new contract will be on the continuity of "Bachelor's Brides," Rod La Rocque's next starring picture, for which Garrett Fort wrote the treatment. Sullivan handled the adaptation of "Three Faces East" which has just been released by Producers Distributing Corp.

HAND OVER HAND HE CLIMBED INTO HER HEART, but whether he stayed is to be learned in First National's "Girl from Montmarte," with Barbara LaMarr and Lewis Stone.

Metropolitan Studio Activities Heaviest in Company's History

Fine Big Features in Production and Half Dozen Nearing Completion; All Pictures Part of Cecil B. DeMille's Unified Program

THE current activities at the Metropolitan Studios show this plant in the midst of the heaviest production schedule in its history with five features in actual production and half a dozen in the final stages of preparation. E. Mason Hopper is directing a spectacular Beaux Arts Ball sequence of "Paris at Midnight," Frances Marion's second Metropolitan production. This was adapted by Miss Marion from Balzac's "Pere Goriot" and features Jetta Goudal, Lionel Barrymore, Mary Brian, Edmund Burns and Emile Chautard.

"Whispering Smith," George Melford's current Metropolitan picture, is a screen version of Frank H. Spearman's novel of the men who modernized the railroads across the Rockies. The company, headed by H. B. Warner, Lillian Rich, John Bowers and Lilyan Tashman, are now on location at Mojave.

Priscilla Dean is in the midst of "Forbidden Waters," her second Metropolitan feature. This is a lively comedy drama written especially for the star by Peggy Heath. Alan Hale is directing and the cast includes Walter McGrail, Casson Ferguson, De Sacia Mooers and Dan Mason.

Renaud Hoffman has begun the filming of "The Unknown Soldier," a Producers Distributing Corporation special production which he will personally direct. A. H. Sebastian has his production of "The Prince of Pilsen" well under way. Paul Powell is directing this Belasco feature for Producers Distributing Corporation release, with Anita Stewart and George Sidney in the leading roles.

All of these productions are parts of the Cecil B. DeMille unified program.

"MEMORY LANE" shows to advantage the capabilities of Eleanor Boardman and Conrad Nagel in First National's film of that title.

Pauline Frederick Is To Do Series of New Screen Dramas

S. S. KRELLBERG, president of Excellent Pictures Corporation, 1560 Broadway, New York City, announces that his company has engaged Pauline Frederick for a series of screen dramas to be made this year. The first of this series of productions, which is to be an adaptation of a well known Broadway play, will be started on January 20 in New York City. The title of this picture, the supporting cast and the director will be announced shortly.

Miss Frederick has long been recognized as one of the foremost American emotional actresses of the stage and screen. Her new productions for Excellent Pictures Corporation will follow closely the type of modern, domestic dramas in which she has scored her greatest successes.

Excellent Pictures Corporation, a new producing organization, has recently announced its intention to produce fifteen pictures during the coming year. S. S. Krellberg, president of the company, has recently resigned his position as general manager of Chadwick Pictures Corporation.

Prominent Players in Junior Star Picture

Richard Dix, Lois Wilson, Adolphe Menjou, Clara Bow and Percy Marmont have been added to the cast of "Glorious Youth," the picture in which the Paramount Junior Stars will make their screen debut. The five senior players have bits in the picture.

The sequence in which the stars appear is one of the last to be shot before the Junior Stars' company, under the direction of Sam Wood, leaves for Lake Placid, N. Y., for exteriors and winter sports shots. On their return to the studio, other full-fledged Paramount stars will be added to the cast.

Books "Keeper of the Bees"

A. M. Elliot, manager of the F. B. O. exchange at Detroit, has sold "The Keeper of the Bees," F. B. O.'s picturization of Gene-Stratton-Porter's famous novel, to the entire Butterfield Circuit in Michigan for their theatres in the following cities: Grand Rapids, Lansing, Saginaw, Jackson, Port Huron, Battle Creek, Hillsdale and Kalamazoo.

"Because I Love You"

Pola Negri's new picture, formerly titled "The Peacock Parade" and "The Pasteboard Queen," will be released as "Because I Love You." This will be a Dimitri Buchowetzki production from an original story by Ernest Vajda.

Labek Films, Soc. An.
VALPARAISO, CHILE, S. AMERICA.
Film producers for picture and commercial service. Wish to open business connections with European and American producers, and receive offers of films, representations, etc. Accept engagements for all classes of cinematographic work. Large and well-equipped studios. Qualified personnel.
Cables: LABEK, Valparaiso. P. O. Box 244, Valparaiso.

Janet Gaynor Signed By Fox to a Long Term Contract

AN important contribution to the fresh screen personalities discovered this season has been made by Fox Films in the signing of nineteen year old Janiet Gaynor to a long term contract which provides for her appearance in featured roles for a number of years to come.

The need of new faces on the screen is a constant demand, voiced by exhibitors and public alike and the introduction of Miss Gaynor will prove, according to the Fox officials, a noteworthy answer to both. This little actress, possessed of a Gish appeal and a Pickford beauty in addition to an individuality entirely her own, will make her first appearance in Irving Cummings' spectacular melodrama, "The Johnstown Flood"—founded upon the disastrous catastrophe of 1889.

New Fairbanks Series To Be "Thrillodramas"

"Thrillodramas" is the general name for the new series of eight pictures featuring William Fairbanks to be made by the recently incorporated Camera Pictures Corporation and which will be released through the Lumas Film Corporation.

The designation of the subject under the general head of "thrillodramas" does not imply that there will be any continuity or series style in the productions as each picture will be a complete production with an entirely new story and cast with the exception of the star.

Mr. Fairbanks is under a three year contract to Camera Pictures who have some very ambitious plans for this athletic actor.

Universal Signs Moore For Lead in Big Feature

Matt Moore has been signed to play the featured leading role in "The Mystery Club" a production soon to be made at Universal City.

Herbert Blache will direct the picture, and is now selecting the other members of the all-star cast. "The Mystery Club" is a unique combination of comedy and mystery, written by Arthur Somers Roche. Moore, strangely enough, has made two of his biggest hits in this type of story, one Universal's "White Tiger," and the other in "The Unholy Three."

EDMUND COBB

Always an interesting figure on the screen, this "Western Comedy" star has many good friends among those who enjoy Universal Western Comedies.

Sax to Use Complete Circus for New Gotham Film

IMMEDIATELY upon his arrival in Hollywood Sam Sax closed a deal whereby the complete menagerie, live stock and ring equipment of a big circus would be available for the production of the next and tenth Gotham Production of the present series of twelve which is entitled "Hearts and Spangles."

As the title indicates this is a story of a circus with practically all the scenes laid in and around a large travelling tent show.

One of the high lights in the picture is a sequence of scenes where a disgruntled circus employee turns several of the wild animals loose into the audience. This promises to be a genuine thriller and extraordinary arrangements are necessary in order to stage this scene without loss of life.

The production will be made under the supervision of Renaud Hoffman.

To Begin on "The Savage"

"The Savage," adapted from an original story by Ernest Pascal, is slated to go into production at First National's New York studios within the next few days. Ben Lyon and May McAvoy will have the featured roles. Fred Newmeyer will direct. It will be an Earl Hudson production.

Rockett's First for F. N.

"Puppets,' an adaptation of the stage play of the same title by Frances Lightner, will be A. L. Rockett's first production for First National at this company's New York studios. This will mark the start of the new policy recently inaugurated whereby Rockett will handle one unit and Earl Hudson another. Milton Sills will be starred in "Puppets" and George Archainbaud will direct. It will start at the completion of "Men of Steel."

LOIS BOYD
Isn't "on the rocks." She's rather gone up in the world, being in F. B. O.'s Standard Fat Men Comedies.

"THE HOME MAKER" brings out the power of Alice Joyce's charm and Clive Brook's ability. Universal will show you.

Walsh Picking Players For Stallings Big Play

RAOUL WALSH, who has been assigned by Fox Films to direct the screen version of "What Price Glory," has arrived in New York from Hollywood to put the final touches on the scenario and select actors to portray the principal roles. While in New York, he will hold a series of conferences with Laurence Stallings, co-author of the play, who wrote the screen adaptation.

Actors have not yet been selected for the parts of Captain Flagg, Sergeant Quirt and the French girl, Charmaine, according to the dispatch announcing Mr. Walsh's projected visit to New York. Mr. Walsh will make screen tests at the Fox New York studios of any actors who believe they are qualified to portray the various roles. Mr. Walsh expect to complete his conferences with Captain Stallings and secure players in time to begin filming on the Fox lot in Hollywood by February 10.

McNamee Joins F. B. O.

Edward McNamee, one of the veterans of the motion picture industry, and for several years affiliated with First National and Fox Film Corporation as exploitation and publicity man, has been appointed Sales Promotion Director of F. B. O. to replace R. K. Bartlett, recently resigned.

Mr. McNamee is a contributor to many of the national magazines, and is well known in literary and motion picture circles.

Warner Bros. Sign Louis

WILLARD LOUIS has signed a new contract with Warner Bros., this one insuring his continuous presence with that organization for five years more.

Paramount Signs Jannings

Emil Jannings has been signed to star in Paramount pictures, it was announced. Plans for his initial production will be announced shortly. He will arrive in this country from Germany early in the summer.

In Lead Feminine Role

Louise Brooks, who has the principal feminine role opposite Adolphe Menjou in "A Social Celebrity," will perform in a similar capacity when W. C. Fields makes his first starring picture for Paramount, "It's the Old Army Game," it was announced by William Le Baron, associate producer in charge at the Long Island studio.

Beery and Hamilton Cast in "Beau Geste"

Wallace Beery and Neil Hamilton have been assigned important roles in "Beau Geste," which Herbert Brenon is soon to make for Paramount, according to an announcement today by Jesse L. Lasky.

"Beau Geste," an adaptation of P. C. Wren's novel, is a thrilling story of the French Foreign Legion.

"IS SHE STAR MATERIAL?" Not us asking. We know! It's Earle Williams asking the opinion of his art director (in the film) of Peggy Hopkins Joyce in Associated Exhibitors' whiz, "The Skyrocket."

Rockett Inaugurates Round Table At First National's Eastern Studios

Once Each Month All Department Heads Will Meet and Thresh Out Various Problems and Work for Efficiency

BELIEVING that a weekly meeting of all department heads for the frank discussion of all annoyances and difficulties that have come up in the course of picture production will result in a closer co-operation, a better understanding and a general, all-around feeling of confidence, Ray Rockett, studio manager of First National's Eastern production units, has inaugurated a round table at this organization's New York studios.

Here once each week all the department heads meet and lunch together and thresh out their various problems in a way that is rapidly greasing the production wheels and is welding the organization into what might be termed a big, happy family working zealously and earnestly for efficiency and the welfare of the organization.

"In any studio you will always find many little troubles that are often too small to warrant a department head carrying them to the general manager," says Rockett in commenting on his method. "But sometimes, if left to develop some of these grow into annoyances that in the end will be big ones and perhaps cause ill feelings or retard production and make themselves felt generally. Difficulties and problems too trivial to make an issue of are bound to come up with so many people working to their limit of capacity. There is no place where they may be brought up and discussed so satisfactorily as over the lunch table.

"Oftentimes a department head may have an idea or suggestion to make which eventually may save thousands of dollars. It may seem so trivial to him at the time that he does not like to come to the manager's office. But over the lunch table he will speak of it and the entire oragnization will benefit.

Greater Efficiency Will Result

"In my opinion there is nothing that will make for complete confidence and close co-operation quite so well as a weekly gathering such as this. It establishes a spirit of friendliness and intimacy among the department heads that is a vital necessity. It gives the head of one department an insight into the problems of the other departments. And the social side is a factor that is a big one, too."

Harry Warner Makes Dolores Costello A Star

HARRY M. WARNER, who arrived from the coast last week, remained in New York long enough to attend the opening of "The Sea Beast" at the Warner Theatre Friday, January 15, and with Motley H. Flint, Los Angeles banker, sailed the next day for Europe on a six weeks' trip of the Warner exchanges in England and on the Continent.

Mr. Warner's trip abroad, he stated, was to see that Warner pictures were given the best distribution possible in Europe and to arrange for the super-specials that are to be part of the production schedule of his company for the next season. This schedule he said was about ready and an announcement would be made in a few days.

In relation to the company's operations next season, he also stated that there would be several new faces among the Warner Bros.' stars and he was happy to state that Dolores Costello would be elevated to stellar honors. Miss Costello he considered one of the real finds of Warner Bros. and pointed to her work in "The Sea Beast" and to the unanimous praise she has won for her work in the pictures of other companies who have borrowed her for special roles. Miss Costello, he said, is a Warner Bros. discovery and the company expects to use her to the best advantage, placing her in productions where she will be of the most value to exhibitors.

Mr. Warner will return from Europe on March 2 and will spend most of his time on the coast.

Rowland Gives Balboni Long Term Contract

Richard A. Rowland, general manager of First National Pictures, was so impressed by the work of Balboni in directing "The Far Cry," the first of his productions for First National, that he has placed the young Italian director under a long term contract, according to a wire just received from Hollywood.

From past training and achievements, Balboni appears to be ideally equipped to handle big productions for the screen. First, as a cameraman, he gained an enviable reputation, then as an assistant director he contributed much to pictures such as "The Viennese Medley" and now as a director of "The Far Cry" he has displayed a rare aptitude for picture work.

Bessie Love in "Lovey Mary"

Bessie Love, noted film player who recently returned from Europe, was signed by Mr. Mayer to appear in Irving Thalberg's production of "Lovey Mary" for Metro-Goldwyn-Mayer.

In "Lovey Mary," the widely read novel by Alice Hegan Rice, Miss Love will play under the skilled direction of Harry Millarde. Agnes Christine Johnson wrote the continuity for this popular story.

Lois Moran Has Lead Feminine Role In "Padlocked"

ONE of the biggest roles in the Paramount production schedule for next season has been awarded to Lois Moran, it was announced yesterday by Jesse L. Lasky.

Miss Moran, who has just finished playing opposite Richard Barthelmess in "Just Suppose," will have the leading feminine part in "Padlocked," Rex Beach's story, which is shortly to be published in book form.

"Padlocked," which is a story of a young girl who is the daughter of a fanatical reformer, will be directed by Allan Dwan and production will begin at the Lasky Studio in Hollywood January 25.

Kane Buys Current Post Serial by Stringer

ROBERT T. KANE has purchased "The Wilderness Woman" by Arthur Stringer, a serial beginning in the current issue of the Saturday Evening Post. The serial will run through two more issues of that magazine.

"The Wilderness Woman" was greatly sought after by all the leading producers. By the author of "Manhandled" and "Womanhandled," it reveals the story of a young woman from the north woods, utterly unacquainted with the world of civilization. The drama arises from her contact with modern society, following an almost unbelievable rise to affluence.

Judges of stories pictorial claim that "The Wilderness Woman" will make as great entertainment as did "Manhandled." Mr. Kane will put the story in production at an early date at the Cosmopolitan studio. It will be a First National release.

De Mille Ready to Produce "Silence"

With the screen adaptation of "Silence," Max Marion's mystery melodrama, in the hands of the DeMille production department and preliminary arrangements for the filming completed, actual work on the production will commence within a few days.

H. B. Warner, star of the original New York state presentation, who was brought to the Coast by DeMille for the featured role of the screen version, is now finishing an engagement with Metropolitan Pictures, in "Whispering Smith," and will be ready to start work in "Silence" when called back to the De Mille studio.

Rupert Julian, whose most recent directorial effort for DeMille was "Three Faces East," will direct. The supporting cast has not yet been definitely decided upon.

Raboch Renews Contract

Al Raboch, for some time past a member of the directorial staff at the Metro-Goldwyn-Mayer studios, has been placed under a new contract to the big studio, according to an announcement given out by Louis B. Mayer, vice-president in charge of production.

HE'S HIS OWN LAWYER, is "Warren," in the William Fox comedy, "His Own Lawyer," which is another of the now famous "Helen and Warren" comedies.

Peak of Midwinter Production Reached at M-G-M Studios

Big Schedule Planned That Will Keep Production Department Busy for Months to Come; Other Units Will Be Added to Take Care of Demand

WITHIN the next two or three weeks Metro-Goldwyn-Mayer will reach the peak of midwinter production, with practically every unit busy. The big Culver City plant will see greater activity than ever before. An unusually elaborate schedule has been mapped out that will keep the production department working steadily for several months to come.

In addition to the units already at work, or preparing to begin filming, there will, in all probability be several other units added to take care of the productions demanded by the M-G-M schedule.

The first two directors to get under way will be Jack Conway, with "Brown of Harvard," and Archie Mayo, with the Rupert Hughes story, "Money Talks." The Rida Johnson Young story was adapted by Dorothy Farnum with continuity by A. P. Younger. Conway is now lining up his cast with no names announced as yet. Claire Windsor and Owen Moore has been cast for the leads in "Money Talks," the scenario for which was prepared by Frederic and Fanny Hatton.

Tod Browning will start on "The Four Stragglers," by Frank L. Packard, author of "The Miracle Man." Leon Abrams is scheduled to begin "Nocturne," by Frank Swinnerton. Both directors are now casting.

Victor Seastrom is preparing to begin filming "The Scarlet Letter," with Lillian Gish starred. King Vidor starts "Bardleys the Magnificent," starring John Gilbert, in two weeks. This will be filmed in Technicolor and Dorothy Farnum prepared the scenario from Sabatini's story.

Marcel DeSano soon will start on "In Praise of James Carabine," by Donn Byrne, and Mauritz Stiller is ready to begin on the Cosmopolitan production of "The Temptress," by Vicente Blasco Ibanez. Antonio Moreno will play the male lead.

John M. Stahl is scheduled to start his initial production for Metro-Goldwyn-Mayer, within a short time. It will be "King Toto" with Lew Cody. Hobart Henley and Al Raboch are both trying to decide between several potential vehicles. Robert Z. Leonard will be back on the M-G-M lot to begin another picture as soon as he completes the production of Corinne Griffith in "Mme. Modest."

Monta Bell is fast completing his preliminary plans for the production of "Charm," adapted from the play by John Alexander Kirpatrick by Alice D. G. Miller.

Service to Exhibitors Basis of F. B. O. Sales Policy, Says Marcus

Making Plans for Company's Biggest Year, Must Not Overlook the Small Town Showmen, Have Productions Suitable for All Types of Theatres

WHILE F. B. O. is making preparation for next year in the expectation that it will be the biggest in the history of the company, with production plans and sales policies already under discussion, an important factor in its plans as a distributor is an extension of its service to the exhibitor.

Lee Marcus, General Sales Manager of F. B. O. commented on this phase of the company's plans before leaving New York for a tour of the company's exchanges:

"Today the attention of the entire industry is being focussed on big theatres. Trade journals and kindred publications of the picture industry are devoting their contents almost exclusively to stories of big theatre amalgamations and combines. The general press of the country is also carrying in detail stories of big theatre operations.

"During this period of big theatre mergers, national and international, the industry must not neglect the small town exhibitor. There still are thousands of theatres serving small rural communities, and surely these small theatres are entitled to service. F. B. O. pledges itself to give the small theatre owner the same excellent quality of service that we always have offered. We will have box-office attractions suitable for the small theatre as well as the large. F. B. O. realizes, that the thousands of small theatres scattered through the country, in the early days formed the backbone of what now is one of the greatest industries in the world, and we feel it our duty to see the little fellow is not neglected.

"People in small towns crave amusement just as much as their more sophisticated brothers and sisters in the larger centers of population. Since the motion picture is practically their sole source of recreation, it is the duty of everyone in the industry to see that the smaller communities are provided with entertainment. The industry must provide service at all times for these small town theatres on a basis that will enable the theatre owner to keep open his doors.

"F. B. O. has made in the past, and will make in the future a determined effort to provide every small town theatre with suitable box-office attractions, and above all SERVICE."

Hamilton in Universal Picture

Mark Hamilton, well known character actor and comedian, has been signed for a supporting role in "Chip of The Flying U," the popular novel by B. M. Bower in which Hoot Gibson is being starred by Universal. Lynn Reynolds is directing the picture, and the supporting cast includes Virginia Brown Faire, Philo McCullough, Harry Todd and others.

THE LEFT ONE OF THE TWO is the middle one of the three —Joan Crawford, "Irene" of Metro-Goldwyn-Mayer's "Sally, Irene and Mary." That's Douglas Gillmore with her.

OLIVE BORDEN
Did so well opposite Tom Mix in "The Yankee Senor" that William Fox has placed her under a long-term contract —and she will star in "Yellow Fingers," on the Fox schedule, and one of the big ones.

"Don Juan" Completed Barrymore to Start "Tavern Knight"

PRODUCTION work on "Don Juan," the big special on which John Barrymore began work as soon as "The Sea Beast" was finished, ended a few days ago at Warner Bros.' West Coast Studios, and the star left immediately for a brief vacation.

On Barrymore's return to Los Angeles, probably late this month, he will start "The Tavern Knight." Both these productions are to be on the Warner, 1925-26 schedule of releases. Because of her highly commendable work in preparing the scenarios of "The Sea Beast" and "Don Juan," Bennie Zeidman selected Bess Meredyth to perform the same task for the next Barrymore picture and she is now busily engaged, with the assistance of Maude Fulton and the entire research department at the studios.

"The Tavern Knight" is regarded by many as the greatest and most fascinating of Rafael Sabatini's novels. It is quite as adaptable to film purposes as were "Captain Blood" and "The Sea Hawk," both memorable screen successes, and, with the dash and color of its old world settings, is a splendid vehicle for John Barrymore.

Gloria Swanson's Next To Be "Fine Manners"

Gloria Swanson's next production for Paramount will be "Fine Manners," an original story by James Ashmore Creelman, it has just been announced by William LeBaron, associate producer in charge at the Long Island Studio. Eugene O'Brien is to have the leading male role.

Mr. Creelman is also adapting the story to the screen in collaboration with Townsend Martin, who is to be the supervising editor. It has a background of modern society life.

MARCELINE DAY
Will lend her charm to Principal Pictures Corporation's "The Winning of Barbara Worth," which United Artists will release from the Harold Bell Wright novel.

Constance Talmadge's Next Story Is Now Titled "Silky Anne"

AN original story by Edward Clark, temporarily titled "Silky Anne," has been selected as the next starring vehicle for Constance Talmadge for the First National program, according to an announcement just received from the office of that company.

The screen adaptation of "Silky Anne" is being made by Raymond L. Schrock and Edward Clark. Sidney Franklin will direct.

Miss Talmadge has been peculiarly fortunate in her last few pictures, notably "Her Night of Romance" and "Her Sister from Paris," and it is probable that she will continue for the time being to give portrayals in a similar comedy vein. The story in preparation now profits by the colorful atmosphere which provides such an appropriate setting for Miss Talmadge.

"The Vanishing American" Grosses Over $10,000

"The Vanishing American," Paramount's epic of the Indian, seems destined to follow in the footsteps of "The Ten Commandments" as a money maker.

At the Princess Theatre, Toledo, O., the picture grossed more than $10,000. Richard Dix, Lois Wilson and Noah Beery are the featured players in this special, which was directed by George B. Seitz.

Books F. B. O. Gold Bonds

L. E. Harrington, manager of the F. B. O. exchange at Dallas, has sold "When Love Grows Cold," "A Poor Girl's Romance," "Flaming Waters," "The Midnight Flyer," "Parisian Nights," "If Marriage Fails," and "Lilies of the Streets," to S. Charminsky of the State Amusement Company for early showing at Pantages Theatre, Dallas.

Sol Lesser and Hiram Abrams Confer on Principal Release

"The Winning of Barbara Worth" Heads Schedule; Marceline Day Selected for the Featured Role; Charles Brabin Will Direct H. B. Wright's Story

SOL LESSER, president of Principal Pictures Corporation, has been in New York for several days in conference with Hiram Abrams, president of United Artists Corporation, in regard to product which Principal is to distribute through the latter organization.

The first big production from Principal scheduled for United Artists release is the Harold Bell Wright novel, "The Winning of Barbara Worth," which is to be filmed in a most pretentious manner.

Mr. Lesser has just chosen the featured lead for this story in Marceline Day, an unusually promising young actress.

The picture will be filmed largely in the Imperial Valley of California where the action of the novel is laid. Charles Brabin is to direct.

It is forecast by Mr. Lesser that "The Winning of Barbara Worth" will be produced without limitations of any resource that will lend impressiveness to the interpretation of this literary "best seller." In fact, Principal Pictures is expected to outdo itself in the preparation of this, its first release for United Artists.

Sally Rand in "Red Dice"

Sally Rand has been added to the supporting cast of "Red Dice" which already includes such prominent players as Marguerite De La Motte, Gustave von Seyfertitz, Ray Hallor, George Cooper, Alan Brooks, Walter Long, and Clarence Burton in addition to Rod La Rocque, the star. William K. Howard is directing the picture under Jennie Macpherson's supervision.

Starts "Old Army Game"

W. C. Fields will begin work in "The Old Army Game," his first starring picture for Paramount, about February 15, it was announced today by William LeBaron, associate producer in charge at the Long Island Studio. Edward Sutherland will direct and Clara Bow will play opposite Fields. Most of the scenes will be made in Florida.

Luther Reed has finished the screen play based on J. P. McEvoy's stage production, "The Comic Supplement." Thomas J. Geraghty, who has supervised most of the recent Meighan pictures, will be supervisor of this production.

Schenck and Goldwyn To Do "The Garden of Allah"

JOSEPH M. SCHENCK and Samuel Goldwyn have united their production forces to produce a mammoth picturization of the famous Robert Hichens novel, "The Garden of Allah." Norma Talmadge will star in the production and Ronald Colman, from the Goldwyn organization, will play opposite her. Henry King will direct the picture from a scenario to be prepared by Frances Marion. According to the plans of the two producers, the love interest in the picture will be intensified more vividly than in the novel.

The picture rights of the novel are owned by Mr. Schenck and he and Mr. Goldwyn will produce the picture in Egypt and Northern Africa, the exact locale of the story. The production will start in September with Biskra the center of operation. "The Garden of Allah" will be a United Artists special.

"WIVES AT AUCTION," the second Bernarr Macfadden True Story Picture, with Edna Murphy and Gaston Glass, directed by Elmer Clifton, will reach, within a fortnight or so, the screens of leading theatres. The story is an adaptation from True Story Magazine.

Chaney to Remain with M-G-M; Big Films Planned

Last week Louis B. Mayer, vice-president in charge of production for Metro-Goldwyn-Mayer, announced his organization had exercised the option which extends Lon Chaney's contract and that the popular star would be with the company for some long time to come.

Mr. Mayer likewise announced that plans were now being perfected whereby Chaney would appear in a series of notable productions which will afford him even greater opportunities than he had in such pictures as "The Unholy Three," "The Tower of Lies" and his latest, "The Black Bird," to be released January 11.

Chadwick Releases "Sweet Adeline" Generally

"SWEET ADELINE," Chadwick Pictures Corporation's film version of the popular ballad of the same name, featuring Charles Ray, is released generally, following a series of prerelease showings in all of the Keith-Albee houses in the New York territory. "Sweet Adeline" was written especially for Ray by Charles E. Banks, who also wrote "Some Pun'kins," Ray's first Chadwick picture of the season. Jerome Storm personally directed the production.

Gertrude Olmstead is said to have one of the best roles of her career in the title part of "Sweet Adeline." Gertrude Short, one of the most promising younger actresses of the screen, plays an important comedy role. Other well known players in the cast are Sybil Johnson, Jack Clifford, J. P. Lockney and Ida Lewis.

Nagel Signs New Contract

Conrad Nagel, the popular Metro-Goldwyn Mayer stock player, has signed a new contract with that corporation according to announcement by Mr. Louis B. Mayer, vice-president in charge of production at the Metro-Goldwyn-Mayer Studios.

Menjou Chosen for Role of Satan in Coming Griffith Film

ADOLPHE MENJOU has been chosen for the role of Satan in D. W. Griffith's next Paramount production, "The Sorrows of Satan," it was announced by Jesse L. Lasky. This ends a six-weeks search for an actor who could fill the exacting requirements laid down by Mr. Griffith in his plans for the filming of Marie Corelli's famous book.

Screen tests have been made of more than a dozen of the best known actors in America considered suitable for the part, and for many days Mr. Griffith has been screening old films of would-be candidates for the role.

Several days ago Mr. Griffith decided that he wanted Mr. Menjou, but was not certain that he would be able to secure his services, as he is now completing "A Special Celebrity" under the direction of Mal St. Clair and has been planning to begin work early next month in "The Ace of Cads," a Michael Arlen story. William LeBaron, associate producer in charge at the Long Island Studio, rearranged the production schedule so that Mr. Menjou could work first in "The Sorrows of Satan."

Thalberg Signs Millarde

Harry Millarde, famous director, has signed a contract with Metro-Goldwyn-Mayer, according to announcement by Irving Thalberg, associate studio executive, and will direct "Lovey Mary."

Mr. Millarde is known for his work on "Over the Hill" and "If Winter Comes" and other successes.

"Lovey Mary" was adapted by Agnes Christine Johnson from the widely read novel by Alice Hegan Rice. No cast has been announced for this production as yet.

Julian to Start "Silence"

Rupert Julian, director of "Three Faces East" for De Mille, will start shortly after the first of the year on "Silence," adapted from Max Marcin's powerful play. The picture will feature H. H. Warner. It will be produced at the De Mille studio for release by Producers Distributing Corp.

Sign Supporting Players For Universal Feature

Charles Puffy, Universal comedy star; Nat Carr and Charles Crane have been added to the cast of "The Mystery Club," the all-star feature which Herbert Blache is to direct at Universal City.

Matt Moore and Edith Roberts already have been signed for the leading role, with Warner Oland as the principal "heavy" and Mildred Harris, returning to the screen for the first time since her recent marriage, in a prominent role.

"The Mystery Club" is a mystery story, adapted from the collection of stories by Arthur Somers Roche.

Sax Engages More Studio Space for Production

IN ADDITION to the studio space used at the Metropolitan studios for Gotham Productions, Sam Sax has contracted with the Film Booking Offices, Inc., for the use of studio space at their large Hollywood studios for a second production unit which will start work in February.

By the middle of February Mr. Sax will have four distinct production units at work at the same time. The first company will finish up the three remaining subjects on the 1925-26 Gotham program of twelve, the subject to be completed being, "Hearts and Spangles" "Racing Blood" and "The Sign of the Claw."

Unit number two which will start at the F. B. O. studios will start work on the "Golden Web" the E. Phillips Oppenheim story which is scheduled as the first of what will be known as "Greater Gotham Productions."

To Do Series for M-G-M

Tod Browning, the famous director for Metro-Goldwyn-Mayer, has signed a contract with that company to do a series of photoplays, to be known as Tod Browning productions, according to an announcement made by Louis B. Mayer, vice-president in charge of production at M.-G.-M. Studios.

Publix School for Managers Graduates Its Initial Class

Group of Thoroughly Trained Men Is Turned Out with Finishing Touches in the De Luxe Theatres; Intensive Courses Given Under John F. Barry

By Epes W. Sargent

JANUARY 15 marked the end of the classroom courses of the institution originally known as the Paramount Training School for Theatre Managers, but now designated as a Publix enterprise. There were no formal graduation exercises, but a dinner at the Hotel Roosevelt was tendered the graduates by the corporation, at which A. M. Botsford, Director of Advertising, was toastmaster and speeches were made by Sam Katz, Harold B. Franklin, Harry Marx, George Weeks and John F. Barry.

One member of the class went to the Fenway Theatre, Boston, with others taking charge of the Scollay Square, Washington Street, Olympia and Fields' Corner Theatres in the same city. Others have been assigned to Publix theatres in New Haven, Haverhill and New Bedford, Mass., and West Palm Beach. One man has gone to a Paramount exchange for training in practical exploitation before going to an assignment in South America, two men have been sent to the home office of Publix; one in the Statistical and the other in the Advertising Department, and the others have been divided between the Metropolitan Theatre, Boston, and the Balaban and Katz Theatres in Chicago for an additional two weeks' practical work before going to their assigned

When it was announced that Paramount was about to open a training school for managers, it was generally regarded as an exploitation gesture. Even the most hopeful pointed out that managers are born rather than made. The scheme was to select a class of promising material and give the members six months of theoretical and practical training, and few believed that qualified men could be turned out within a short time.

Just what the ultimate result will be time alone can tell, but what the Public Corporation itself thinks of the idea is best expressed by Sam Katz in the words: "The Publix Theatre Managers Training School is one of the most important divisions in the organization of Publix Theatres."

Time alone can tell, but those who have had opportunity to come in contact with the first class are inclined to share Mr. Katz's opinion. Certainly it is the most promising experiment ever made in the direction of better management.

That this is so is very largely due to the tireless work of the director of the school, John F. Barry. In less able hands the students might have been put through a perfunctory course which would lead to no particular end, but the originators were fortunate in obtaining the services of a man who would put heart and soul into the work. It is no disparagement to the others to say that ninety per cent of the result is directly attributable to Mr. Barry.

Offices and classroom were established in the New York Theatre building, where most of the lectures have been given. This is fitted with a small stage and screen, provided with a projection machine and much of the other apparatus used in theatres, and here lectures have been given by the school instructors and experts in every line of theatre conduct.

In addition to the classroom work, laboratory work has been done at the Rivoli and other theatres, where the students have taken their turn as ushers and as assistants in every division of the house, each man getting his practical experience in every department.

Following the historical portion of the course; the origin and growth of the picture, there came practical demonstration of distribution, exchange handling and booking which traced the course of the film from the studio to the theatre projection room.

Theatres were studied as to site, type, and in their relation to the various communities, and in this connection there was a brief course in public speaking, that the prospective manager might appear before his patrons to the best advantage.

House service was taken up in its various branches, with courses on music, house conduct, presentations and prologues, program building, the creation of good-will and accounting.

Publicity was taken up in its various phases of exploitation, newspaper and program work, lithography, the utilization of accessories and other branches.

In each course the school instructors were

(Continued on Next Page)

THE FIRST GRADUATING CLASS OF THE PUBLIX THEATRE MANAGERS' TRAINING SCHOOL

Top row, left to right: J. A. Walsh (New York City), M. A. Blitzer (Brooklyn), E. Levine (Boston), E. Bernstecker (New York City), D. D. McEachin (Hibbing, Minn.), M. Weisberg (Dorchester), R. M. Gillham (Kansas City), E. W. Pool (Los Angeles), W. S. Perutz (St. Louis), E. J. Lesser (Warren, Pa.), F. M. Plessner (Philadelphia), F. F. Smith (Chanute, Kan.), W. J. Gable (Beloit, Kan.), D. M. Baltimore (New Castle, Pa.), E. A. Read (Canton, Ohio).

Bottom row: G. Laby (New York City), W. J. Kelly (Springfield, Mass), J. H. McKoy (Wilmington, N. C.), H. K. Wareham (Manhattan, Kan.), H. C. Bamberger (Indianapolis, Ind.), H. I. Garfinkle (Brooklyn), W. B. Rose (Lincoln, Neb.), J. F. Barry, Director, Publix Theatre Managers' Training School; W. B. Lloyd (Sea Cliff, L. I.), T. L. Olsen (Seattle, Wash.), F. L. Felhaber (New York City), P. Boulogne (Montclair, N. J.), M. H. Kress (Piqua, Ohio), W. R. Allen (New York City), R. Lozano (El Paso, Texas).

(Continued from preceding page)

supplemented by guest speakers, and practical demonstration. In studying cuts, for example, the pupils were taken through an engraving and electrotyping plant, where every process was explained and demonstrated. An entire week was spent at the Edison Lighting Institute, in Harrison, N. J., where every phase of lighting was gone into from the angles of house, stage and sign work. Supplementing the latter branch there was a survey of the electric signs on Broadway under the guidance of an expert with lectures and demonstrations on the installation and upkeep of signs.

There were practical courses in advertising layout and exploitation campaigns under the guidance of the Publix experts, and there was even a talk by one of the leading typographers, who prepares the magazine displays for some of the largest national advertisers.

A course in projection included the actual handling of the machine by every pupil, who was required to thread, focus and go through the entire routine of projection.

There was a demonstration in organ maintenance and music at the Wurlitzer Auditorium, and a practical insight into mat making and other things was gained at the plant of the Western Newspaper Union.

The amusement pages of thirty newspapers from representative cities were studied each week, as were all the trade papers, and all this was supplemented by a varied course of reading.

Out of several hundred applicants only the most promising material was selected; mainly through personal interviews, and the result is that some thirty men have been added to the Publix staff who possess a fund of practical knowledge that is enjoyed by few old-time managers. They are thoroughly grounded in every division of their work and they carry to their tasks the combined knowledge of more than half a hundred men, each a leader in his particular line.

It is one of the most forward strides taken in the exhibition end of the motion picture business from its inception, and it will be far reaching in its results, for not only will these men avoid the mistakes common to the novice, but they will establish standards to which the entire business eventually must conform. With a less conscientious director another story might have been written, but John F. Barry has fully realized the highest ideals of Harold B. Franklin, to whom the inception of the idea is accredited.

A second class will go into training February 20.

Meredith With Walsh

Joan Meredith, 1925 Wampas baby star, who is under contract to Chadwick Pictures Corporation, will be seen in a prominent role in "The Test of Donald Norton," George Walsh's latest production for that company. Miss Meredith, who is generally looked upon as one of the "finds" of last year, has appeared in several recent Chadwick pictures, including "Blue Blood," "The Perfect Clown" and "The Count of Luxembourg." The balance of the cast of "The Test of Donald Norton" will be announced next week. Reeves Eason, who directed the chariot race squence of "Ben Hur," will direct the production under the personal direction of Jesse J. Goldberg.

"The Greatest Show on Earth" To be Produced by Paramount

Monte Katterjohn Writes Story on Life Of P. T. Barnum; Werner's Biography Will Supplement Scenarist's Version

TWO years' research into the life of P. T. Barnum, is at last to bear fruit on the screen as a Paramount picture, it was announced by Jesse L. Lasky.

The picture will be called "The Gr eatest Show on Earth" and will be a screen version of a story on Barnum written by Monte Katterjohn, who was commissioned by Mr. Lasky more than two years ago to study the life of Barnum and put into scenario form the amazing episodes in the career of the great showman.

To supplement Mr. Katterjohn's story with additional biographical material Mr. Lasky announced that Paramount had purchased the screen rights to W. L. Werner's biography, "Barnum," published two years ago.

Indicating that plans for the early production of the picture were going forward with a rush Mr. Lasky said that Wallace Beery had been chosen to bring to the screen the personality of Barnum and that Mr. Beery would arrive in New York Sunday to discuss the part with Mr. Lasky and Mr. Katterjohn.

"Having spent most of my adult life in the show business," said Mr. Lasky, "I naturally have always been interested in the personality and exploits of the greatest showman that ever lived. Several years ago I had the idea of making a picture around Barnum's life. However, I could not find anybody at the time who was sufficiently conversant with Barnum's life and who was sufficiently imbued with the idea to write a story. About two years ago Monte Katterjohn, who has been with this company for years as a scenario writer, revealed to me that he had been studying the life of Barnum with a view of making a screen story of it. He was just the man I was looking for, so I told him to go ahead and write the story, but not to bring it to me until the screen story showed the real Barnum.

"Mr. Katterjohn turned in his story several months ago and it was the most complete, most human picture of Barnum I had ever read. We were all enthusisastic about it and were eager to put it into production right away. But almost immediately we were faced with the great difficulty of getting the right actor to interpret the role of Barnum. We canvassed the entire field, and found that the only motion picture actor in the world who could do complete justice to the character of Barnum as written by Mr. Katterjohn and as revealed in the numerous biographies of the showman was Wallace Beery. Unfortunately, however, Mr. Beery was not available at that time so we were obliged to defer production until now.

"Inasmuch as Mr. Werner's biography contained stories of one or two episodes in Barnum's life which we wanted for our picture we decided to buy the screen rights to his book and thus supplement Mr. Katterjohn's story."

FIELDS OF GLORY are seldom depicted on the screen with the stark realism in this scene in King Vidor's production of "The Big Parade," starring John Gilbert, for Metro-Goldwyn-Mayer. Pictured here are Mr. Gilbert (left), Tom O'Brien and Carl Dane. This picture was made from an original story by Laurence Stallings, co-author of "What Price Glory?" Harry Behn adapted the story for screen use.

First National Month

First National's Oklahoma City Branch Leads in Booking Drive

WITH two weeks left to get in the First National sales campaign, reports from thirty-eight branches show heavy bookings of the First National product. During the remaining days of the drive, managers and salesmen are out to break all past records and to share in the liberal prize awards.

The standing of the branches, according to the last reports, are as follows: Oklahoma City, New Jersey, Washington, Atlanta, Dallas, San Francisco, Detroit, Des Moines, St. Louis, Vancouver, Charlotte, Pittsburgh, Cincinnati, Indianapolis, Boston, New Orleans, Kansas City, Minneapolis, Salt Lake City, Los Angeles, Buffalo, Omaha, New Haven, Toronto, Calgary, Philadelphia, Portland, Albany, Chicago, Louisville, New York, Cleveland, Seattle, Milwaukee, Denver, Winnipeg, Montreal and St. John.

More than $8,000 in prizes will be awarded branch managers and their employees. After all the returns are in through January 30, the first, second and third branches will share in the distribution of prize money. The manager, assistant manager, salesmen, head broker and head cashier or bookkeeper all will receive substantial remuneration. And going down the line each employee in the first branch will receive a sum equal to three weeks' salary, in the second branch, two weeks salary and the third branch one week's salary.

In view of this liberal impetus to increased effort, the Sales Cabinet has enlisted the heartiest support of every individual connected with the First National organization.

Another important feature of First National Month is the Exploitation Contest open to exhibitors of houses of all classes, editors of trade papers acting as the judges.

Entries are now being received by the Contest Editor, First National Pictures, Inc., 383 Madison Avenue, New York City and will be accepted up to February 21st.

In submitting their exhibits, it is important that exhibitors make them as complete as possible giving a full description of the campaign conducted and supplying photographic illustration whenever feasible. In the event of two or more contributions being deemed of equal merit, the prize tied for will be awarded to each entrant.

In order to give every exhibitor a chance in his own class, theatres have been placed in three classifications:

1. Theatres of over 1500 seating capacity.
2. Theatres of from 1000 to 1499 seating capacity.
3. Theatres of less than 1000 seating capacity.

The prizes offered by First National are:

For the best complete campaign in each classification	$250
For the second best campaign in each classification	150
For the third best campaign in each classification	100
For the best newspaper advertisement	50
For the best lobby display	50
For the most original stunt	50
In addition, one prize of $50 will be awarded for the most effective newspaper stunt used by any theatre in any classification	50
Total of prizes	$2,000

New Tiffany Picture

M. H. Hoffman, general manager of Tiffany Productions, announces that the next Tiffany feature production, "Pleasures of the Rich," is now in the course of production at the West Coast studios, with a cast including Helene Chadwick, Jack Mulhall, Mary Carr, Hedda Hopper, Julanne Johnston, Marcine Asher and others. Louis Gasnier is directing. The picture is expected to be released by February 15.

Starts on "Battling Butler"

Joseph M. Schenck announces that Buster Keaton has started work on "Battling Butler," the famous stage play, and it will be ready for release by Metro-Goldwyn-Mayer early in the Spring.

The well known stage play was written by Brightman, Milford, Furber and McDonald.

First National's Broadcast of Films Pronounced Big Success

One Production a Week to Be Put on the Air Through Station WJZ; Arrangement Calls For Specially Prepared Treatment of Story

FIRST NATIONAL PICTURES, INC., in conjunction with Station WJZ of the Radio Corporation of America, has introduced a unique motion picture-radio tie-up, the effects of which are being watched with the greatest interest. Executives of both First National and the radio company are confident that they have hit upon a broadcasting plan of tremendous popular appeal. It should result in nation-wide publicity of the most effective character for the First National product. The first picture to be broadcast by WJZ was "Too Much Money" at 8:30 o'clock last Thursday evening.

The following day thousands of wires expressing approval were received at WJZ Station from all parts of the country. First Nation executives report that the first responses from exhibitors are highly favorable but that it is too soon yet to get the full reaction from the country at large as exhibitors have not had a chance to test the effect of the broadcast at their box offices. According to conservative estimates, WJZ reaches an audience of fifteen millions.

The arrangement between First National and the Radio Corporation calls for the broadcasting of a specially prepared treatment of the story of each production on the Thursday preceding the week of its release, thus giving first run exhibitors full benefit of the publicity for their Sunday openings. The hour will always be 8:30 in order that radio fans may count on tuning in at that time, for the radioized version of the story running approximately twenty-five minutes. "Just Suppose," starring Richard Barthelmess, is the next picture to be exploited in this way. It will be broadcast January 21 and shown by first run exhibitors on the 24th. The following week "Memory Lane" is scheduled.

A dress rehearsal of the broadcasting of "Too Much Money," held at the Hotel Astor, New York, last Wednesday evening, January 13, was attended by prominent representatives of magazines and newspapers and executives of the Radio Corporation, as well as First National Pictures and allied producers. Following an informal dinner, at which addresses explaining the scope and purpose of the innovation were delivered by

(Continued on Following Page)

To Make "Kid Boots" With Cantor in Stellar Role

WHILE Edward Sutherland is in Chicago to confer with W. C. Fields, comedian in Ziegfeld's Follies whom he will direct in "It's the Old Army Game," he will consult also another Ziegfeld star, Eddie Cantor, now appearing in "Kid Boots."

The long-run musical comedy will be transferred to the screen as a Paramount picture, to be started at the Long Island studio early in the summer, with Sutherland at the megaphone and Cantor duplicating his stage role in films. Townsend Martin, who is to supervise "Kid Boots," is also in Chicago with the director and the star.

Alma Rubens Stays With Fox Films; In Big Roles

Alma Rubens, whose cameo beauty has won her widespread renown, entered upon her duties in "Siberia," Fox Films version of Bartley Campbell's famous play, with a singing heart—for she had just renewed her contract with the Fox organization and will play the feminine lead in some of the finest plays to be made by this company during 1926.

ALMA RUBENS

This beautiful star has again signed a long term contract to appear in Fox Specials.

Miss Rubens has been with the Fox organization more than a year, has had prominent roles in some of the most pretentious pictures filmed at the West Coast Studio.

Her most recent releases include "East Lynne," "The Winding Stair" and the "Gilded Butterfly."

First National's Broadcast of Films Pronounced Big Success

(Continued from page —)

GUESTS AT INFORMAL DINNER AT THE HOTEL ASTOR, New York, January 13th, preceding "dress rehearsal of broadcasting of First National's "Too Much Money" by WJZ. At the speaker's table (left to right)—Spyros Skouras, Mrs. Florence Strauss, Ralph Day, J. Boyce Smith, Jr., Lois Moran, Harry Ham, Samuel Spring, Robert Lieber, Colonel C. F. Davis, Elmer E. Bucher, Johnny Hines, C. C. Burr, Capt. Howard Angus and Charles B. Popenoe.

Colonel C. F. Davis, Harold T. Melhuish of the Radio Corporation and Samuel Spring, representing First National, "Too Much Money" was broadcast for the benefit of the diners. An impromptu radio studio had been erected in an adjoining room of the hotel in which the broadcasters enacted the roles before a microphone that sent the sound waves only across the hall into a loud speaker in the dining room.

In the treatment accorded "Too Much Money," an adaptation of the play of the same title by Israel Zangwill in which Lewis Stone and Anna Q. Nilsson are co-featured, four characters were introduced in a scene with which the story stars and which affords the impetus for subsequent action. The dialogue was cleverly devised to give an idea of the characters concerned and to build up a dramatic situation, leaving the audience in doubt, however, as to the outcome. The radioized version of "Too Much Money" carried the appeal of a one-act dramatic sketch, but care was taken to pique the interest in order that listeners-in- would want to follow the story in its complete form on the screen. Orchestra music was made a natural background for the dialogue.

No special form will be followed in the handling of subsequent stories, the idea being to find a treatment most suitable to each. The greatest care is being taken in the preparation of the scripts, which will be presented by actors skilled in talking over the radio.

The broadcasting of "Too Much Money" was pronounced a signal success by officials of First National and the Radio Corporation. Among those at the speakers' table at the dress rehearsal dinner were: Robert Lieber, Samuel Spring, Spyrous Skouras, Mrs. Florence Strauss, Ralph Day, J. Boyce Smith, Lois Moran, Harry Ham, Colonel C. F. Davis, Elmer E. Bucher, Johnny Hines, C. C. Burr, Capt. Howard Angus and Charles B. Popanoe.

Sierra Opens N. Y. Office

Sierra Pictures, Inc., of Hollywood, Calif., has opened an office at 729 Seventh avenue, New York City, with Dale Hanshaw, president of the company, in charge.

The company are offering to the State Right market for the coming year their super-serial, "Vanishing Millions," featuring William Fairbanks and Vivian Rich, supported by Alec B. Francis, Sheldon Lewis, Bull Montana, Edward Cecil, and others. Release date, January 21, 1926.

Among the other releases are a series of six society stunt melodramas featuring Earl Douglas, the first release, "Here He Comes," is now ready. Other releases are a series of four six-reel mother love specials, starring Mary Carr; the first release, "The Feud Woman," is now ready.

They are also offering a series of twelve two-reel Bed-Time Animal stories, the first two releases, "The Baby and the Tiger," and "The Baby and the Bear," are ready.

Louis L. Mayer will leave shortly on a sales trip, visiting the different exchanges around the country.

McKenzie Scenario Head of Joe Rock Productions

Bob McKenzie, well known screen writer and "gag" man, has been named to head the scenario department of Joe Rock Productions. Besides writing original stories for the Standard and Blue Ribbon fun films produced by Rock, McKenzie will pass on all story material submitted to this producer by freelance writers. Before joining Rock, the well known scenarist was identified with Universal for a number of years. The Joe Rock productions are being distributed by F. B. O.

HOLDING GOOD HANDS—Evelyn Brent, F. B. O. star, plays trumps in "Queen O' Diamonds."

"Tall Tower Topics" Gives Tall Tribute

AN estimate of her work in motion pictures, expressed by an editorial writer in the Waterbury, Conn., Democrat, has greatly pleased Mary Pickford. The article, written by E. Christie Erk, in his department, "Tall Tower Topics," for the Democrat, is a tribute such as is seldom accorded motion picture stars, and is especially weighty in that it is an appreciation of basic worth from a department of a newspaper that is not usually responsive to motion pictures. The article is believed to reflect that unwavering approval of Mary Pickford's efforts which makes her strong as a rock with her public.

"Mary Pickford has the soul of an artist," writes The Man in the Tower. "Which means when she makes a picture, the gods bow in adoration. "Little Annie Rooney," in which the ever delightful Mary played this week at the Rialto, threw us back again time and again to Chaplin's 'The Gold Rush.' We see in Mary as we do in Charley, the creative genius, the originator of ideas, thoughts. Where Pickford and Chaplin create, the other not so luminuous stars imitate. They are guilty of celluloid plagiarism, if you will. In order to enjoy 'Little Annie Rooney' and 'The Gold Rush' one has to realize the beautiful way in which these two master builders constructed their vehicle. Comedy and pathos, the twins of humanity, are apparent in both productions. And just as Chaplain prepared the holiday supper for the chorus queens of the Klondike dance hall, so Mary sets the candled cake in honor of her dad's birthday. The chorus queens didn't come to sup with Charley and his castle of dreams went out with the tidal waves of despair. Mary's 'popsy' doesn't come home to see the pretty candled cake and receive the tie she knitted for him. In Mary's own words, 'He's not coming home—no, never,' give us that tug at the heart strings and forces us to tighten the tear ducts to escape being sentimental. In her case death removes—in Chaplin's irresponsive minds. But it might have been death up there in the Klondike, so keen was the sorrow. It is really remarkable, the simple sweetness and purity that runs through a Chaplin and Pickford production. There is never the third man in the American home, the supposed to be forgotten wife of the financier selling herself to the 'heavy man' for a few hours' pleasure. Rather do Pickford and Chaplin go deeper into the real strata of America, to show characters that so singularly belong to us, those intrepid minds that were baptised by the same spirit that rode in the pony express and nursed the new born babe under the cover of the covered wagon. So long as the American screen has a Chaplin and a Pickford and a few others, just so long will movies appeal to the appetites of amusement lovers."

"Sons of the Sheik," Valentino's Next

RUDOLPH VALENTINO'S next starring photoplay will be "The Sons of the Sheik." Joseph M. Schenck, mentor of Valentino's productions, has just acquired the new novel by E. M. Hull, author of "The Sheik." He has also cabled Valentino to curtail his European tour as much as possible, since work on the new picture is to begin February 15th.

Decision in favor of "The Sons of the Sheik" followed a world-wide canvass of theatregoers through executives of United Artists Corporation. Fans were asked whether they preferred the star to play next in a story similar to "The Sheik" or "Blood and Sand" or "The Four Horsemen" or "The Eagle."

"More than ninety per cent. of the replies," says Mr. Schenck, "favor Mr. Valentino appearing again as a hero like 'The Eagle.' We immediately opened negotiations for Miss Hull's newest novel, and were fortunate in obtaining it."

John W. Considine, Jr., producer of "The Eagle," the current starring picture of Valentino, will produce "The Sons of the Sheik." He hails the story as the logical successor to the tremendously popular "The Sheik." Like "The Sheik," the new novel is a story of love, action and adventure, and abounds in the romantically dramatic situations in which the theatregoers admire Valentino most. It was expressly written as a sequel to "The Sheik," and its hero is one of the second generation of the dashing tribesman who was impersonated by Valentino in the earlier story for the screen.

Metropolitan Buys Current Big Serial

THE acquisition of story material of more than usual interest was recorded this week in the purchase of George Agnew Chamberlain's new, six-part serial, "Man Alone," for production as a Metropolitan Picture, to be released through Producers Distribution Corporation.

"Man Alone" deals with the intricate and absorbing problem of domestic deception with the characters moving before a commercial background picturing the novel and intensely interesting glass making industry. The story is set in the southern part of New Jersey where an old glass mill employing obsolete methods of blowing and moulding glass is still in operation, while close by is a modern mill with the most up-to-date equipment. It is quite probable that Metropolitan Pictures in filming the story will send a company to the locale in the interest of securing absolutely authentic detail in recording these novel scenes.

The first of the six installments of "Man Alone" is published in this week's issue of the Saturday Evening Post and in March it will be published in book form by George Putnam.

"World of Promise" Title of Ford Picture

FOX FILMS' "3 Bad Men," John Ford's epic production which has been in the making for more than fifteen months, has been given another title and will be released as "The World of Promise," according to an official announcement just made by Winfield R. Sheehan, vice-president and general manager, who has been on the West Coast for the past four months.

In a telegram to General Sales Manager James R. Grainger, Mr. Sheehan said he had looked at the practically completed Ford picture and with considerable emphasis predicted even greater success for "The World of Promise" than was accorded Ford's great picture, "The Iron Horse," acclaimed by many as the best picture of the present season. Only a few scenes remain to be filmed.

"Picture too big to have suggestion get abroad that its action centers around the activities of three bad men," wired Mr. Sheehan. "Picturization of story of early west contains too much of absolute historical value to have its magnitude dwarfed by a misleading title. 'The World of Promise' is true title for this great picture and you can believe me when I say it is beyond question the most stupendous effort Fox has made. It will reflect much credit on the picture industry as a whole."

The notable cast of screen stars chosen to play the important roles in "The World of Promise," includes George O'Brien, the handsome young athlete who leaped into fame as the result of his work in "The Iron Horse." O'Brien will play the leading male role in "The World of Promise" and principal among those supporting him are J. Farrell MacDonald, the inimitable Corporal Casey of "The Iron Horse," Tom Santschi and Frank Campeau. These three latter will portray the characters of the three bad men in the picture. Lou Tellegen will be seen in the leading heavy role. The principal feminine role was given to Olive Borden, one of the newest beauties of the screen, who has distinguished herself in a number of Fox special productions of the present season. Others in the cast include Alec B. Francis, Otis Harlan, Georgie Harris and Priscilla Bonner.

The principal exterior scenes in "The World of Promise" were made in the Jackson Hole section of Wyoming. More than three thousand Indians, one thousand cowboys and two thousand horses were employed in making the picturesque sequences which will bring the famous Jackson Hole section to the screen for the first time.

New Stromberg Pictures Under Way

ANNOUNCEMENT of the starting of several new productions comes from the Metro-Goldwyn-Mayer studios in Culver City, California.

Hunt Stromberg announces that "Monte Carlo," a satirical comedy with American tourists in Europe as the theme, will go into production this week. It is an original story by Carey Wilson with adaptation and continuity by Alice D. G. Miller. Christy Cabanne will direct and Lew Cody will play the leading male role.

Stromberg also announces that Archie Mayo will begin the direction of Rupert Hughes' "Money Talks", immediately after Christmas. The scenario was prepared by Frederic and Fanny Hatton. Claire Windsor and Conrad Nagel have the leading roles. "Money Talks" is a comedy of modern life, and treats of the advantages, as well as the disadvantages of extravagance.

Monta Bell's next picture for Metro-Goldwyn-Mayer, it is announced, will be "The Book of Charm", Alice D. G. Miller's adaptation of John Alexander Kirkpatrick's dramatic success. It is a comedy-drama of modern society. No casting has been done as yet.

David Torrence, as Mr. Wharton and Charles Clary, as Homer Lane, have been aded to the cast of Rex Beach's "The Auction lock," which is now being directed at the Metro-Goldwyn-Mayer studios by Hobart Henley. Charles Ray and Eleanor Boardman have the leading roles. The adaptation was made by Frederic and Fanny Hatton.

"THE GOLDEN STRAIN," the Fox-Peter B. Kyne picture, seems to offer a fanfare of musketry. But, after storm, sunshine follows inevitably, and, we guess, the golden strain then becomes love's own song. The players are Madge Bellamy, Kenneth Harlan, Hobart Bosworth, Ann Pennington, Frank Beal, Lawford Davidson and Frank McGlynn, Jr.

"ALOMA OF THE SOUTH SEAS" has Gilda Gray in the title role, with Percy Marmont, Warner Baxter, William Powell and Julienne Johnston in support. Paramount releases the picture.

Metropolitan Starts "Prince of Pilsen"

WITH the photographing of a number of lodge-room scenes depicting a riotous initiation ceremony of "Cincinnati Lodge No. 777 of the Royal and Loyal Order of Squirrels," actual production was started last week on "The Prince of Pilsen," A. H. Sebastian's current production to be made at the Metropolitan Studios in Hollywood under the direction of Paul Powell.

Appearing in the featured comedy role of Hans Wagner, the "Imperial Prince" of the lodge, is George Sidney, who has recently been co-starred with Alexander Carr in the two latest "Potash and Perlmutter" films, "Partners Again" and "Potash and Perlmutter in Hollywood." Sidney spent thirty years as a stage comedian, beginning his theatrical career as an entertainer in beer gardens, and later creating the Jewish character of Izzy Mark, which he played continuously for fourteen years. His first legitimate engagement was with Douglas Fairbanks in "The Show Shop."

Allan Forrest, whose recent appearance in the principal male part in the latest Sebastian production, "Fifth Avenue," served to increase his standing as a leading man of exceptional qualifications, has been cast for the leading romantic role of the Prince; in which he plays opposite Anita Stewart.

Miss Stewart, as already announced, plays the principal feminine role of Hans' daughter, having lately been placed under contract by Sebastian following her unusual success in the Cosmopolitan Production, "Never the Twain Shall Meet."

Maurice Sebastian continues as production manager of the company, and is now superintending the erection of an elaborate setting representing a street in the Bohemian village of Altheim.

Director Powell has W. von Brincken as his assistant, and photography is in charge of James C. Van Trees, with second camera operated by Ned Connor.

John Drew Enthuses Over "Sea Beast"

"IN all its phases the most wonderful picture I have ever seen." This is John Drew's opinion of "The Sea Beast," Warner Bros.' great special production starring John Barrymore, which was released January 15.

The veteran actor attended a private preview arranged for him by Warner Bros. a few days ago, and afterwards wrote a letter expressing his delight and admiration. That he considers the work of his nephew, John Barrymore, worthy the best traditions of the Drew and Barrymore families is evidenced by the fact that he expressed impatience for the arrival of the date of the premiere, when he purposes to see the film in company with his daughter, Louise Drew, and his niece, Ethel Barrymore.

In his letter to Warner Bros. Mr. Drew said:

"I was so thrilled by the exhibition of the picture, 'The Sea Beast,' which you were kind enough to show me, that I have wanted to write you and thank you for it.

"It is the most wonderful picture I have ever seen, in all its phases.

"I am looking forward with impatience to January 15, when I hope to see it again with my daughter, and my niece, Miss Barrymore.

"I am sure 'The Sea Beast' will be a great success."

Work on New Dean Film

With "The Danger Girl," Priscilla Dean's first picture under a new contract with Metropolitan, being edited in the cutting room, preparations are under way for her second vehicle. It will be "Forbidden Waters," an original story by Percy Heath, who is a member of the Metropolitan scenario staff. Charles A. Logue will prepare the scenario.

Directs "Sweet Sixteen"

Slim Summerville has started production of a new "Sweet Sixteen" comedy starring Arthur Lake at Universal City. It is titled "A Swell Affair" and it has to do with a case of mumps.

Universal Signs McDermott

Jack McDermott, well-known screen writer and comedy director, has been signed by Universal as a writer of feature comedies, according to Edward Montagne, scenario editor.

The addition of McDermott gives Universal the largest staff of comedy scenarists in Hollywood, and is in line with Carl Laemmle's plans to concentrate on comedies in his 1926 program.

Schnitzer Working on Next Season's Films

THE last week of the old year and the first of the new, found the F. B. O. Coast studios functioning at top speed with the production staff completing the current season's program in good order and the executive group headed by J. I. Schnitzer, vice-president, assembling many big features for the season to come.

Emory Johnson is casting for his new melodrama which dramatizes the recent dash to Hawaii by the United States Navy. The naval authorities at San Diego are co-operating with the producer to insure the highest degree of realism in the production and the historic plane D. N. 9 will be seen in the photoplay.

The last day of the year signalized the completion of "The King of the Turf," F. B. O.'s new racing melodrama which James Hogan has directed. The story is by Louis Joseph Vance and John C. Brownell, and in the cast are Kenneth Harlan, Patsy Ruth Miller, Mary Carr, Eddie Phillips, David Kirby, George Irving and many others.

Still another important feature completed during the last week of the year was "The Tough Guy," in which Fred Thomson is being starred. The story is by Howard Clifton and David Kirkland directed. Lola Todd plays opposite the star and the latter's horse, Silver King, also has an important role.

Evelyn Brent has completed "Queen o' Diamonds," her last starring vehicle of the current season. She will shortly enter upon a new series of special productions which promise to elevate her still higher in the ranks of the screen stars. "Queen o' Diamonds" is a story of the New York show world which Chet Withey has directed. Theodore Von Eltz plays opposite the star.

Lefty Flynn, who has discarded the name Maurice, for good, has completed "The Traffic Cop," based on Gerald Beaumont's story, "The Kitten and the King." Flynn will doubtless appear in a number of other stories during the coming year.

Associated Arts Corp. has shipped to New York the master print of "Flaming Waters," a drama of the oil fields in which Mary Carr, Pauline Garon and Malcolm McGregor are featured. It is by E. Lloyd Sheldon.

Work is progressing on preparations for "A Poor Girl's Romance," another Laura Jean Libbey story. An all-star cast will be assembled for the production.

Plans are also being pushed for "The Isle of Retribution," another of F. B. O.'s Gold Bond specials for the current season. The director has not yet been chosen.

Richard Talmadge is shooting "The Night Patrol"; Tom Tyler is working on "Born to Battle" and Bob Custer is filming "The Half-Breed Hostler."

Alberta Vaughn and F. B. O.'s crack two-reel company has started the new Sam Hellman "Fighting Hearts" series with Al Cooke, Kit Guard, Larry Kent and Grant Withers in the cast.

Metropolitan Secretaries Toil Overtime

TWENTY-SEVEN secretaries are now busy on forthcoming releases for Producers Distributing Corporation at the Metropolitan Studios, taking dictation from the scenario staff headed by Jack Cunningham, for the scenarios of forthcoming pictures. Finis Fox, Percy Heath, Charles A. Logue, Elliott J. Clawson and Will M. Ritchey are each writing a script for a new production.

Finis Fox, who adapted "The Danger Girl" for Priscilla Dean from the stage play "The Bride" by George Middleton and Stewart Olivier, is now writing the screen version of "Shipwrecked" from the play by Langdon McCormick.

Elliott Clawson and Will M. Ritchey are preparing the adaptation and scenario of "Whispering Smith," from Frank H. Spearman's popular novel of the men who fought storm and steel to modernize the railroads across the Rockies. Clawson wrote the continuity for "Rocking Moon," recently filmed by Metropolitan in Alaska.

Percy Heath is writing "The Dice Woman" as his first picture under a new contract with Metropolitan. It will be a future starring production for Priscilla Dean and filmdom's celebrated woman scenarist, Frances Marion, is putting the finishing touches to the script of "Paris at Midnight."

To Direct "Fresh Paint"

Arthur Rosson has been signed to direct Raymond Griffith in his next starring comedy, "Fresh Paint," according to Hector Turnbull, associate Paramount producer in charge of the Raymond Griffith unit. Production will commence January 11.

Books F. B. O. Pictures

Eph Rosen, manager of the F. B. O. exchange at Minneapolis, has sold the series of 13 Standard Fat Men Comedies, the 13 Blue Ribbon comedies and the Bray Cartoons to the Orpheum Theatre, Duluth, Minn. The Orpheum, which is one of the largest first run houses in the country, will start to play these short subjects during January, Laugh Month.

Bessie Love Assigned Lead Role In "The Rainmaker"

Bessie Love left this week for California to play one of the principal roles in "The Rainmaker," a Gerald Beaumont racing story which Edward Sutherland will direct for Paramount.

This will be Miss Love's first part since her return from a recent European trip. Her latest appearance was in Herbert Brenon's production "The Song and Dance Man" in which the petite player was cofeatured with Tom Moore and Harrison Ford.

THE WAY OF A DOG WITH A MAID—"Thunder," the marvel dog, shares the honors with Betty Francisco, James Mason and Eddie Phillips in the Gotham picture, "The Phantom of the Forest."

Selling the Picture to the Public

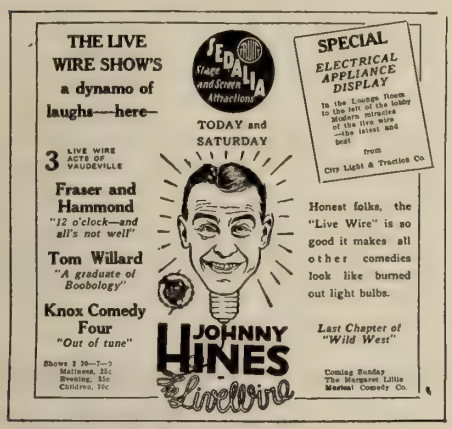
This Department Was Established September 23, 1911 by its Present Editor

Epes Winthrop Sargent

George E. Planck Uses Electrical Show To Advertise Hines in The Live Wire

JOHNNY HINES in The Live Wire carries his own hook-up in the title of this lively farce. George E. Planck, of the Sedalia Theatre, Sedalia, Mo., saw the point and at an extra cost of about $25 he got a co-operative stunt that brought hundreds of people right into his lobby, while the free advertising alone represented several times this moderate cost.

The reproduction of his three sixes shows the small space he took in his own display for the special feature. It was all he needed to take, since the City Light and Traction Co. was giving him three tens in the same issues, with street car dash cards and a window display to boot.


THE LIVE WIRE SHOW'S a dynamo of laughs—here—
SEDALIA
Stage and Screen Attractions
TODAY and SATURDAY
SPECIAL
ELECTRICAL APPLIANCE DISPLAY
In the Lounge Room to the left of the lobby is the latest and most Modern miracles of the live wire —the latest and best
from City Light & Traction Co.
3 LIVE WIRE ACTS OF VAUDEVILLE
Fraser and Hammond
"12 o'clock—and all's not well"
Tom Willard
"A graduate of Boobology"
Knox Comedy Four
"Out of tune"
Shows 2 30—7—9
Matinee, 25c
Evening, 35c
Children, 10c
Honest folks, the "Live Wire" is so good it makes all other comedies look like burned out light bulbs.
JOHNNY HINES
in Livewire
Last Chapter of "Wild West"
Coming Sunday
The Margaret Little Musical Comedy Co.

A First National Release

THE LIVE WIRE AD

The theatre has a rest room opening on the lobby. Planck turned this over to the electric company to be used as a show and demonstration room for various labor saving devices and a display of its best floor and table lamps.

It was precisely the same display that the company had made week in and week out in its own showrooms, but moving the outfit over to the theatre and advertising it as an exposition, tying it in to a picture gave the same material a greater interest, and brought persons down to the theatre who never would have gone into the city's own showrooms.

The psychology is very simple. If they went to the store, they figured they would be importuned to buy. At an "exposition" they were supposed only to look. It was safer. And yet the display materially helped sales to these very people who were supposedly playing safe.

Another feature was the fact that the lamps showed to greater advantage in the tastefully decorated rest room. There was a better setting, and at the same time an electric washer in a parlor was more conspicuous than the same washer in a showroom.

In the photograph the centre foreground is occupied by a vacuum cleaner. On the left are an electric fireless cooker, a radio and an ironer. An electric range stands at the rear of the display with a washing machine and a sewing machine on the right. Beyond the sewing machine is a display of piano lamps, while the centre table carries a full line of toasters, percolators, cookers and other table machines. Demonstrators were in charge of the exhibit, and literature was plentiful.

There were no active demonstrations, but where it can be arranged a demonstration of the waffle irons and the percolators would help materially.

In addition to a three tens before and during the show, the electric company gave dash cards on all eight of the street cars. There are only eight to cover the town, but they cover it completely. Three thousand special heralds were printed, and there was a heavy window display to back up the theatre showing.

As a by-product hardware stores and other places also handling electrical equipment made minor displays with stills and window cards.

As a result of this extra work the theatre played to a better than usual business with the local stock company offering two-for-one tickets and in spite of bad weather.

And this was just before Christmas, too.

More Crown Jewels

E. P. Briggs, of the Rialto theatre, Pueblo, Col., used a display of the crown jewels of Princess Yetive, of Graustak, to put over Norma Talmadge, but he got a local insurance man to write a policy covering the gems, which was displayed in the window and did a lot toward getting attention. Even the newspapers gave the display a write up.

Local Lip Reader A Help to Tom Mix

Canton, Ohio, has a man who not only claims the gift of prophecy but is a lip reader. There are thousands of lip readers among the deaf and more, than one school where the art is taught, but the public does not know this and lip reading seems to be an uncanny gift.

A box exploitation man took advantage of this fact when he persuades the man to visit the Mozart Theatre and tell the world what Tom Mix and Clara Bow were saying in The Good Bad Man. It proved good for a column story and a two column cut with a three column head.

The "Marvel Man" reported that mostly the sub titles were spoken, though in the final close-up instead of the love making that registered on the screen, it was found tha tTom was suggesting to Clara that she needed a drink after her immersion in the cold water which pours from the blasted dam.

Some ten or twelve years ago there was a lot about the lip readers and the difference between what was said and what was supposed to be said, since when the players have been more careful. We wrote a story for the Eidson Company ni which the subtitles were all spoken in close-ups and prizes were awarded for the most accurate readings, but it's new stuff again, and can be used on any picture. Keep it in mind until you need a little publicity.

A Long Run

Most contests cover only a single week and a two weeks contest is unusual but in Philadelphia the News ran an Amateur Critic's Contest to cover 37 days.

One criticism of The Phantom of the Opera at the Aldine was printed each day and the best were awarded prizes at the end of the contest. With the preliminary notices this gave about 40 days of publicity for three small prizes.

A First National Release

THE SEDALIA THEATRE REST ROOM AS AN EXPOSITION

George E. Planck, of Sedalia, Mo., put over Johnnie Hines in "The Live Wire" with a live wire display of electric fixtures that brought him street car and newspaper advertising and hooked the title into a show of interest to women.

Meeting the Strike Situation in a Hard Coal Town

Meets the Situation In a Hard Coal Town

Clyde D. Klinger, of the Refowich Theatre, Freeland, Pa., in common with other managers in other towns in the hard coal mining region, has had to face a falling off in business during what they refer to locally as "the suspension."

During the strike the miners have little money for the theatre, and Mr. Klinger has issued "Suspension Tickets" good for a free admission when accompanied by a paid one every Wednesday night. The ostensible reason is a desire to boom the special features, but the miners know that Mr. Klinger is trying to make it easy for them and after the settlement is made and full prices go on, they will remember his thoughtful act and have a kindly feeling for the Refowich.

The tickets were put out through ten stores, one being given with every purchase. As a by-product, the ten merchants united in a four sixes in the daily paper.

This not only brought in good will, but it made an immediate improvement in the receipts and kept the miners and their families in the theatre-going habit. It's a novel idea handled to get the utmost in value, and we compliment Mr. Klinger.

Saved Printing

Recently a Universal publicity man got the idea of making passes for serials so large that they had to be carried like a banner. That was good at the time, but F. R. Cleaver, another Universal hustler, figured that it was capable of improvement. He sold the Record, of Alma, Mich., the idea of using this as a circulation stunt and the Record ran the banner in the shape of a three twelves, which had to be carried to the theatre unfolded.

It brought eleven hundred kids to the first episode of Ace of Spades and five hundred brought in for the second chapter.

Production Hints from Edward L. Hyman

Managing Director, Mark Strand Theatre, Brooklyn

ENLARGED stages, new settings and drapes, and improved lighting equipment were introduced with "The Phantom of the Opera", inaugurating the theatre's Greater 1926 policy. For the occasion a program was devised which contained the feature film, running one hour and thirty minutes; the Topical Review, eight minutes; overture, eight minutes; a Gypsy Musicale, ten minutes, and scenes from "Faust", nine minutes. The complete show ran two hours and five minutes, with the music as outlined above requiring twenty-seven minutes of the time.

Each deluxe show was opened by the overture, "Home Sweet Home the World Over", by Famed Mark Strand Orchestra, being a composer's idea of how the melody might sound if written by musicians of other countries. Special film titles for each country were run upon the new screen, which was lighted, between the titles, by a varicolored Mestrum flood from the new bridge. With the new lighting apparatus nearly all lights are from the stage instead of from projection room and dome as formerly.

A Gypsy Musicale employed four girl violinists billed as Gypsy String Quartette, a male dancer and eight members of the ballet costumed as gypsies in keeping with the number. The setting had a landscape back drop with gypsy covered wagon to the foreground. Props included wagon, tent and tripod holding boiling kettle. Routine as follows: "Zigeunerweisen" (Sarasate) by violins; dance by men; "Gypsy Love Song" by bass-baritone, and "Second Hungarian Rhapsody" by ballet assisted by other characters. Lights went from sundown to night and near the finish 200 stars in the new overhead coves were brought out.

After the Mark Strand Topical Review came the scenes from Faust. First was the ballet, using twelve girls, with a tableau opening which brought a good hand at each show. The background was a series of voiles rigged on travelers, with lights in between the curtains. At the close of the ballet the new orange colored draw curtains closed and were lighted by Mestrum floods of light blue from dome and projection room, while Lilly Kovacs, solo pianist, played the "Faust" waltzes as the stage was being changed. Then came the prison scene, with soprano, tenor and basso, closing the presentation. A twenty-four foot set-piece of prison windows was placed in front of black cyclorama for this scene. One of the new bridge lights shone through a window, reflecting onto a pil of straw representing Marguerite's bed. A shaft of red was used on the devil.

The Difference

The ever-willing life saver people came to the relief of Rodney Bush at the Galax theatre, Birmingham. He printed up 2,500 envelopes reading "Life savers will sweeten your breath, but Douglas Fairbanks as Don Q., Son of Zorro, will hold you breathless at the Galax all next week."

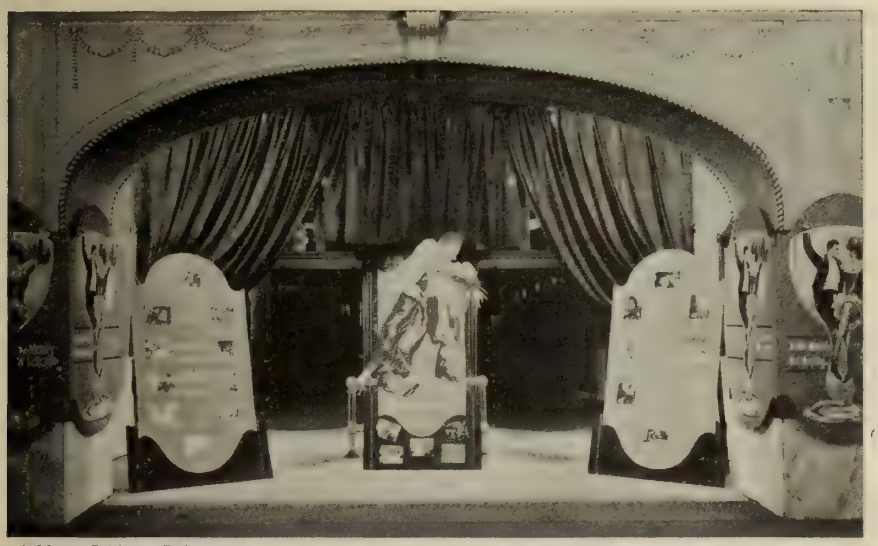
This was about all he needed to get a big business, but he made a nice lobby display mostly red and yellow, with a portrait of Fairbanks and four stills.

A Pathe Release

A STIRRING FRONT ON "THE FRESHMAN" FROM THE LIBERTY, McKEESPORT, PA.

Banners and stills fairly plastered the front of the house with an auto perambulator to take the message around. Pennants on this picture are particularly appropriate, and here the under side of the marquise is covered with them, not all of them showing up fully in the picture. The photograph does not show the details of the lobby, but the display goes all the way in.

Calgary Stampede Was Record Breaker in Home Town



A Metro-Goldwyn Release

AN ARTISTIC FRONT ON THE MERRY WIDOW FROM ASHEVILLE

Ernest Morrison got an artistic effect with satin drapes as a background for some well-painted announcement cards and still frames. The chief charm of this layout is the color, which does not come through the photograph, of course.

Calgary Stampede Pleased Home Town

Perhaps a prophet is not without honor save in his own country, but the record breaker in Calgary, Alta., was Universal's The Calgary Stampede. At the Regent theatre it swept away all records and hung up new ones that will be broken only when the house prices are raised.

Six shows a day for a week did not suffice, so the picture was held over for a second week. That's a lot for Calgary.

Guy Weadick, manager of the Stampeed, was gald to work with K. M. Leach, the manager, and F. Vaughn, of the Universal exchange also kicked in, with the result that they put over the most highly organized campaign that Calgary ever knew.

A window tie-up was made with the Hudson's Bay Company, which a line of department stores all through the Northwest. In addition to the window it donated a blanket coat, and a hatter gave a Stetson which was awarded to the boy and girl who wrote the best essay on the value of the Calgary Stampede to the town and Province.

For Pre-Showings

There were two advance showings, one for the directors of the Stampede and the other for the children. There was a ten cent gate at this last event and somehow 2,000 children crowded into the house.

The front was built up with a slab marquise, fronted with a 24-sheet, and the Mayor gave permission to banner a street car and run it wherever there were tracks.

During the last Stampede 174,000 feet were shot, of which only a small portion could be used. Two reels of the best of the surplus were made up and run with the picture and then presented to the city for its archives. The pictures will be shown through Alberta and then be stored for the benefit of the city.

Treasure Hunt Was for The Seven Keys

Oscar White used a new angle treasure hunt on Seven Keys to Baldpate. Both on the screen and in his newspaper work he described the route taken by the man who was supposed to have lost the seven keys to Baldpate Inn.

Somewhere along the route the seven keys actually had been dropped and passes to the Liberty theatre, Greenwood, S. C., were offered the finders.

That the stunt was not as simple as it sounds is attested by the fact that only six of the seven keys were turned in, though the entire town was searching for them.

For the lobby he used a keyhole the full size of a sheet of compoboard, surrounded by seven keys in cutout. Back of the keyhole opening was a black cloth to which was pinned a skeleton.

With the almost inevitable hardware hookup, he had plenty of help on this picture, and ran the money up.

Phantoms Got $300

The Bridgeport Star had a Santa Claus fund and wanted money for it. Bob Wood, Universal exploiteer at New Haven, knew about it. The Star got out a special edition to be sold for whatev people wanted to pay, and Wood supplied thirty "Phantom Newsettes" to do the selling. They took in more than $300, and the grateful newspaper gave Wood a splash story on the Phantom of the Opera that took nearly half the page, and which he could not have gotten in otherwise short of paid ad rates. And the chances are that the Majestic theatre made more in extra sales than the $300 the newspaper got. Pretty nice work, yes? Yes!

Miniature Dinos

Up to now the idea of exhibitors seemed to be to get the largest possible Lost World monster. Charles F. Shire, of the Lincoln Theatre, Lincoln, Neb., went to the other extreme.

The University of Nebraska loaned from its museum miniatures of the prehistoric monsters used in the play, and these were worked to land window displays. One of the professors wrote an article on the monsters for the Sunday paper and later followed with a second story praising the fidelity of the beasts in the picture.

More generally useful was the idea of hooking an auto agency to the bannered statement that their make of cars were used to transport the Lost World expedition.

A Universal Release

BROKE RECORDS WITH CALGARY STAMPEDE IN CALGARY

"Everything ever" went by the boards when K. M. Leach booked "The Calgary Stampede" into the Regent Theatre, Calgary. He made a special marquise of slabs with a 24-sheet front, and sent a bannered street car all around with assorted paper.

Printer's Error Turned a Stunt Into a Big Sensation

Waltz Number Helps Break Big Records

Usually it takes Harold Lloyd or Chaplin to break house records on the Southern Enterprises, but H. C. Farley smashed his regular admission figures with The Merry Widow, and he did it very simply.

For two weeks in advance the orchestra played the Merry Widow Waltz in the regular program. This was followed by a slide asking the spectators if they remembered the waltz from the famous operetta of twenty years ago. When that had sunk in and definitely established the connection, a second slide told that it had been made into the best picture of the year. It was a different approach, and everyone decided to see the picture.

The lobby display was a hand-painted cutout of the waltzing figures, the excellence of the work carrying with it the suggestion of class. All the rest was standard campaign, but the waltz put the picture over to top money.

Printer's Error is Unexpected Knockout

When planning for the Merry Widow at Wells Theatre, Norfolk, Va., J. J. Madeen and Norman W. Pyle, M-G exploiteer, sold the Willis-Smith-Crall Furniture Store a contest lifted from the campaign book.

The idea was to offer ticket prizes in a large ad and receive the replies in Merry Widow Lane, a special aisle in the store. As part of the stunt every item in the entire store carried a cutout of Mae Murray and John Gilbert in the trademark pose.

The press book gave the proper solution, but the printer made an error in stating the problem. An "is" for a "was" allowed a diversity of replies, all of which would be correct according to the problem as it was stated.

A Fox Release

MAKING BIG ONES OUT OF LITTLE ONES IS SOMETHING ELSE
How the Regent Theatre, Toronto, used the stills on "The Iron Horse" to make some different window cards. The copy on each card is suited to the business of the store in which the card is displayed, as "The Iron Horse" did not wear shoes. You do, etc.

When the break came they had thousands of replies, and announced the winners according to the supposedly correct answer.

That touched off the bomb. The President of the University of Virginia, in Charlottesville, wired the Virginia Pilot that the published solution was incorrect. A committee of citizens called upon the editor to demand that he work out the problem, and the theatre office literally was in a state of siege while the harassed manager tried to get hold of Pyle on the wire.

Groups actually stood on the street corners to discuss their various solutions, each member able to prove his answer was correct, and even the Rotary Club discussed the matter at a luncheon.

Then Pyle came flying into town in response to Madden's fervid plea and oiled the troubled waters. Several replies were correct. Seventy five tickets would be awarded each of the correct replies, and what promised to develop into a riot turned out to be the best advertisement either store or theatre ever had received, and the Widow went to S. R. O. and stayed there.

A Metro-Goldwyn Release

THERE WAS A MERRY WIDOW CUTOUT ON EVERY ARTICLE OF FURNITURE IN THIS STORE
Several hundred cutouts were used by the Willis-Smith-Crall Furniture Store to decorate every sales item in the place. This was part of a stunt the feature of which was a problem as to the age of the Merry Widow. A printer's error hoisted this from a contest into the Burning Question of the hour in Norfolk, where the stunt was used to help Wells Theatre break some records.

Got Local Merchants to Advertise His Xmas Cheer

A Pathe Release

A FOOTBALL THAT EVEN THE FRESHMEN WOULD RESPECT

A perambulator designed by the Liberty Theatre, Seattle, for the run of the Harold Lloyd picture. Storage batteries were carried and at night the star's name is spelled out in electric lights, the title getting the advantage of the illumination.

Change Sold

Instead of the usual 14x22 tack cards, Rodney Bush used 11x11 for Lovers in Quarantine at the Galax Theatre, Birmingham, Ala. And instead of printing them across he made them diamond shape.

The cards were so different that his thousand tackers made a lot of talk and helped sell the idea of going.

The lobby display was a large scarlet heart apparently resting on the seashore. From behind the heart were stuck the legs of a man and girl, as seen at the close of the picture, while on the left a cupid tacked up a sign which carried the title and the brand name, with Miss Daniels announced below in the body of the heart. It made for an an exceptionally nice business.

Modified

Instead of using a boat model for The Midshipman, H. G. Griffin, of the Plaza Theatre, St. Petersburg, Fla., used only a jib and mainsail on a flat auto float. It materially cut the cost and gave practically the same attention value and the same suggestion of ships. He did not even bother to rig cloth sails but made them of compoboard. The Novarro picture has been cleaning up all through the Southern Enterprises territory and he got his share of the business.

Midnight Kisses

Midnight matiness are not common in Jacksonville and when Guy Kenimer stages one the very fact that he is doing so helps to give the impression of a better play. He used the stunt for Kiss Me Again, with stress given the musical numbers, and banked an appreciable increase over the usual receipts.

Wooden Express

One of those carved wooden horses used by harness makers was towed through the streets of Durango, Col., for the showing of The Pony Express at the American Theatre. The motive power was an auto disguised as a locomotive, and the stunt might have worked as well for the Iron Horse, but it helped to put the Paramount over to big business.

There were four different rides into town from surrounding places.

De Haven Improves On Christmas Idea

A. Milo De Haven, of the Opera House, Bangor, Maine, went our Christmas shopper suggestion one better. He established a "Christmas Cheer Station" in the lobby of the Opera House as we suggested, and then got the merchants to advertise for him. He sends in the spaces of a number of stores each of which advertises "Free! Tea served and parcels checked at Bangor Opera House." Merchants figured that it would help get the shoppers out early, and they were glad to cooperate with Mr. De Haven.

For Old Clothes

He also sends in some very pretty throwaways on Old Clothes. These are printed on wall paper, not with "we are tearing the paper from the wall to make more room for—" but merely to get a stock that will appeal to the children. He gives a special matinee whenever he has a picture that will especially appeal to the children, and he sends a picture of rainy morning with the kids packed out to the middle of the street waiting to get in. They like best the community songs led by Mr. De Haven himself.

Using the king of hearts cards supplied by Paramount on The King on Main Street, he used this catchy copy:

"There's no JOKER in the fact that the KING of HEARTS is coming here. He has QUEENS in every land and they don't all wear DIAMONDS either. Take it STRAIGHT from one who knows, the KING can bring a FLUSH to any damsel's cheek. He's got plenty of JACK to purchase a SOLITAIRE. He'll visit the best CLUBS and they can expect a FULL HOUSE and if you don't want to miss a TRICK, just LEAD your friends to the OPERA HOUSE on Wednesday and Thursday, Dec. 9 and 10, and buy your CARDS to see THE KING. You can't better it for THREE TENS."

A United Artists' Release

IN RED AND YELLOW "DON Q" CAUGHT THE ATTENTION

In the lobby of the Galax Theatre, Birmingham, Rodney Bush painted the Q a bright yellow with a rose lake red background. The effect was a flash that no one seemed able to pass by, and it helped to get an unusual sale for the Don.

Kenimer Got Away From Stuffed Dino on His World

Different Campaign For The Lost World

Guy O. Kenimer, of the Arcade Theatre, Jacksonville, made his campaign on The Lost World dun on new lines. He did not send a prehistoric monster around town, but he made two models of the old-timers that were small enough to go into a jeweler's window, were they got plenty of attention. You can cover the business section of Jacksonville in a quarter of an hour, and most everyone does, so everyone got to see the monsters.

A First National Release

A LOBBY PAINTING

A week before the opening he put up a painting shown in cut on this page, depicting the jungle scene. In the photograph this looks like a flat, but in reality the foliage is put on the front piece with the river and hut on a middle section with a jungle backing. With trick lighting this was an attraction that brought most patrons to a halt. It's one of these things you cannot photograph properly, but it certainly was a winner.

For the showing he used a smaller painting reproduced above. This also is a three piece display with the backing, the monster and the foreground on different planes and with skillful lighting to heighten the effect.

These displays did more for the picture than a perambulated monster and tilted the business to top notch.

A First National Release

GUY KENIMER'S WORK FOR "THE LOST WORLD" WAS CLEVER
For the Arcade Theatre, Jacksonville, he used diminutive models for a show window and raised the banner for an advance. This is on three planes and the color and lighting were particularly good. A second painting is shown on this page.

Explained

About the best seller in the campaign on The Tower of Lies at the Grand Opera House, Canton, was a special screening for the newspaper men. They all gave strong write-ups and the public was sold the idea of a different sort of picture. Better still, the motion picture patrons most apt to appreciate this presentation were sold the idea of coming.

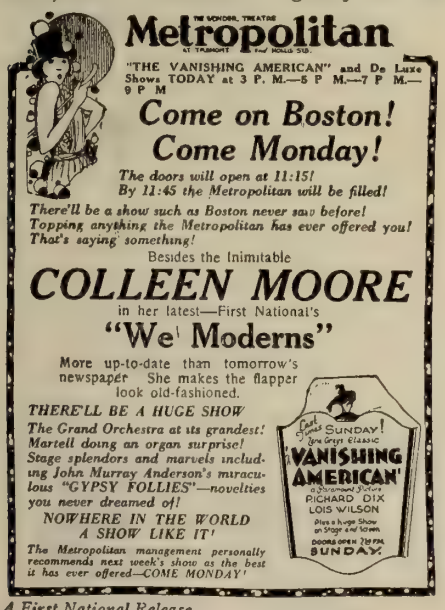
A Universal Release

A FINE TURNOUT FOR "THE CALGARY STAMPEDE" SUPPLIED BY THE DENVER STOCKYARDS
That's a funny place to go for a hook-up, but they had the only old coach in town and and Charles E. Lounsbury dug it out and borrowed it for the American Theatre. The stockyards maanagement threw in a four-horse team, a driver and a cowboy for the box and two more mounted cowboys, while two mounted police and four usherettes in the costumes of the '60s completed the outfit.

Just Imagine! Here's a Nice Type Ad from Boston

Even Boston Can Use All-type Ad

Looking at this reproduction you never would guess that it came from Boston, but this is what the Metropolitan Theatre had to offer Bostonians recently, and it stood out like a three sheet on a bunch of snipes. Most of the spaces were hand lettered and overburdened with cuts. They are about the messiest collection of displays to be found since country papers gave up their old hand presses. Boston is now the only large city where excessively poor press work is a trade mark, and in this smear of greasy ink this


Metropolitan
"THE VANISHING AMERICAN" and De Luxe Shows TODAY at 3 P. M.—5 P M.—7 P M.—9 P M
Come on Boston! Come Monday!
The doors will open at 11:15!
By 11:45 the Metropolitan will be filled!
There'll be a show such as Boston never saw before!
Topping anything the Metropolitan has ever offered you!
That's saying something!
Besides the Inimitable
COLLEEN MOORE
in her latest—First National's
"We Moderns"
More up-to-date than tomorrow's newspaper She makes the flapper look old-fashioned.
THERE'LL BE A HUGE SHOW
The Grand Orchestra at its grandest!
Martell doing an organ surprise!
Stage splendors and marvels including John Murray Anderson's miraculous "GYPSY FOLLIES"—novelties you never dreamed of!
NOWHERE IN THE WORLD A SHOW LIKE IT!
The Metropolitan management personally recommends next week's show as the best it has ever offered—COME MONDAY!
Last Times SUNDAY!
VANISHING AMERICAN
RICHARD DIX
LOIS WILSON
DOORS OPEN 1:30 P.M. SUNDAY

A First National Release

A BOSTON MIRACLE

space looked like a million dollars, though in point of fact it carries too much talk for its size—or for any size, for that matter. The inset for the closing attraction is hand lettered, and little more than a title, but it helps to decorate the space, and the picture has been advertised for six days, so either it has or has not been sold, and it doesn't matter. Most of the text is decidedly jazzy, but there is too much of it. Evidently it takes a lot of coaxing to get Boston to part with its small change. Most cities would be sold on half this talk.

Hazy Cuts Are Not Always Detrimental

Loew's Valentine Theatre, Toledo, uses two cuts on May Murray in The Masked Bride. One of them is a total loss, but the other gains somewhat in being a bit vague. Done in a strong black, the cuts may pull out materially in the reproduction, in spite of the smaller size, but in the original four eights the cuts print out very weakly. You can barely make out the figures of the bride and groom in the oblong cut on the right. As far as any illustrative value goes this cut is a total loss, for it tells nothing. On the other hand, the light printing of the figure on the left is an advantage. There is a certain indefiniteness that appeals to the imagination that would be lacking in a more definite printing. It has almost the effect of a nude figure, but a closer inspection will show that the star is dressed. This cut will sell better than anything else in the space other than the allusion to The Merry Widow. That

STARTS TODAY
LOEW'S VALENTINE
THE SCINTILLATING STAR YOU REMEMBER HER IN "THE MERRY WIDOW"
MAE MURRAY
EXOTIC, ALLURING, TANTALIZING MAE IN
THE MASKED BRIDE
A SUPERB METRO-GOLDWYN PRODUCTION
WITH
FRANCIS X. BUSHMAN
GLITTERING GOWNS, DARING AND SPECTACULAR DANCES, CAFES, THE FROTH AND GAIETY OF PARIS
It Will Make You Gasp!

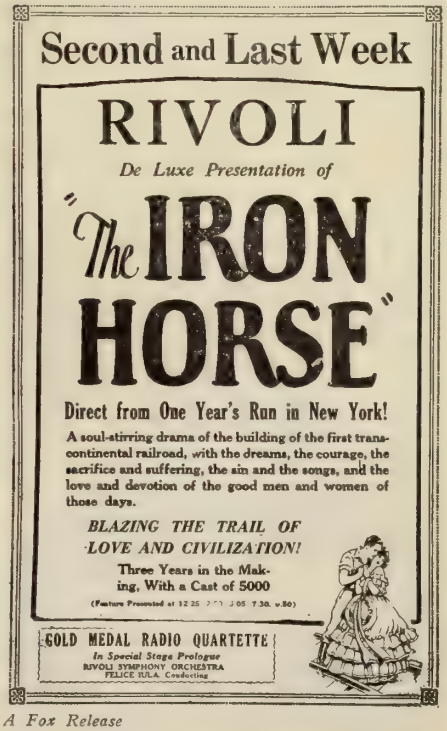
A Metro-Goldwyn-Mayer Release

FOR MAE MURRAY

line appeals, but the sales talk below the reverse panel is too general. It could be kept standing and used each time a jazz play comes to town. It would have been better to have left this material out and to have trusted to the "It will make you gasp." You cannot sell on lines too general in their appeal. There is always the feeling that the writer not knowing what to say just said something, and so there is no conviction to what is supposed to be argument. The layout is not pretty, and the hand lettering in the panel is pretty poor, but there is a certain strength to the display that helps the space, not a little of which strength comes from the white space. This contributes practically all of the display since the panel of reverse is sadly overcrowded.

Nearly All Type Is Best Display

Announcing the second week of The Iron Horse, the Rivoli Theatre, Baltimore, achieves a fine display with a small cut and a title block. All of the rest is type, and since it is well set, it looks well and is a better seller than most cut displays. Probably the cuts carried the picture over the first week and the theatre felt safe in cutting down for the holdover, but we think that this example would prove adequate for a first week display. The single cut used is more of a decoration than an attractor. It just dresses up the space nicely and takes from the severity of all type without being in the least intrusive. There is a nice valuation of size here. The house name and the title get the big display with the top line doing the bulk of the selling and the talk below clinching the uncertain readers, if there are any. The two all-cap lines are held well apart, so they can be read with the least difficulty, but most of the text is in upper and lower case and can be read without the slightest effort. It's a very pretty example of straight type work, and the more unexpected because the Baltimore theatres so seldom use all type. Of course the job room sets plenty of all type displays for the commercial accounts, but this is not the same as amusement advertising, and generally a commercial man does not appreciate the value of the lines in amusement work. Here each line is given display in accordance with its value. Naturally the title gets the best display, so the title is given almost a third of the three tens. The place where the play is to be seen is the next most important point, so the Rivoli is given second play, with the "Second and last week" sharing this play-up, partly through the size of the type but more through the placement of the line. In Baltimore the fact that a picture is held over


Second and Last Week
RIVOLI
De Luxe Presentation of
"The IRON HORSE"
Direct from One Year's Run in New York!
A soul-stirring drama of the building of the first trans-continental railroad, with the dreams, the courage, the sacrifice and suffering, the sin and the songs, and the love and devotion of the good men and women of those days.
BLAZING THE TRAIL OF LOVE AND CIVILIZATION!
Three Years in the Making, With a Cast of 5000
GOLD MEDAL RADIO QUARTETTE
In Special Stage Prologue
RIVOLI SYMPHONY ORCHESTRA
FELICE IULA, Conducting

A Fox Release

A NICE TYPE LAYOUT

is in itself the stamp of value. The next most important line is the long run in New York City, so this is given the best play, and all of these are held together. The length of the run is hooked directly to the title and not put down below where part of the force would be lost. The rest is just filler, and goes below, but it is not slighted just because it is less important than the major factors. It gets a careful display with those two lines of all caps to separate the banks of upper and lower, and so gain the full effect of three distinct approaches. The same result might have been gained through the use of a markedly different face for the middle bank, but there is so little to the all cap matter that it is more excusable here than it often is. This is one of the best type displays we have had an opportunity to run in a long time.

Featured the Organ

Installing a new organ, C. T. Perrin, of the Sterling Theatre, Greeley, Col., had the con-

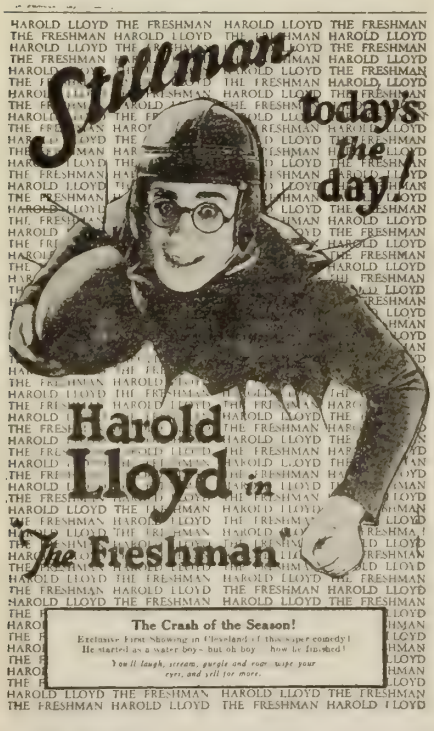
An Ideal All-type Advertisement from Chicago

sole on display for a couple of weeks before it was connected to the pipes. But instead of putting it in the lobby, he laid it off to a prominent shop for a window feature and then worked the papers for four stories.

He planned to replace the orchestra with the organ and sold it intensivly on this account.

Dressing a Cut to Suit a Local Need

This seems to be a worked over cut from the plan book on The Freshman, the Stillman Theatre has taken the cut from the Pathe plan book and has worked it over to suit its own needs; which is exactly what plan book cuts are for. In this instance the Stillman appears to have painted directly on the reproduction from the book instead of trimming up a mat, using the sample ad illustration as the basis for the art copy. This saves a lot of work, but is practicable only


Stillman today's the day
Harold Lloyd in The Freshman
The Crash of the Season!
Exclusive First Showing in Cleveland of this super comedy!
He started as a water boy—but oh boy how he finished!
You'll laugh, scream, gurgle and roar, wipe your eyes, and yell for more.

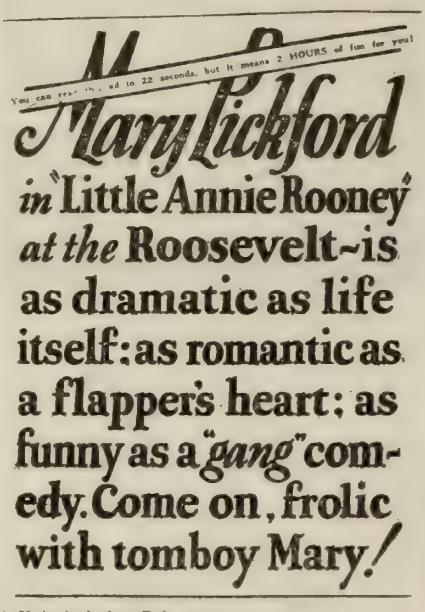
A Pathe Release

FROM A PATHE CUT

where the services of an engraver are obtainable. This cut has had a wide circulation in ads for The Freshman, generally being mortised. It gets attention because it looks odd, and if anyone reads it the title is solidly impressed on the memory. The exhibitor who gave expression to the belief that The Freshman would not outlast the football season has permission to change his mind. Winter football is going to be popular in the theatres whether Red Grange can put over the Florida season or not. It may have helped some to put the picture out just before the gridiron was put on the fire, but Lloyd is more than seasonal.

Distinctive Space a Chicago Novelty

One of the outstanding displays of recent weeks in the Chicago amusement pages was that for Annie Rooney at the Roosevelt theatre. Set into the usual page of efforts to get a big display with cuts and at the same time do more talking than the space warrants, this simple form stood out like a searchlight on a dark night. It is safe to say that this was the first space seen as the reader


You can read this ad in 22 seconds, but it means 2 HOURS of fun for you!
Mary Pickford in "Little Annie Rooney" at the Roosevelt—is as dramatic as life itself: as romantic as a flapper's heart; as funny as a "gang" comedy. Come on, frolic with tomboy Mary!

A United Artists Release

IT STANDS OUT STRONGLY

turned to the amusement page, and if the tendency was to pass along, the eye was at least held until this space was read. The strip across the title reads: "You can read this ad in 22 seconds, but it means 2 HOURS of fun for you." It was so different that it got the attention of every reader. It is hand lettered, but so little off a rugged type face as to be perfectly legible, and this adds the third of the essential factors of display, legibility and conviction, for the text is written to sell the idea of real amusement without excess of adjectives. To get the full effect you need to see this in the page, so that you can appreciate how it was marked from all the rest. It beats any possible cut in this sized space, and is only 5 182 inches by two columns; which is a lot of space for Chicago, where the line rate is high. If your competitors are running to black type faces and heavy cuts, try this style some time when you want to get more than usual attention for an attraction. It can be worked about as well with type as in hand lettering, and unless you have an exceptionally good sign writer, the type is to be preferred, but pick out a distinctive face. You can get as much out of two fives as you can with a four tens in the usual combination of type and cut, but of course, you cannot do this every week. It works best as a now and then unless you can write copy so strikingly individual that people will look for it weekly just for the sake of reading it.

Last Week Appeal Sells the Wind-up

For the fourth week of The Merry Widow in Washington, D. C., the Columbia Theatre made the talking point the end of what is a phenomenally long run for Washington. The Widow is a picture most persons can enjoy on a second or third visit, and we think that some allusion to the repeat would have strengthened the appeal a little, but "final" is the best seller in this space and the rest is merely supplementary. The layout is simple and rather conventional, but entirely adequate, though the looks might have been helped a little by softening the lower edge of the cut to get vignette effect. This can be done with a coarse file using only downward strokes to prevent the formation of a burr. However, it does very well as it stands and gives good selling text for a closing of an engagement. There is one thing to note in these displays from the two Loew theatres. You seldom find a title beclouded by other text. It is seldom they run other lines too close or permit the cut to kill down the letters of the title. If you will make this your own rule, your advertising will profit greatly. Perhaps the most common layout fault is the use of a too-heavy line so close to the title that it reduces the latter's importance, and

FOURTH AND FINAL WEEK!
ERIC VON STROHEIM'S MASTERPIECE!
The MERRY WIDOW
MAE MURRAY
JOHN GILBERT
It's nearly over!—this phenomenal run of 'The Merry Widow'—that has shattered the season's record for popularity! Only seven more days to see the glorious captivating romance that has packed Loew's Columbia to capacity for three solid weeks! Don't put off longer seeing the year's sensation!
Fourth week starts today!
LOEW'S COLUMBIA THEATER

A Metro-Goldwyn Release

CLOSING OUT THE WIDOW

the only thing that even approaches the title in importance is a star whose popularity is greatly in excess of the play. Don't make this mistake yourself and teach your printer not to, for often he will overplay a line and you'll let it pass. An insistence on a full display for the title will mean real money in the box office; money you cannot see when it is not there, but which none the less is a very real loss. In merchandising if you buy an article for 83 cents and sell it for a dollar, you know you have made a profit of 17 cents. But if you rent a play for a certain sum and sell perhaps 5,000 admissions, you cannot always realize that a better advertisement might have given you 5,500 admissions, or an additional profit of 500 admissions. You can only see what you get; not what you lose. If all managers could visualize the people who do not come, there would be a decided improvement in many advertisements.

Switching the Spotlight to the Exhibitor

Edited by Sumner Smith

Shea's 4,000-Seat Buffalo Opens

BUFFALO'S newest and handsomest theatre was christened with all the ceremony on the evening of January 15, when Michael Shea welcomed a few thousand friends to the formal premiere of Shea's Buffalo, which was opened to the public on the following day. As the representative and fashionably attired throng of guests began to arrive early on Friday evening, their eyes were greeted with a feast of color, light and sound. A piano recital preceded the regular program.

Stately walls of marble are relieved with the regal sweep of crimson draperies, gold fringed and tasseled; there are mural decorations in rich and chaste color effects that vie with the finest theatre decorations of the world's capitals; electroliers and candelabra in the most elegant and recent effects, in which crystal predominates, cast myriad rays of soft light over the scene; the foot sinks into deep piled rugs and there are divans and sofas in harmony with the Louis Quatorze scheme in which the entire building is carried out.

Most striking of all is the great staircase that winds up to the mezzanine from the spacious front lobby. Forty ushers snap into their duties with precision. The seating capacity is close to 4,000 and is admirably arranged to give comfort and easy access. The orchestra personnel of fifty and the organ console are on platforms, both of which rise to concert position on a level with the stage when numbers are played.

Just before Mayor Schwab spoke on the opening night, Mr. Shea was presented with a beautiful loving cup by merchants who are now neighbors of Shea's Buffalo. Mayor Schwab spoke briefly, lauding Mr. Shea for his work in the past and congratulating him for his present accomplishments in the fields of amusement.

Heading the list of guests from New York was Adolph Zukor. With him came Spyros Skouras of St. Louis, Philip Reisman, John Hammel, Herr Rochman of UFA, Patrick Casey, Sam Katz, Harry Marx and A. N. Botsford of Publix, Samuel Denbow and others. Following the opening program a large number of the guests went to the Hotel Statler to complete the celebration, and when Mr. Shea had bid farewell to the New York party, he went to the Statler and was given an enthusiastic reception there.

On Saturday morning, one hour before the doors opened, a line totalling a thousand or more began to form on Main street. Floral contributions continued to arrive, including a large basket of roses from Mary Pickford.

Vincent R. McFaul, the new manager of the Buffalo, has been in the employ of Mr. Shea practically all his life, having served at several houses controlled by "Mike." Mr. McFaul has been at Shea's Hippodrome as manager ever since Harold B. Franklin left that post to accept the position as head of the Paramount theatre department. Mr. McFaul is now a member of the board of directors of the Shea Operating Company, the new organization formed of Publix and Shea officials.

Shea's Buffalo was built at a cost of $2,000,000 in just one year's time. The architects were C. W. and George L. Rapp of Chicago. Mr. Shea is continuing as the directing head of the Shea houses in Buffalo.

HI-ART REOPENS

Publix Theatres Corporation, which recently took over the Hi-Art in Lockport from J. J. Lanigan, reopened the house on January 17 with "The Light of Western Stars." Harold LeValley, formerly assistant to George T. Cruzen at the Palace, also a Publix house, has been appointed manager of the Hi-Art.

PALACE NOW PLAYING

The new Palace was opened in Hamburg on the evening of January 14 with "His Secretary." Supervisor George B. Abbott spoke, as did the architect, Lawrence Bley. The Palace has an orchestra of ten men. George Biehler is operating the house.

BECKERICH HONORED

Al Beckerich, manager of Loew's State, has been elected a director of the Greater Buffalo Advertising Club. Al now is putting on an exploitation campaign for "Mike," which includes a tie-up with the Times through which a double for Sally O'Neill is being sought. He is also using liners in the papers asking the folk: "Have you seen Mike?"

A SUCCESS

John R. Osborne, manager of the New Family in Batavia, reports Junior Movies as going over big on Saturday mornings under the auspices of the local Parent-Teacher Association.

ROBBINS IN CITY

Al Robbins, who has opened the Little Theatre in Ithaca, N. Y., was in Buffalo over the week-end lining up some big attractions for the Cornell town house.

Prize Month in Massachusetts

JANUARY is prize month for the managers of the theatres in the circuit directed by William P. Gray. Increased business as compared with that of last year is the object of the contest and by an exact measure of receipts some lucky manager will be made winner of a prize of $250.

RENAMES THEATRE

Theodore B. Baylies, manager of the State Theatre in New Bedford, has renamed the house the "Greater State." Here's the reason: Although Manager Baylies has been presenting the cream of photoplays he has just installed a 15-piece orchestra under the direction of Ray M. Kavanaugh. This made its first appearance on the program headed by "The Phantom of the Opera."

A SUNDAY FIGHT

Residents of Southbridge are up in arms over the action of the board of selectmen in revoking permits for the exhibition of pictures in theatres on Sunday. An official statement asserted that the action was the result of "bitter denunciation from clergy of this town again Sunday movies." Several organizations are preparing to fight the verdict of the selectmen.

DRAWN BATTLE

Counter charges of assault and battery against Curtis B. Shea, manager of the Globe Theatre in Springfield, and George H. Dooley, manager of a hardware store in that city, were thrown out after the judge had heard the testimony. Rhea claimed he was assaulted by Dooley when he went to the latter's store to inquire about some money he owed the store. He alleged blows were struck by Dooley after he had been ejected from the store.

SEEKS HINSDALE HOUSE

J. De Vallerie of Worcester is negotiating for the purchase of the picture theatre in Hinsdale.

CRONIN HAS NATIONAL

Frank Cronin, who owns and operates the Central Square Theatre in East Boston and the Crescent Gardens at Revere Beach, has just taken over the National Theatre in Boston.

H. J. HUNT ILL

Henry J. Hunt, treasurer of the New York Theatre in Boston, is seriously ill of pneumonia. He was stricken three weeks ago. His condition was such that word was sent to his father, Jay Hunt, film actor, at Hollywood, to come to his son's bedside. Mr. Hunt, Sr., left for Boston immediately.

A MYSTERY

Joseph Brennan, manager of Loew's State Theatre in Boston, is keeping the folks guessing about his new policy which he will open January 25. Joe's promise is that there will be the world's best photoplays, augmented orchestra, stage presentations, special stage settings and wondrous lighting effects. He has been doing a lot of changing in his house staff so as to insure the best of service for his patrons.

CASEY REAPPOINTED

Malcolm E. Nichols, the new mayor of Boston, has reappointed John J. Casey as chief censor of things theatrical. Mr. Casey has held that position since 1904. His salary is $4,000. The Mayor also has retained Joseph J. Mikolajeska, assistant to Mr. Casey.

GENIAL MR. BOAS

A genial exhibitor and one with a smile for everybody is Louis Boas of Boston, head of a circuit of New England houses. One of these days we'll present a photograph of this trail blazer of film exhibitions in New England.

AL'S STUNT

Speaking of enterprising exhibitors we can not overlook "Al" Somerby of the Bowdoin Square Theatre in Boston. The street on which the theatre fronts has been widened in connection with the city's project of enlarging the streets in the neighborhood of Scollay Square. So Al dedicated the week of January 18 as Bowdoin Square Boulevard Celebration Week, to mark the opening of the improved thoroughfare. And "Al" put over a whale of a program, too. Here 'tis: Valentino in "The Eagle," "The Primrose Path," "Wild Justice,"—three feature photoplays, all on the same bill—and also five acts of vaudeville, comedy and news.

Rhode Island

Famous-Players already has leased for a term of fifteen years the theatre that is included in the $500,000 building now in the process of construction at Woonsocket. The theatre is to have 1,500 seats.

Efforts are being made to prevent the reopening of the Strand Theatre in Woonsocket, recently damaged by fire. However, the mayor has announced that the city lacks the authority to condemn the Strand. The police commissioner has stated that the playhouse is a "fire trap." The mayor said the building inspector has reported to him that the fire exits at the Strand are "good ones."

New Hampshire

William Buckley of the Colonial Theatre at Laconia, N. H., has returned after a visit to Boston, all pepped up with new ideas for making the rest of the season the biggest in the history of the Colonial.

Some Comedy Gambling in Albany, N. Y.

WHILE one might never gain the impression from a casual acquaintance with Clarence Gardner, owner of the Pine Hills Theatre in Albany, N. Y., that he is a gambler, he frankly admits it. Not poker nor bridge nor any of the more common forms, but still a chance with one of the neighbors in the vicinity of Mr. Gardner's house. It came about in the following manner: In front of Mr. Gardner's theatre there is a long stretch of sidewalk, and of course in winter it is necessary for someone to shovel this sidewalk more or less frequently. The neighbor showed up two or three weeks ago, and meeting Mr. Gardner, remarked:

"Are you a gambler?"

"Well, I gamble on pictures," replied Mr. Gardner.

The neighbor then made a proposition that if he and his wife were admitted free to the theatre during the winter, he would shovel the sidewalk in return. Mr. Gardner lost no time in taking him up. The neighbor was the winner up until about a week ago when it started to snow. True to his word, he worked away and cleared the long stretch of sidewalk as Mr. Gardner stood by grinning. Up to the present, the odds are about even, but of course there is a long winter ahead.

FROM EAR TO EAR

No wonder Julius Berinstein was all smiles at the Colonial in Albany the other night when "The Iron Horse" was packing them in and Mr. Berinstein stood in the lobby at 7:30 announcing that there wasn't a seat in the house.

A HANDY MAN

Frank Braymaier, manager of the Barcli in Schenectady, is fortunately a sort of jack-of-all-trades and seems to be able to turn his hand to most anything around the house. Last week, when the organ went wrong, Mr. Braymaier repaired the instrument. The house is now running part time to first-runs and part to second-runs, so the operating company has so many pictures booked that it is almost impossible to play them all first-run at the various theatres.

GOOD NEWS

Another village has come out in favor of Sunday picture shows, Canastota going on the records. The only theatre there is operated by M. J. Kallet.

HIS MIDDLE NAME

No wonder Charles Sesonske of Johnstown is a strong feature in local picture circles. It has just been disclosed that his full name is "Charles Hercules Sesonske." That's that.

THE HABIT

After one has been taking tickets for fourteen years or so, it becomes almost second nature to reach out for a ticket, no matter who enters the theatre. Joe and Charlie Weidman, running the Central, have the habit. They are old-timers in the game, making a good living on a 10-cent admission, but now seriously considering installing a motor-driven projection machine and doing away with elbow grease.

NEW UTICA THEATRE

Harry Brooks of Utica is erecting a 900-seat theatre in that city which will be handled by S. L. Wolf, former manager of the Orpheum in Utica. The house is being erected in one of the restricted zones and it was several months before the necessary permit could be secured.

RAECHELL MOVING

Although Del Raechell, who has been handling the Van Curler in Schenectady, will be out of a job in a week or so so far as that theatre is concerned, he will go to one of the Berinstein houses, but whether in Elmira, Albany or Troy hasn't been decided.

NEW IDEAS

Joe Saperstein of Harmanus Bleecker Hall in Albany lies awake nights thinking up new ideas to attract the crowds. His latest is an old fiddlers' contest with the winner to meet Mellie Dunham. Here's another: In an old-fashioned dancing contest Mr. Saperstein plans to jam the theatre. His song contests featured each Monday will conclude on February 1. On Thursday night he runs his amateur acts, and on Friday night a dance voyage. Double features prevail each evening, and 25 cents admits to all.

BOOKED SOLID

Bill Donovan of Tupper Lake, who must have reached Florida by now, announced in the dance program of last Friday night's affair that he was booked solid until 1927. Not such a bad way of keeping the film men off, at that.

"POP" PROGRESSING

"Pop" Linton of Utica, is making such good headway in the erection of the theatre to replace the one burned last year, that the house will open about March 15. And you can bet your bottom dollar that everyone in Utica will be on hand when Mr. Linton opens.

VAN CURLER TO FARLEY

The biggest picture deal of several months transpired last week when W. W. Farley of Albany, head of the Farash Theatre, Inc., operating the State, Strand, Albany and Barcli in Schenectady, took over the lease of the Van Curler in Schenectady from Julius Berinstein, who operates theatres in Albany, Troy and Elmira. The lease has five years to run. The house will be given over to road shows and its acquisition by Mr. Farley is entirely apart from his Faash Theatrical Company. Mr. Farley, accompanied by Mrs. Farley and daughter, left on Wednesday for Miami, where they will remain for the next month or two at the Biltmore.

DONATES THEATRE

C. H. Buckley of the Leland donated his theatre last Saturday night to a trade showing of "The Skyrocket," which took place from 11 o'clock on.

HIS LITTLE JOKE

Dave Seymour of the Pontiac in Saranac Lake will have his little joke and the latest is that the theatre will remain open all the year, and then the word "perhaps" is added. Mr. Seymour, however, is too good a showman to worry about snow and cold weather, and if any house in the Adirondack region stays open during the twelve months, it will be Dave's.

NEXT TO GODLINESS

What do you suppose W. W. Farley of Albany now is up to? Papers filed in the secretary of state's office last week reveal Mr. Farley, who owns a dozen or more theatres, as one of the directors in a concern that will manufacture soaps and perfumes.

TO RESEAT HOUSE

The Broadway Theatre in Schenectady, which will be run by Frank Hickey and James Roach, is to be reseated before its opening next month.

PERSONALITY

Size isn't always necessary when it comes to making an impression. Betty Feuer, who runs the Crescent in Schenectady, weighs about 95 pounds and is about five feet in height, but when it comes to preserving order, all that it is necessary for her to do is to march up and down the aisle a few times and the house is as quiet as a mouse.

BARNSTORMING

Bob Wagner, former manager of the Rialto in Little Falls, and Nick Servatius, who handled the Majestic in Utica, are picking up many an extra dollar this winter barnstorming with pictures in the small places through the Mohawk Valley.

AMATEURS NEEDED

Ed Walsh, who has the Albany in Schenectady, is having a hard time these days to dig up amateur acts that haven't been seen at the house before. Amateur nights are taking well but the patrons want new faces and new features.

STRONG FOR COMEDIES

Claude Fish of the American in Schenectady declares that the people of today, or at least those in his neighborhood, want comedy dramas and he is booking all he can lay his hands on.

HELP WANTED

Mike Kallet of the Madison Theatre in Oneida has recovered from his recent illness and states that he is now indulging in a few bottles of beer each day to restore his nerve. The only trouble with the beer is that it's about one-half of one per cent.

LEADS ALL THE REST

Sam Aaron, manager of the Regent in Albany, is the first man in the Capital City, at least his name appears first in both the city and the telephone directory.

MADE A HIT

George Loomis, who has a theatre in Frankfort, tried out an all-comedy evening one night last week with considerable success. He ran five two-reel comedies and the people seemed to like the idea.

THE JEROME OPENS

Louis Jerome has just opened a theatre in Mayfield which will be known as the Jerome.

A GET-TO-GETHER

Employees of the Farash Theatrical Company of Schenectady are planning a get-together dinner within the next two weeks or so, which will be held in the basement of the Barcli. It is expected that similar affairs will take place at frequent intervals.

THE KALLET'S MESSAGE

Mike and Joe Kallet carried a little message to Albany film men in last Friday night's dance program. Here it is: "The Rome custodial asylum will take care of all film men." Of course the film men say that perhaps the same institution may sometime take care of Mike and Joe.

Poor Man!

There is a pretty good story going the rounds these days of a little incident that occurred the other night at the Rialto Theatre in Glens Falls, N. Y., which runs a combination of vaudeville and pictures the last three nights of the week to big business.

It appears that a young man arrived rather late at the ticket office and handed in a slip which read as follows:

"I can not hear. Vision is my only pleasure. Please give me two good seats."

The seats were handed out but as the young man stepped aside a young lady came over and quietly asked him how he succeeded, referring to the tickets. He replied that he had secured a couple of dandy seats.

A New Patron

In Glens Falls, N. Y., there is an Airedale by the name of "Tige" that enjoys the movies three or four times a week without paying so much as a single cent of admission. The dog accompanies his master to the State Theatre and then stands near the doorway until someone lets him in. Straight down the aisle he goes sniffing his way until he comes to his master. If the seat alongside him is unoccupied, up hops "Tige" and there he sits for the remainder of the evening.

At the Empire Theatre in the same city, a black cat may be found sitting each evening beside the ticket-taker. The cat, however, takes no interest in the pictures shown inside.

Silverman Gets Fourth Chicago Theatre

EDDIE SILVERMAN of Universal and his associates are adding more theatres to their circuit, last week putting over a deal for the Buckingham Theatre at 3319 North Clark street, Chicago, formerly in the Teter and Foster circuit. Other houses under the Silverman banner are the Shakespeare, Belmont and West Side.

FOUR OTHERS COMING

With the big opening of the Terminal, Chicago, last week by the Ascher circuit, this leaves four other houses that are now building for later openings this year for the circuit. The houses under construction at the present time are the new Colony, Drake, Highland and new Sheridan Road.

BIG PROFITS

There is money in residence theatre property in Chicago, as the records show a profit of $140,000 in two years for the Cosmopolitan Theatre property at 7924 South Halsted street. Charles K. Schwartz took over the property two years ago for $250,000. Last week the property was sold for $390,000 to a syndicate headed by W. Merle Fisher. Until recently the house was under the Ascher management but upon the opening of the new Capitol Theatre the Ascher Circuit sold its lease to the Cooney Circuit, now operating the house, as a second-run theatre.

COLUMBUS PROPERTY SOLD

The Ascher circuit has sold the Columbus Theatre property at 6238 South Ashland avenue to Matthew Dillon and William Johnston, who will remodel the property for other business purposes.

EARLY OPENING

The new Balaban & Katz Theatre going up on Randolph street is expected to be ready for opening early in March, which is several weeks ahead of the scheduled opening. The house will seat 3,500. As yet no name has been selected nor has the picture policy been announced.

RUMOR DENIED

According to the executive of the Chicago offices of Balaban & Katz there is no truth in the story that Frank Cambrian, director of art and stage of the circuit, is to go to Publix. The same thing is said about Will Harris, production manager, and Leo Starr of the production staff.

PLAN TREASURERS' BALL

Theatre managers and their treasurers got together at a smoker at the Hotel Sherman to arrange the treasurers' ball which will be held next month at the Sherman Hotel.

DECLARE DIVIDEND

The Blackstone Company, owners of the Blackstone Theatre on 7th street, declared a dividend of 1 per cent. on the stock of the company, payable January 2.

ANOTHER NEW FIRM

H. A. Feickes, A. E. Hathaway and C. E. Richie have organized a company to show moving pictures in the Chicago territory. They have offices at 410 South Michigan avenue.

MOOSE TO BUILD

The Greater Moose Lodge in Chicago, has plans from Graham Anderson and Probst, architects, for a $3,000,000 building of brick, stone and reinforced concrete, to include a theatre, hotel and office building. A further announcement will be made in the near future on the location of the structure.

BOSWELL BUYS SITE

Orville Boswell has bought a site on Sage avenue at Washington Park, Ill., and will build a neighborhood theatre to cost at least $25,000 to complete and equip for pictures. Work is planned to start at an early date.

NEW THEATRE CO.

Clyde Elliott, well known theatre manager of Evanston, Ill., Ralph Obenchain and Charles F. Harvey have organized the University Theatre Company, with offices at 1560 Sherman avenue, that city, to build the new University Theatre. The new company has a capital of $400,000.

WITH GREAT STATES?

It is reported that the theatres of Miller & Spencer at Sterling, Evanston and Highland Park, Ill., are now affiliated with the Great States Circuit and that Archie Spencer is doing field work for the big circuit.

FIELDS MANAGER

Milton Fields has been made manager of the Lincoln at Sterling, Ill.

SAUNDERS OPENS

Eugene Saunders, who has been city clerk for many years at Harvard, Ill., has opened his nifty little movie theatre at Harvard, Ill., and will show pictures and feature musical programs.

Winnipeg Theatre's Music Changed

A REORGANIZATION of the music feature at the Capitol Theatre, Winnipeg, Manitoba, has been brought about, following a recent trip by Earle C. Hill, director of the Capitol orchestra, to several cities of the Middle States. Manager H. M. Thomas has christened the orchestra "Earle Hill's Capitolians" and every afternoon and night the theatre's band presents a thirty-minute concert on the stage. The orchestra has been augmented, a unique feature being that two grand pianos are now used in this program.

ANOTHER CHANGE

Another important change has taken place among Hamilton, Ontario, theatres. George Swanwick, for years proprietor of the Princess Theatre, Hamilton, has taken over the Lyric Theatre, Hamilton, which he reopened January 18 with a program of pictures and vaudeville, prices ranging up to 30 cents, children half price. Performances are given continuously. This development follows the re-opening of the Hamilton Capitol Theatre as a picture house with Ray Tubman, for years a Calgary exhibitor, as the manager, and also the appointment of H. E. Wilton, formerly manager of the Savoy Theatre, Hamilton, as manager of the Strand Theatre, which he formerly directed. The Temple Theatre, Hamilton, also re-opened January 11 under the direction of G. Gillan. Maxwell Morrison, former manager of the Capitol Theatre, Hamilton, has gone to Toronto. The Savoy Theatre is now closed.

RE-ENTERS FIELD

James T. Moxley, manager of the Regent Theatre, Ottawa, and later manager also of the Russell Theatre, has re-entered the amusement business in Ottawa, having been appointed house manager of the Imperial Theatre. Pictures are being bought on the open market for the Imperial, the first feature to be given special presentation under the new management being "Lady Windermere's Fan," starting January 16.

ELECTED ALDERMAN

H. E. Wilton, manager of the Strand Theatre, Hamilton, Ontario, has been elected alderman for Ward One in the Hamilton City Council for 1926 and has taken his seat in the "horseshoe" in the council chamber.

Cleveland's Circle Changes Policy

ACCORDING to negotiations consummated between Warner Brothers, managers of the Circle Theatre, Cleveland, and Alexander Pantages of the vaudeville circuit bearing his name, the Circle will hereafter feature vaudeville and pictures instead of first-run pictures only, which has been the policy since the Warners opened the house recently. Three shows a day will be presented, with the house open from 1 to 11 p. m. This gives the Pantages circuit their only house in Cleveland, their nearest franchises now being Detroit, Toledo and Indianapolis. The Circle is located on Euclid avenue near 105th street.

JOSEPH RESIGNS

Enough was apparently too much for L. J. Joseph, who quite recently took over the Queen Theatre at Shadyside, Ohio. After operating the house for a short time, Joseph turned it back to its owner, William P. James, and is out of the picture game for keeps.

NEW JOHNSTONE HOUSE

Marion N. Dorsey announces that he will erect a new movie house at Johnstown, Ohio, at an estimated cost of $25,000. The contract has been let.

HELD FOR THIRD WEEK

The Lyric Theatre, Cincinnati, is holding "The Merry Widow" over for a third week, and present indications point to an additional run.

Conn. Manager Moves

Harry Browning, manager of the Olympia in New Haven, has resigned to become manager of the New Capitol in Middletown, Conn., which will be opened early next month. The new theatre is being built by Alexander and Salvatore Saraceno at a cost of $225,000. Israel Gordon, head of a company which controls a string of 100 theatres, for whom Mr. Browning was a manager, is interested in the property.

Appointment Pleases All Pittsburgh

THE Pittsburgh public and members of the local film industry alike are elated over the appointment of Louis K. Sidney to supervise all details pertaining to the construction and operation of the new Loew theatre to be erected at Sixth and Penn avenues, Pittsburgh. Mr. Sidney, who is Loew's divisional manager for Pennsylvania, is responsible for the phenomenal success enjoyed by Loew's Aldine Theatre in this city.

TO BUILD SOON

F. L. McCulough will shortly commence the erection of his new 1-200-seat theatre in Oil City. The new house will be located directly across the street from the Lyric and Venango Theatres, the only houses in the town.

DONOVAN TO REST

John F. Donovan, manager of Rowland and Clark's Regent Theatre in East Liberty since its opening more than a decade ago, has gone to Atlantic City for a four months' trip. John's health has been poor of late, and it is hoped that his long rest will bring him around to normal again. During his absence the Regent will be in charge of his capable assistant, David Aird.

GUTHRIE'S PLANS

John Guthrie, owner of the Majestic Theatre, Grove City, was in town the past week and imparted the information that he is having plans prepared for the erection of a large picture house in his town.

COLUMBIA BURNS

The Columbia Theatre, Kittanning, was destroyed by fire early in the morning of January 8. The loss sustained by John Wick, Jr., owner of the building, is estimated at $100,000, while the Brown Theatre Company, lessees, suffered damages of $30,000.

KINNEY IN N. Y.

Tom Kinney, Franklin magnate, is in New York for a few days. Mrs. Kinney is accompanying him.

DOVE A VISITOR

John Dove of Masontown was a recent Film Row visitor.

San Francisco Patrons See "Moana"

"MOANA," the travel picture made in the South Seas for Paramount, under the direction of Robert Flaherty, was given its world premiere at the St. Francis Theatre, San Francisco, the second week in January. The decision to make use of the production came suddenly and there was little opportunity for advance publicity, but the initial showing proved very satisfactory. Manager Ed Smith, who had a taste of the tropics during his stay at Honolulu, where he was manager of the New Princess Theatre, arranged a prologue quite in keeping with the picture and the spirit of the South Seas.

TOCCHINI'S VISIT

The members of the firm of Tocchini Bros., owners of the Strand Theatre, Santa Rosa, Cal., were recent visitors on San Francisco's Film Row, arranging bookings and making the acquaintance of film exchange men. They have been the owners of the property for some time but recently took over the management of the theatre.

ENEA TO MARRY

Frank Enea, of Enea Bros., Pittsburg, Cal., paid San Francisco a visit recently and when pressed for an explanation of his unusual exuberance, confided the fact that he is to be married shortly.

ROBERTS IN CITY

W. J. Roberts, manager of the State Theatre at Ukiah, Cal., came down early in January to spend a few days at the San Francisco headquarters of George Mann.

LONG TERM LEASE

Negotiations have been concluded by Alexander Pantages for a ninety-nine year lease on property adjoining the 150-foot frontage on Fulton street, Fresno, Cal., recently acquired for the erection of a theatre. The new lease gives this theatre owner a frontage of 225 feet on one of the principal streets.

PRICE TO REOPEN

J. P. Price, who conducts a picture house at Cottonwood, Cal., has arranged to re-open the theatre at Anderson, Cal.

"POGONIP WEATHER"

T. V. Damon of the Granada Theatre, Yerrington, Nev., was a recent visitor at San Francisco. Practically no snow has fallen in the Sagebrush State this season, but "pogonip" weather is being experienced, this being an Indian term for freezing fog.

CARRERA BUYS PARK

The Park Theatre, Oakland, Cal., has been purchased by Joe Carrera.

PINCUS "TREATS"

Charles M. Pincus, manager of the Imperial Theatre, San Francisco, has been giving patrons of this theatre an added treat during the engagement of "The Gold Rush" by presenting in person Lloyd Tallman, said to have doubled for Charles Chaplin and Harold Lloyd. He has been appearing in moving pictures more than fifteen years, having acted at Niles, Cal., when "Bronco Billy" Anderson was making westerns.

A NEW ORPHEUM

The Orpheum interests are acquiring property in the Mission District, San Francisco, and plan the erection of a third theatre to be operated on the same lines as the Golden Gate Theatre, with vaudeville and feature pictures.

MILLER NAMED

J. Fred Miller has been made manager of the Theatre Visalia, Visalia, Cal., succeeding Harry Seipel. This house was recently acquired by the Golden State Theatre & Realty Corp., of San Francisco.

GROMBACHER IN CITY

Ray Grombacher, a prominent theatre owner of Spokane, Wash., and well known throughout the Pacific Northwest, was a recent visitor at San Francisco.

LORENE DAMAGED

The Lorene Theatre in the Bay View District, San Francisco, was visited by a fire of unknown origin a short time ago, the organ and stage being virtually destroyed. The house is a comparatively new one.

J. H. Kunsky Theatres Change Shows

BEGINNING the week of January 25, the John H. Kunsky theatres are to work out a change in the opening day of their weekly programs. The State and Capitol will on that date open on Monday instead of Sunday and soon the Madison and Adams will follow suit. Mr. Kunsky declares there are several reasons for the change, the principal one being the Publix Theatre Corporation contract for presentation acts, which are scheduled to open in the various theatres on Mondays.

MacINNESS A DAD

Malcolm MacInness, manager of John H. Kunsky's new State Theatre, is being congratulated on the recent arrival of a daughter. Both mother and child are doing well.

BUTTERFIELDS GO SOON

Mr. and Mrs. W. S. Butterfield will leave in February for Florida, where they plan to spend the remainder of the winter. Mr. Butterfield will leave his business in charge of Edward Beatty, general manager of the Butterfield enterprises.

TRENDLE ON VISIT

George W. Trendle, associate of John H. Kunsky in the operation of the Kunsky theatres, is off with his family on an extended visit to California. He will return in about six weeks.

Lynch Visits Denver

Jim Lynch, manager of the Empress and American Theatres in Laramie, Wyo., and president of the Wyoming Theatre Managers' Association, was a visitor in Denver last week. He announced that the next annual meeting of the association will be held in Cheyenne during the week of Frontier Days. Another popular exhibitor to visit Film Row was Lou Gullett of the Paris Theatre, Santa Fe, N. M.

DISNEY NAMED

E. N. Disney, until recently the manager of the Curran Theatre in Boulder, Colorado, has been appointed manager of the State Theatre, Boulder's newest amusement house. The State is being built by business men and will be located in the downtown section. It will contain approximately 500 seats.

Pantages in Seattle Center Boosting Films

MANAGER J. LLOYD DEARTH of the Pantages Theatre in Seattle is extracting every ounce of publicity from the fact that he has booked all of the Tom Mix pictures for his patrons in conjunction with Pantages vaudeville. In presenting the first of these, "The Best Bad Man," Manager Dearth featured the picture far and away over the vaudeville part of the program. Fifty twenty-four sheets were devoted to Mix, the vaudeville being given brief mention.

THREATEN TO QUIT

The Film Censorship Board has taken a new tack. It has issued to the city council an ultimatum that unless its petition for closing of all-night theatres is acted upon immediately, the entire board will quit.

GOOD LUCK SOLD

Joe Bradt, one of Seattle's most popular showmen, owner of the Good Luck Theatre, Seattle, has sold to Mrs. S. Z. Williams, who also owns the Yesler Theatre here. Mrs. Williams is the wife of the traveling auditor for Producers Dist. Mr. Bradt is not yet prepared to announce his future plans.

JOE MULLER RESIGNS

After twenty-five years of service with Ackerman & Harris, Joe Muller, one of the most widely known theatrical men of the Pacific Northwest, has resigned as manager of the Palace Hip Theatre in Seattle. His future plans are at the time unsettled. He plans to leave almost immediately for California to enjoy a well earned vacation. W. W. Ely, who has long been manager of the Hippodrome in Portland for Ackerman & Harris, has come to Seattle to replace Mr. Muller. The Palace Hip is at the present closed. The new policy has been announced however, and the house will reopen within a day or so under a first-run picture policy at 20-cent admission. A split week program will be followed.

THOMAS SELLS OUT

Mr. and Mrs. J. C. Thomas have sold their house at South Park, just outside Seattle's city limits, and, it is understood, will return to California. The Thomases also operated the house at Lake Burien, said to have been closed recently.

WALTONS IN CITY

Mr. and Mrs. Fred B. Walton of the Bellingham Theatres Corp., were in Seattle to attend the wedding of Mrs. Walton's sister, Miss Bessie Veancort, and Mr. Glen Baker.

Management Changes In Kansas City

THE following changes in management and new theatres in the Kansas City territory have been announced: Kennedy Theatre, Kirksville, Mo., now under construction, has been leased by the Midwest Film Distributors, Inc., of Kansas City. Walter Finney, manager of the Best Theatre, Parsons, Kas., a Universal house, has been transferred to the management of the Beldorf Theatre, Independence, Kas. L. Brenninger of Topeka, Kas., will soon erect a 2,000-seat house on Kansas avenue, Kansas City, Kas. Ralph M. Blair, formerly of the Southern Enterprises theatre department, has taken over the management of the Mozart Theatre, suburban house of Kansas City. Charles Bull has sold his interest in the Eris Theatre, El Dorado, Kas., to R. F. and W. D. Fite.

ROYAL BURNS

Fire destroyed the Roy Theatre, Bonner Springs, Kas., Monday night, the loss being estimated at $30,000. The house was owned by Charles German. The blaze at one time threatened the entire block.

VISITORS

Among the out-of-town exhibitors in the Kansas City market this week were: William Mueller, Sedalia, Mo.; Mr. and Mrs. C. H. Christian, Byers Theatre, Excelsior Springs, Mo.; G. L. Hooper, Orpheum, Topeka, Kas.; Walter Wallace, Orpheum, Leavenworth, Kas.; M. B. Shanberg, Midland Circuit of Theatres, Kansas and Missouri; Ben Levy, Hippodrome, Joplin, Mo.

ABEND WITH JAMEYSON

Samuel Abend, veteran showman, is now associated with H. E. Jameyson, formerly of the Doric Theatre, Kansas City, and of the Miller Theatre, Wichta, Kas., in the Exhibitors' Film Delivery and Service Company of Wichta.

New Milwaukee House

Another Saxe picture theatre to cost approximately $500,000 and to be erected in Kenosha, Wis., will be in operation before the end of the year, according to announcement made at the office of the Saxe Amusement Enterprises, Milwaukee. It will be the largest in Kenosha, and will be named the Rhode. Work will begin in the spring.

Along Exchange Row

With the Men Who Sell the Pictures

Albany

Puffing a big cigar and with the ever-present carnation, Julius Singer, sales-director of the complete service department for Universal, arrived in Albany last week and stated that he had been here, there and everywhere, when someone asked him where he came from. Everyone in Albany likes Julius and everyone was glad to see him.

HERMAN SMILELESS

Alex Herman, manager of the First National exchange, lost his customary smile last week while visiting the dentist.

BROWN WITH F. B. O.

I. M. Brown has been added to the sales force of F. B. O. succeeding Harold Filkins, ill at his home.

AMES RETURNS

George T. Ames, Pathe manager, was at Lake Placid last week.

LEONARD IN NEW HAVEN

Amos Leonard is now in New Haven where he will remain for two or three weeks in his capacity as district-serial-sales-representative for Pathe.

SMITH ILL

Ben Smith of the Warner Bros.' exchange was ill last week with an attack of grippe.

HOPKINS IN CITY

Frank Hopkins, now district manager for Associated Exhibitors in Toronto, and formerly manager of Universal in Albany, was in the Capital City last week for a day or so.

MEDEM HOST

Leon Medem, former manager for Pathe in Albany, and now in Newark, N. J., was back here last week for a couple of days, taking out his citizenship papers. Mr. Medem is of French-Persian descent. While in town he played the part of host at a luncheon given to the young ladies of the Pathe exchange.

San Francisco

L. A. Savage, inspector-broker for Pathe Exchanges, Inc., San Francisco, has left for Salt Lake City following a stay of several months.

LUKEN MOVES

L. O. Luken, district manager of Associated First National, is now making his headquarters at the San Francisco exchange. Miss Minnie Peters, his secretary, who was with him in the Northwest, has arrived to continue in this capacity.

FRAZIER RECOVERS

Jack Frazier, genial salesman for Universal, has been on the sick list but is again able to make the rounds of exhibitors.

MORGAN AWAITED

The sales conference of the Producers Distributors Corporation scheduled to be held in January at Hollywood, has been postponed until March, but General Sales Manager W. J. Morgan is expected shortly at San Francisco by Branch Manager M. E. Cory.

Chicago

Among the visitors at the Chicago Pathe offices last month were Pat Campbell, feature sales manager; Harry Scott, general sales manager, and W. A. Aschman, special representative, from the New York headquarters of the company.

LEDERMAN IN CITY

Dan Lederman, western sales director of the Associated Exhibitors, was in Chicago for a sales conference with John Mednikow, Chicago manager.

UNIVERSAL CHANGES

Elmer Dunas is now covering eastern Illinois for Universal. He is a brother of Phil Dunas, Minneapolis manager. Will Baker is now South Side salesman and Robert Fink is back in the Illinois territory.

Kansas City

Business during the last eleven months has more than doubled the expectations of E. C. Rhoden, manager of the Midwest Film Distributors, Inc., while First National Month, which will last throughout January, is proving more than gratifying to that company, according to W. A. Burke, assistant branch manager. Charles Knickerbocker, R. R. Thompson and Charles Russell have been added to the sales force of the Kansas City Associated Exhibitors' branch, according to Frank Cassil, branch manager. R. S. Ballantyne, Pathe district manager, after a short visit in Kansas City, departed for a three-weeks' trip through the southern territory. Grave concern was caused by the unexpected illness of Tom Byerly, First National branch manager, who is confined in Research Hospital, ill of typhoid fever. W. E. Calloway of New Orleans, Southern district manager for First National, is in charge of the Kansas City branch during Mr. Byerly's illness.

SALESMEN CHANGES

Howard Butler, formerly with Warner Bros., in Kansas City, has joined the Pathe force in San Francisco. Eddie Green, Metro-Goldwyn salesman, who has been basking in the sunshine on the West Coast during the holidays, is back again plodding through Kansas City's snow. O. H. Bogart, formerly with Paramount in Oklahoma City, has joined the First National sales force in Kansas City. W. B. Bishop, Metro-Goldwyn district exploiteer, drove through Kansas City this week from Oklahoma City to St. Louis, where he will make his home. Dan B. Lederman, Associated Exhibitors district manager, was a Kansas City visitor this week. Roy Churchill, F. B. O. branch manager, was out in the territory this week, aiding in putting over "Laugh Month." M. C. Seneft, formerly with Associated Exhibitors, has been added to the Warner Bros. sales force in Kansas City, as has Fred A. Rohrs, also formerly of Associated Exhibitors. Jerry Curran of First National doesn't oppose the number "13" any more. That is his ranking among F. N. salesmen in the national check-up for the last quarter of 1925. W. E. Troug, assistant Universal divisional manager, and Charles Sears, in charge of Universal theatres in the Kansas City territory, dropped everything the other day to make a hurried trip to New York. Harry Taylor, Universal branch manager, asserts that his exchange now is booking 350 complete service contracts weekly. E. C. Rhoden, manager of the Midwest Film Distributors, Inc., of Kansas City, is hustling out in the territory. Frank Cassill, branch manager of Associated Exhibitors, is responsible for this statement: "I confidently believe that 1926 will be our biggest year thus far."

Detroit

A. H. Livesey has resigned as salesman for Associated Exhibitors in Detroit to enter the real estate business.

DAVIE SUCCEEDS LIEBER

Lew Thompson, division manager of Associated Exhibitors, was in the city last week installing Fred Davie as manager of the exchange, succeeding Walter Lieber, who is returning to New York.

WALL TRANSFERRED

Edward J. Wall has been transferred from the Washington office of Famous Players-Lasky to Detroit, where he will have charge of exploitation in the local exchange. Wall was formerly editor of the Washington News Bureau.

WEEKS A VISITOR

George Weeks, general manager of distribution for Famous Players-Lasky, was in the city for several days last week holding conferences with the sales department.

Buffalo

Harry E. Lotz, former district manager for Associated Exhibitors, has been awarded the Arrow franchise in the Buffalo and Albany territory. This product formerly was handled by Freedom Film Corporation of Buffalo.

TWO RESIGNATIONS

Leo McGuire has resigned as shipping clerk at Producers Distributing. Jack Stevens is temporarily in charge of the work. Ed Flynn has resigned as manager of the United Artists exchange. Pending the appointment of a new manager, Jack von Tilzer, district manager, is in charge.

KEMPNER CONGRATULATED

When Adolph Zukor and party came to town for the opening of the Shea Buffalo, the Paramount exchange was visited and Manager Marvin Kempner and his staff congratulated on the fine showing being made by the office here. Mr. Zukor personally greeted each employe. Bill Bork, booker extraordinary, was going to offer to take Adolph to dinner when he happened to remember that he only had a dime in his pocket.

EDWARDS WITH WARNER

Mell R. Edwards has been engaged as a salesman at the Warner Brothers exchange.

DIXON LEADS ALL

Harry T. Dixon is feeling pretty good these days. The Buffalo F. B. O. office is at the top of the list of all the offices in the country for collections. Elmer Lux, booker, stands third on the nation-wide list in bookers' dates column.

Pittsburgh

F. C. Bonistall, Fox city salesman, is back on the job after a two-week period of recuperation recovering from the effects of an automobile accident on Christmas Day. "Bonny's" right eye was pierced by flying glass and an operation was found necessary to prevent more serious trouble.

WITHERS TRANSFERRED

Jack Withers, for three years manager for Associated Exhibitors in Pittsburgh, has been transferred to the New Jersey territory. Harry Brown, formerly of the Michigan territory, is Jack's successor in the Steel City.

MENDELSSOHN MOVES

William Mendelssohn has been transferred from the sales force of the Philadelphia Paramount branch to the Pitsburgh office.

VELDE PROMOTED

Donald Velde, advertising sales manager for the Pitsburgh Paramount exchange, has been promoted to the head of a new department just created at the home office. Don will be foreign advertising sales manager.

RE-ELECT WEINBURGER

The Universal Club in Pittsburgh has re-elected Harold Weinberger president, Mary Mamula is vice-president Alvin Lostetter, treasurer; Minnie Silverberg, secretary; William Lee Barton, sergeant-at-arms, and Lon B. Ramsdell, press agent.

Canada

Basil Horsfall, Iberville, Quebec, formerly a Montreal exchange manager, has announced that the special Australian feature, "The Man They Could Not Hang," will be released to exhibitors an as independent picture.

TWO NEW ONES

Louis Rosenfeld, general manager of Independent Films, Ltd., Toronto, has anounced that his company is releasing two more British-made productions in the Dominion, the latest importations being "Firebrand's Run" and "My Pal Hughie."

"Laugh Month" Material

Edited by Charles Edward Hastings

Atlantic City's Gaiety Traced to O'Keefe's 13 Big "Laugh" Years

Much Cash Has Gone to the Bank in Those Years, or This Pioneer Would Have Quit—Long Ago

By S. BARRETT McCORMICK
Director of Exploitation, Pathe Exchange, Inc.

THERE'S a long, long trail winding back through the years for anyone who would trace the origin of "all-laugh day," "all-comedy week" or "all-fan show" in motion picture theatres.

The Exploitation Department of Pathe has been in touch with many veteran showmen in order to get an expression of opinion as to the first exclusive "laugh-week," "fun-feast" or "laugh-day" in motion picture history. Some old-time follower of Barnum has no doubt originated the idea of the present-day "all-comedy circus," the "joy carnival" or "all-comedy day" and from these no doubt "Laugh-Month" has been a further development.

Jack Pegler, of our Exploitation Department, was in Atlantic City recently organizing showmen for Laugh Month and he brought back with him the story of how Edward O'Keefe, director of the City Square Theatre, started an all-comedy day nearly fourteen years ago and has retained this feature of his program presentation to the present day. We believe O'Keefe gets a place in the Hall of Fame for those who believed Voltaire when he said, "Laughter makes men gods."

Mr. O'Keefe is chairman of the Laugh Month campaign for Atlantic City, and he was also general manager of the Greater Movie campaign in that territory. He is a progressive showman known up and down the Coast and the story of how he paved the way for an all-comedy feature in the face of ridicule—and laughter—from fellow exhibitors, and how he has made box-office history with the plan through long years in which the motion picture industry has been turned topsy-turvy is an interesting one.

Early in 1912, Mr. O'Keefe went to the City Square Theatre from the vaudeville field, and there he met with little success with the two-a-day. Pictures were just starting to attract attention and Mr. O'Keefe hiked to Philadelphia to look them over. He had a tough time finding many available films, but in the single reels put out by the old-time Mutual Company, he saw a ray of light in the dark clouds that rolled by slowly. The General Film output was tied up in Atlantic City by a fellow exhibitor. Mr. O'Keefe contracted for all the single reelers he could get from Mutual and one or two other film concerns. It meant a weekly cost to him of $65, but they immediately, in his own words, "made the vaudeville look sick."

Mr. O'Keefe and vaudeville parted and were never company in that house again.

Early in 1913 the Keystone Comedies came in, with Mack Sennett and Ford Sterling in the leading roles. In the two comedians O'Keefe got the idea for a strictly all-comedy bill, and he promptly decided to introduce a program of five reels to contain nothing but Keystone Comedies—four repeats and one first-run film, of the custard pie and dizzy-stick vintage, of course.

Showmen Told O'Keefe He Was Crazy

Showmen with whom O'Keefe conferred about the plan told him he was crazy and that nobody would sit through five reels of comedy except a few kids.

"Well," says O'Keefe, "I decided to try it out anyhow—and from the first day until now it has been a real success.

"First I called the feature Keystone Comedy Day, but when that famous company went out of existence I called it All-Comedy Day. I ran the feature one day a month—and would have run it often but couldn't get enough film. A year or two later I introduced it twice a month and have held to this period ever since. It never fails and my claim is that if it is handled intelligently it will go over anywhere. There is an old saying that is as true as any ever uttered, 'Laugh and the world laughs with you, weep and you weep alone.'

"You know when spring comes around and the circus comes to town the old men will be heard saying, 'Well I guess I will have to take the kids to the circus.' Well, as Goldberg says, that's a lot of bologna, for the old man is just as anxious to go as the kid and that applies to my All-Comedy bills, too. There are just as many grownups who patronize this laugh feature as there are kids and if you doubt it just drop into my theatre on one of these special days and see for yourself."

Of course there will be those who will

(Continued on following page)

EDMOND O'KEEFE
This Atlantic City showman has been booking an "All-Comedy" bill twice each month, and his patrons are with him 100%.

O'Keefe's 13 Big "Laugh" Years

(Continued from Preceding Page)

say that the all-comedy day will go over only in certain communities. Mr. O'Keefe proved the fallacy of this hypothesis. He had two theatres on the Atlantic City Boardwalk at one time which catered almost exclusively to visitors from all over the world, and for ten years he featured a semi-monthly All-Comedy Day in these houses. The wise ones predicted failure for the plan, just as they had done previously for the City Square Theatre—and again O'Keefe's patrons got the first laugh and he the last one.

At the present time, O'Keefe gives his patrons nine reels of fun, four two reelers and one single reel.

"The comedies," says O'Keefe, "must be carefully selected and it is necessary to repeat a few of them. I keep a little book and when the comedies come on I jot down the names of the best ones and bring them back later. I rarely get a complaint, for a good comedy is often enjoyed more at a second showing than the first.

"One should never grow too wise for so great a pleasure in life as laughter," says O'Keefe, the showman who has successfully staged laugh-months for thirteen consecutive years.

"Laugh Month" an Assured Popular Success

Laugh Month as a popular success is an assured fact. Julian M. Solomon, secretary of the National Laugh Month Committee, reports that National Headquarters have been swamped with requests from newspapers from Maine to Florida and from Jersey to California, for the Laugh Month mats. Messenger boys form a regular parade with telegrams and the postman adds his bit every time he calls.

That the newspapers are 100% behind the move is shown by such comments as: "When I opened the envelope and found the Ha Ha faces, I began to laugh and am in the mood to make January a real Laugh Month in this community."

Another one reads: "We will be glad to use some of the mats throughout the editorial and news columns. Will also see what we can do with smile copy in our advertisement department."

Western Newspapers Using Mats

From Indiana another paper says: "Believe we can use all the mats during the month in features and adds and will be pleased to receive the mats and will use the Laugh Month Calendar."

From Oklahoma: "We will do our best to put this through."

Indiana again says: "We commend your progressive movement. There is no reason why it should not bring results both for your committee and for the local publishers. There is no reason why it should not make a great hit."

The publisher of two Ohio papers says: "I think the idea is fine. With Christmas bills pouring in during the month of January, we need something to make us laugh."

From Pennsylvania comes: "We are with you in anything that will make people laugh."

Another one from Penn. State says: "We will try to make Carbondale laugh in January."

West Virginia adds: "We will use your material and think it a very fine idea on your part."

"HOTSY-TOTSY," Alice Day, Mack Sennett laugh-stuff for Pathe that is all there is to say.

Papers Listed With The Secretary

Among the papers that have requested the mats are the following:

Daily Beacon, Paris, Illinois; Daily Post, La Salle, Illinois; Galesburg Evening Mail, Galesburg, Illinois; Portland Republican, Portland, Indiana; The Michigan City Evening News, Michigan City, Indiana; The Cadillac Evening News, Cadillac, Michigan; Coldwater Daily Reporter, Coldwater, Michigan; Newburgh Daily News, Newburgh, New York; Buffalo Times, Inc., Buffalo, New York; Washington Daily News, Washington, North Carolina; Sentinel Tribune, Bowling Green, Ohio; Urbana Daily Democrat, Urbana, Ohio; Franklin Repository, Chambersburg, Pa.; The Evening Record, Lansford, Pa.; The Carbondale Leader, Carbondale, Pa.; Pottstown Daily News, Pottstown, Pa.; Portsmouth Star, Portsmouth, Virginia; Mineral Daily News, Keyer, West Virginia; Welch Publishing Co., Welch, West Virginia; Monroe Evening Times, Monroe, Wisconsin.

Far West and South In Campaign

Star Enquirer, Buffalo, New York; Passaic Daily News, Passaic, New Jersey; Daily Review, Sistersville, West Virginia; Evening Journal, Wilmington, Delaware; News-Leader, Staunton, Virginia; Telegram, Wilkes-Barre, Pa.; Goldsboro News, Goldsboro, North Carolina; Intelligencer, Lancaster, Pa.; Daily News, Longview, Texas; Democrat, Danvenport, Iowa; Daily Index, Mineral Wells, Texas; Times Publishing Company, Corpus Christi, Texas; Journal, Logan, Utah; Journal, Wilmington, California; Sentinel, Knoxville, Tennessee; Boulder Publishing Co., Boulder, Colorado; Leaf-Chronicle, Clarksville, Tennessee; The Times, Manitowack, Wisconsin; The Star, Peoria, Illinois; Reporter-Herald, Loveland, Colorado; Dispatch, Cordele, Georgia.

Daily Democrat, Princeton, Indiana; Republican, Shelbyville, Indiana; Daily Democrat, Decatur, Indiana; The News, Jeffersonville, Indiana; The Times, Davenport, Iowa; The News, Salisbury, Maryland; The Daily Post, Jefferson City, Missouri; Democrat-News, Marshall, Missouri; Daily Review, Fostoria, Ohio; Times Gazette, Ashland, Ohio; News-Record, Miami, Oklahoma; Courier, Harrisburg, Pa.; Daily Tribune, Terrill, Texas; Freeman Printing Company, Wakesha, Wisconsin; The Traveler, Arkansas City, Kansas; The Messenger, Mayfield, Kentucky; The Daily Times, Cookston, Minnesota; The Evening News, Bridgeton, N. J.; The Dispatch, Scranton, Pa.; The Chronicle, Johnston City, Tennessee.

Comedy-Circus Program Due for Repeat

That the comedy-circus program stunt may be repeated time after time with considerable success measured in box-office results, is proved by the experience of the Roberson Theatre in Dierks, Arkansas, which staged its first laugh-making bill on Christmas Day and followed it up with another similar program on New Year's Day, just a week later.

Pathe subjects played a dominating part on the programs. Of four films presented on the first comedy-circus screened on Christmas Day, three bore the rooster trade mark. The Pathe pictures shown were: Harry Langdon in "The First Hundred Years," Charley Chase in "Position Wanted" and one of the "Aesop's Film Fables."

Special New Year's Day Performance

The initial circus show was so successful that the management staged another all-laugh program on New Year's Day, with Harry Langdon in "Luck of the Foolish," Hal Roach's "Our Gang" in "High Society," and another cartoon comedy of the "Aesop's Film Fables" series.

The management issued a circus dodger to advertise the second comedy-show and headed it with: "Our Christmas Comedy Circus proved such a success that we are giving one for the first day of the great coming year, with our best wishes." Numerous cartoon cuts were used to add attractiveness to the dodgers.

"Fighting Tailor", a "Laugh Month" Release

F in its release schedule of comedies for National Laugh Month, "The Fighting r" having been substituted for "Officer of the Day." Both are Imperials.

"The Fighting Tailor" is the second of the East Side, West Side" series, faturing Georgie Harris and Barbara Luddy, and it brought veritable howls of laughter from reviewers at a recent pre-release showing. Harris in this film has the role of Abie, a Jewish boy who decides that the profits of the prize ring are much bigger and quicker than that of the second-hand clothing business and resolves to go after the heavy money. His father protests that a box-fighter is only a high class loafer, but Abie can hear nothing except the imaginary tinkle of golden ducats.

His big chance comes when a fighter fails to show up for a match and he is invited to substitute. The matchmaker is his Irish sweetheart's father, so Abie feels that he can strengthen his suit as well as line his pockets by clashing with the Irish Demon.

CHARLEY CHASE will chase gloom in "Charley, My Boy," a Hal Roach-Pathe contribution in two Laugh-Month reels.

This fight is one of the funniest pieces of business ever put on celluloid. Abie makes up in determination what he lacks in science and skill, and the audience is evenly divided between Jewish and Irish fans.

When Abie lands a lucky punch—or ducks a vicious one—the Jewish sector rises and cheers lustily. This process is repeated by the Irishman's adherents as occasion permits. In the midst of the battle Abie's father enters—his scruples against the manly art having been swept away by finding a ringside ticket—and he is horrified to discover that his own son is one of the principals. However, when Abie shows him the proceeds of his first match, the father beams upon him and asks, "When do we fight again?"

Other Fox comedies scheduled for release during the first half of Laugh Month are "Cupid a la Carte," an O. Henry and "His Own Lawyer," one of the Helen and Warren married life series, adapted from Mabel Herbert Urner's newspaper stories.

The whole list of Fox comedies available for Laugh Month showing includes fourteen two-reelers, released during November, December and January.

Langdon's Three-Reel Comedy In Pathe's "Laugh Month" List

HARRY LANGDON in a three-reel comedy special, "Saturday Afternoon," is a highlight of the Pathe short-feature program for the closing of "Laugh Month."

Other releases for the week of January 31st are Glenn Tryon in "Long Pants," Paul Parrott in "Soft Pedal," "Aesop's Film Fables," "Topics of the Day," a chapter of the Patheserial, "The Green Archer," Pathe Review and two issues of Pathe News.

"Saturday Afternoon," the three-reel comedy special starring Harry Langdon, was produced by Mack Sennett, who developed this famous comedian into one of the foremost box-office magnets of the day. Langdon's supporting cast includes Vernon Dent, Ruth Hiatt and Peggy Montgomery. Harry Edwards directed.

"Long Pants," a two-reel comedy starring Glenn Tryon, was produced by Hal Roach. Tryon is supported by Vivian Oakland, Cissy Fitzgerald, Jack "Rube" Clifford and Sue O'Neill. Fred L. Guiol directed.

"Soft Pedal" is a Hal Roach one reel comedy with Paul Parrott featured. This release is typical of this series of short comedies which fit so well into the exhibitor's program.

"The Battle Starts," is the title of the Patheserial "The Green Archer," featuring Allene Ray and Walter Miller. Spencer Bennet directed this production of Edgar Wallace's novel from a scenario by Frank Leon Smith, Burr McIntosh, Frank Lackteen and Walter P. Lewis are in the cast.

Pathe Review No. 5 presents another chapter of "Plundering the Sea," a camera record of the Octurus Oceonagraphic Expedition led by William Beebe, which is released in cooperation with the New York Zoological Society. Other features of this release are "Marriage on Faith," how the marital bargain is struck in Korea; and "The River Boats of Dresden," Pathecolor scenes of the Elbe in and around the Saxon capital.

"A June Bride" is the latest of the "Aesop's Film Fables." Every release of "Topics of the Day" during Laugh Month" contain special fun material.

The Demand Has To Be Met

By GILBERT PRATT
Mack Sennett, Director

We are all interested in "Laugh Month" because the thing that is showing the greatest advancement is the thing to boost. Two-reel comedies are written, cast and produced with just as much care as longer features. This is not accident. It is because the demand has been created and has to be met. The world wants to laugh! Try to make them and see what happens if comedies don't keep three laps ahead.

Andy Gump Comedies Are Great For Laugh Month

"Babbit on the screen."

That is how Samuel Van Ronkel, producer of the popular Andy Gump comedies, for Universal release, characterizes the famous character of Andy Gump which he is reproducing in celluloid.

Van Ronkel's series, based on the nationally famous comic strips by Syd Smith, are so popular, the producer believes because they satirize that national institution, the American family.

Andy, the producer declares, is a Gargantuan George F. Babbitt, a burlesqued, humorous edition of Sinclair Lewis' most famous character.

"Andy, of course, is broadly burlesqued, but his actions, essentially are human. He has all the conceits, vanities, weaknesses and strong points of the ordinary man. Syd Smith, the cartoonist, has created more than just another comic strip, that both the cartoons and the film comedies have made so tremendously popular."

In Van Ronkel's series of comedies, Joe Murphy plays Andy; Fay Tincher his wife, Min, and Jackie Morgan is a particularly like-life Chester.

Pretentious Sets for New Standard Comedy

A two-story house, probably the most pretentionus set of its kind ever constructed for a two-part comedy film, is being erected in Laurel Canyon for use in "Heavy Love," a forthcoming Joe Rock-Standard comedy, which F. B. O. will distribute. The structure is of a substantial nature and was designed after plans by a well known Los Angeles architect. Following the filming of this elaborate set, the dwelling will be turned over to a salvage concern to be wrecked, as the property upon which the house is being builded is zoned for other purposes.

"Saturday Afternoon"

(Pathe—Comedy—Three Reels)

HERE'S another Harry Langdon-Mack Sennett scream, with Harry as the dutiful husband of a domineering wife until a friend takes him on a joy-ride with some chickens. From beginning to end it's a series of laughs. It isn't choked with gags, but moves at a pace leisurely enough to allow Harry footage for real comedy acting. And he can act! Another great thing about the comedy is the titling. A. H. Giebler has provided some pippins, including, "Just a crumb from the sponge cake of life," in introducing our hero. Well, every payday Harry has to hand over the envelope to wifie. But first he secretes a few coins under the carpet. Wifie catches him hiding the money and tells him that he has to stay at home as punishment for dishonesty. Harry, however, does a reversal from domestic form and slides out the window and away to meet his chum and two flappers. They have various ludicrous adventures in a flivver, ending in a smash-up from which Harry's wife extricates him. The cast includes Vernon Dent, who is very effective, Ruth Hiatt and Peggy Montgomery. Harry Edwards directed Langdon in most intelligent style. The subject ought to tickle highbrows and medium brows alike.—**Sumner Smith.**

"Parisian Modes in Colour"

(Educational—Fashions—One Reel)

FILMED by means of the new Kodachrome Process this reel shows in natural color a wide variety of the very latest gowns and wraps designed by the foremost Parisian couturiers, such as Lanvin, Philippe et Gaston, Worth, Martial et Armand, Drescoll, Paul Poiret, Cheruit, Boue Soeurs, Charlotte and Jean Patou. The models are all displayed by Hope Hampton. The color effects are remarkable, bringing out the fine tints and shadings, especially fine are the gray blue and gray green shades and the lifelike colors in the furs. In fact, the entire effect is beautiful and striking, for Miss Hampton is an exceptionally fine subject for color photography with her high coloring and reddish tinted hair and the gowns themselves are wonderful. Women will rave over this reel but the men will also admire the beauty and perfection of the color work.—**C. S. Sewell.**

"The Man With the Scar"

(Universal—Western—Two Reels)

IN addition to the familiar type of western "action" situations, including considerable riding and fighting, this Mustang two-reeler featuring Fred Humes has considerable comedy, making a hard-hearted rancher who demands that any suitors for his daughter must have $1,000. Fred starts out to get this amount by capturing a noted bandit. His "spotting" a prize fighter and a butterfly hunter as the bandit and also his experience with the real bandit in disguise furnishes several laughs. Finally he discovers the deception, chases the bandit to the border and overcomes him on the international boundary line, winning the reward and the girl.—**C. S. Sewell.**

Here They Are!

Brotherly Love—Educational
Badly Broke—Universal
Film Facts—Red Seal
Flaming Affair, A—Fox
Felix the Cat Spots the Spooks—Educational
Honeymoon Squabble, A—Universal
Hot Dog—Universal
Her Lucky Leap—Universal
Hero of Piperock, The—Universal
June Bride, A—Pathe
Little Brown Jug—Pathe
Long Pants—Pathe
Man with the Scar, The—Universal
Parisian Modes in Color—Educational
Song Car-Tune—Red Seal
Saturday Afternoon—Pathe
Soft Pedal—Pathe
Uprising Generation, The—Pathe
Whispering Whiskers—Pathe

"Whispering Whiskers"

(Pathe—Comedy—Two Reels)

THIS Mack Sennett subject, featuring Billy Bevan and Andy Clyde, gets off to a slow start but speeds up rapidly thereafter and ends in a riot of fun. The plot involves stolen rubies, clairvoyants and "detecative" disguises. It is fast burlesque after the first couple of hundred feet, with terrible damage to furniture by the two nuts and their rivals in search of a famous lost ruby. Bevan and Clyde are very funny and fine work is done by Madeline Hurlock as the clairvoyant and Kewpie Morgan as the Oriental villain. Del Lord directed.—**Sumner Smith.**

"The Little Brown Jug"

(Pathe—Cartoon—One Reel)

IN this Paul Terry subject the farmer goes fishing with a jug of liquor and the cat and dog by his side. His lack of success is shown by sub-sea views of a fish school in which the little fishes are taught to avoid hooks. Then the former imbibes too freely and the result is a horrible dream of revenge in the fish world.—**Sumner Smith.**

Held Over This Week At
N. Y. CAPITOL
Urban-Kineto's First
REELVIEW
729 7th Ave.
RED SEAL PICTURES CORP.
N. Y. C.
DISTRIBUTORS

"A Flaming Affair"

(Fox—Comedy—Two Reels)

WHEN a brawny fireman aids a girl who is being insulted by a masher, she insists that her sweetheart become a fireman. He fails in trying to join the department but does become a street car conductor and seeing him in uniform she insists that he take her through the engine house. In making his bluff good, Sid finds himself at a real fire where he is acclaimed a hero. This is the idea on which the newest Imperial Comedy starring Sid Smith, is based. There are some amusing bits in the street-car sequence including a wild ride when the car jumps the track and even gets on a ferry without the boys knowing it. The best part of the picture consists of the fire sequences with Sid struggling with a hose on a high ledge. His falls and near falls are of the thrill comedy type and the use of the hose allows for some novel effects. Up to the high laugh standard of this series of slapstick comedies.—**C. S. Sewell.**

"A Honeymoon Squabble"

(Universal—Comedy—Two Reels)

EDNA MARIAN has the chief role in this, and as a newlywed arrives at the honeymoon hotel. She makes hubby scratch off "and wife" from the register and takes a separate room. Another couple do likewise. Naturally the suspicion of hotel employes is aroused and the house detective assigned to ferret out the mystery. From behind a potted palm he watches the couples tossing messages back and forth, then he orders the husbands to leave. Wives and husbands become all mixed up, and the detective makes things worse by a stiff pursuit through the halls and rooms. Marriage licenses finally clear everybody. Though most of the comedy is based on the chase, the subject has a lot of humor, thanks principally to some accomplished work by the gent burlesquing a detective. He is very good.—**Sumner Smith.**

"Long Pants"

(Pathe—Comedy—Two Reels)

GLENN TRYON, his first long pants and a merry widow are the chief things of humorous interest in this subject. The widow vamps, Glenn gets a ducking and the trousers shrink. Glenn's film father also gets into the limelight by falling for the girl himself. Crippled by rheumatism, he does quite a lot of low and lofty tumbling. The best scene has to do with the family and the widow at dinner. There is enough fun in this one episode for an ordinary comedy. Glenn is well supported by Vivian Oakland, Cissy Fitzgerald, Jack Clifford and Sue O'Neil. Clifford as the father does some great work. Fred L. Guiol directed.—**Sumner Smith.**

"A June Bride"

(Pathe—Cartoon—One Reel)

THIS latest Paul Terry-Aesop's Film Fable pictures the matchmaking of two cats and frequent interruptions by the farmer. True love triumphs through the aid of a minister while the farmer breaks down the door, too late.—**Sumner Smith.**

"The Hero of Piperock"

(Universal—Comedy—Two Reels)

NEWEST in the series of Mustang Brand western comedies feature Peewee Holmes and Ben Corbett, this two-reeler deals with a Thanksgivnig celebration in the border town of Piperock. The two boys are commissioned to save the honor of the town by getting away from a rival community the only turkey in that section. Holmes succeeds but Corbett takes the turkey and poses as a hero, saying Holmes had cold feet. Holmes finally turns the tables by swiping the turkey and substituting a skunk in its place. There are amusing burlesques of typical western situations and considerable slapstick together with a travesty on the land,—ing of the Pilgrims at Plymouth Rock.—**C. S. Sewell.**

"Her Lucky Leap"

(Universal—Comedy—Two Reels)

CENTURY'S newest two-reel comedy released through Universal starring Wanda Wiley concerns the efforts of two international smugglers to get back a bag of jewels which they dropped into her coat to escape customs officials. Practically the entire comedy is of the chase type and it introduces a number of familiar gags and situations. The action is fast with the thieves chasing Wanda all over the ship, then across the dock and getting into her cab, her escape to another one and eluding them by swinging across a wire. They show up again and she dives out a window onto a motorcycle which lands in a police station. The thieves follow and are locked in a cell. Should amuse Miss Wiley's admirers and slapstick fans.—**C. S. Sewell.**

"Film Facts"

(Red Seal—Magazine—One Reel)

THIS reel opens with a view of the monument to a former Hawaiian king and shows a fanatic who stands always in front of the statue waiting for it to come to life. An interesting section shows the salmon industry from the catching of the fish to the labeling of the cans. Then there are scenes on an alligator farm showing "infants of about fifty years and one old fellow said to be at least 500 years old. The reel ends with a cartoon showing how times have changed, as for example, a bold armored knight changes into a sissified chap grabbing the brass rings on a merry-go-round.—**C. S. Sewell.**

"Brotherly Love"

(Educational—Comedy—One Reel)

CLIFF BOWES, Helen Foster, Zelma O'Neal and Howard Esary are the players in this Cameo Comedy directed by Jess Robbins. They play jealous lovers and mischievous sweethearts in the park, each man unwillingly taking unto himself the other's girl. Then the girls regain their lovers and only the surrounding scenery has suffered as a result of the mix-up. It is routine comedy well done.—**Sumner Smith.**

"Song Car-Tune"

(Red Seal—Novelty—One Reel)

FOR his subject in this reel, Ko-Ko the little Inkwell clown and his quartette are shown singing the familiar ballad "Sailing, Sailing, Over the Bounding Main." As usual, the words of the verse are thrown on the screen and the music indicated by a moving marker. The chorus is cleverly and amusingly handled and good for a number of smiles. A ship is shown sailing over the words of the song which "bound" up and down, the strong wind blows the ship away and the sailor has a hard time before reaching port again. In every way, this a clever play on words.—**C. S. Sewell.**

"Badly Broke"

(Universal—Comedy—One Reel)

IN THIS Blue-Bird comedy starring Charles Puffy, he and Billy Engle are cast as two pals who are down to their last cent. After nearly getting hold of a wallet they play in luck and are given a wad of money by mistake. They then start out and flirt with a beauty who has a lunch counter on a construction elevator. In resenting the rough talk of a street cleaner who turns out to be her husband, they are pushed off the elevator when it is up in the air, landing in a vat of whitewash. The situations are largely of a familiar type of slapstick, such as have proved popular with a large class of patrons.—**C. S. Sewell.**

"The Uprising Generation"

(Pathe—Sportlight—One Reel)

THIS Grantland Rice Sportlight should prove doubly interesting because it not only shows how modern youths have it all over the kids of yesterday in the matter of athletic equipment, but it shows very appealing pictures of children. Notable among these are views of three wee tots, all of them expert swimmers. J. L. Hawkinson has turned out a very fine bit of entertainment.—**Sumner Smith.**

CLYDE COOK has a new comedy coming for Laugh Month. Hal Roach saw to its merit; Pathe will see to its distribution.

"Felix the Cat Spots the Spook"

(Educational—Cartoon—One Reel)

OUR friend Felix the Cat is awfully sleepy in this reel and after being driven out of a bird's nest tries a pig pen with no better results. Finally he invades a house but the mice decide to drive him out. Mounting on each other's shoulders they disguise as a spook and lead Felix a merry chase but he finally unmasks them and kills the mice, earning a home and the gratiude of the owner of the house. An amusing number of the Felix series.—**C. S. Sewell.**

"Hot Dog"

(Universal—Comedy—One Reel)

THIS Blue Bird comedy features Arthur Lake. It is fairly entertaining. Arthur and Eddie compete for Betty at a picnic. Both take her home and both strive for the privilege when she announces she has lost the key and someone must enter by opening a window on the second story. Arthur runs foul of a bulldog, falls in the bathtub and, imagining ghosts, runs riot through the house. When at last he finds the front door, he also finds a note saying that Betty has decided to take a spin with Eddie.—**Sumner Smith.**

"Tight Cargo"

(Universal—Comedy—One Reel)

THIS Universal Blue-Bird Comedy featuring Charles Puffy is a burlesque cannibal story with Puffy in the role of a salesman who tries to sell silk hats to the savages. By the use of magic he makes a hit with the king and marries his beautiful daughter. His rival steals him and is about to cook him when the princess routs them with sticks of dynamite. Puffy and the girl escape on a raft. A fairly amusing slapstick offering.—**C. S. Sewell.**

"Marvels of Motion"

(Red Seal—Slow Motion—One Reel

DEMONSTRATIONS of the art of jiu jitsu, swimming by experts at Columbia University, and apache dancing make up reel "H" of this series photographed by means of the Fleischer Nowagraph process The use of normal, slow, stop and reverse motion not only brings out the details, but with the addition of a little cartoon work, some amusing effects are produced. An entertaining number well up to the previous standard.—**C. S. Sewell.**

"Soft Pedal"

(Pathe—Comedy—One Reel)

HERE we have Paul Parrott in a funny Hal Roach burlesque. A musical family needs money but receives a collection of bombs instead, and a college chum, while chumming, steals all the furniture. Some of the best scenes have to do with an umbrella salesman who inspires business by means of a little darkey and a watering pot.—**Sumner Smith.**

"At Last—Here's Something New in Pictures"

HAL ROACH'S recently announced plan of engaging for his two-reel comedies some of the foremost feature players in the cinema world has met with a cordial reception from motion picture reviewers throughout the country.

With the publication of the fact that Roach had always signed such artists as Lionel Barrymore, Theda Bara, Mildred Harris, Elaine Hammerstein, Eileen Percy and Tyler Brooke, to appear in his short features, Florence Lawrence made the following comment in the Los Angeles Examiner:

"At last here's something new in pictures.

"Hal Roach is the man who has discovered and fastered the idea, and it looks at the moment like one of the sensations of the coming year in the cinema. * * *

Will Put Drama Into Two Reel Comedies

"He has observed, just as all filmdom has, the constant effort to inject more and more comedy into feature pictures. But the fact gave him something to think about, and the result is that he is going to reverse the methods of the big feature producers.

"He's going to put drama—and real drama at that—into two-reel comedies, and he's signing the biggest players he can get to help him put over the idea.

"'It wasn't any trouble to sell the exhibitors on the idea,' says Mr. Roach. 'In fact the proposal emanated from my deal with the Keith circuit. Having booked my product in forty-five big-time vaudeville houses, I was urged to supply an attraction which would be equivalent to a $10,000 a week act. That's what I propose to do in these new pictures.'

"The Roach idea is simple enough but of tremendous possibilities.

To Use Free Lance Players With Pulling Power

"He proposes to use free lance stars, both men and women, character actors and others who have a distinct box office lure. He will engage them for pictures in which the roles are exactly suited to their types and characterization, and will pay them the same salary they receive from other producers. * * *

"The new series will not be released until after the first of January and it is already booked into 5,000 theatres, including the Metropolitan where Frank Newman has signed for it enthusiastically.

"The new pictures are to be short, of course, but they need be none the less artistic for that reason.

Palmer Smith, motion picture editor of the New York Evening World, made the following comment on the Roach plan in a recent article:

"The Pathe organization is boasting lustily of the enterprise which is to bring to the comedies a number of established and expensive screen stars who will play in support of the regular comedians in the Hal Roach unit. Such an experiment is well worth a ballyhoo. * * *

Comedy Players Hold Popularity

"A rule that has few, if any, exceptions is that the screen players who hold their popularity are the ones who have schooled themselves in comedy, who have either played in straight comedy parts or else have introduced comedy into their dramatic offerings. * * *

"The Pathe plans for using established players in comedy support is not so different from what universities describe as 'graduate courses'."

THE BIRTHPLACES OF A WORLD OF MERRIMENT—Upper left: Three Educational comedy companies working at once. Upper right: The Christie studios, Los Angeles. Center: New Educational studio at Los Angeles. E. W. Hammons, president of Educational, is at the top; Al E. Christie at the left; Charles H. Christie at the right, and Jack White, director-general of Educational production, at the bottom.

Straight from the Shoulder

Edited by VAN

The Little Picture With the Big Punch is what will make Laugh Month a big success.

It will make EVERY MONTH—and every show—a success!

Tips on these dependable program stand-bys are always a big help—so shoot them in every time you fill out a report blank. VAN.

A CLOUDY ROMANCE. (Fox-Comedy). A thrill that made the bunch grasp for breath during the struggle on the swinging beam several stories above the street. Heard several screams during one scene. This is good. General class town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

INTO THE NET. (Pathe-Serial). Star, Jack Mulhall. A fine serial. Played two episodes; interest growing, making me money. Film in good condition. Tone, good. Sunday and special, no. Oil field class town of 500. Admission 10-15. W. H. Clower, Liberty Theatre, Wirt, Oklahoma.

GIDDAP. (Pathe - Comedy). Amusing stories told by three men with black eyes. Each one tells a different variation of the same story. Continuity after first reel jumps to entirely different plot. Not so bad, as some will get the laughs. All classes town of 3,500. Admission 15-30. Henry W. Nauman, Moose Theatre (700 seats), Elizabethtown, Pennsylvania.

HEAVY SMELLS. (Fox-Comedy). Good comedy that has enough fun to keep them amused without going into silly slapstick. New print. Tone, fair. Good appeal. E. N. Prescott, Prescott Circuit, Union, Maine.

MYSTERIOUS MYSTERY. (Pathe-Comedy). "Our Gang." "The Gang" as detectives furnish a most laughable affair. Clever devices and unusual situations make this "Our Gang" comedy much better than the usual ones of the series. Ran with flashlight slides of local business places and school children, and absolutely filled every seat. Tone, fair. All classes town of 3,500. Henry W. Nauman, Moose Theatre (700 seats), Elizabethtown, Pennsylvania.

FIREMAN SAVE MY CHILD. (Pathe-Comedy). Star, Harold Lloyd. Be careful if you book this as a one-reeler. Several years ago I showed this at the Majestic as a two-reeler, and this one is just half of that, not very well divided either. Doesn't give the crowd any satisfaction. All classes town of 3,500. Admission 15-30. Henry W. Nauman, Moose Theatre (700 seats), Elizabethtown, Pennsylvania.

BUCCANEERS. (Pathe-Comedy). "Our Gang." Here is one of the older "Our Gang" comedies that is as good as and better than some of the new ones. Reports from the audience said it was great. A sure bet for a comedy. Tone and appeal, good. Sunday, yes. Special, no. Mitchell Conery, Conoat Projection Service, Menands, New York.

FROZEN HEARTS. (Pathe-Comedy). The best Pathe comedy in a long time. A good many laughs in it. All classes. Admission 15-25. David W. Strayer, Mt. Joy Theatre (232 seats), Mt. Joy, Pennsylvania.

CITY BOUND. (Universal-Comedy). A good one-reel comedy. Lake is a comer, getting to be very well liked here. Tone, good. Sunday, yes. Town and country class town of 1,800. Admission 15-25. O. G. Odell, Odelphi Theatre (400 seats), Hughesville, Pennsylvania.

THE LOSER WINS. (Universal Western). A fine two-reel western that will go with any kind of a picture. Town and country class town of 1,800. Admission 15-25. O. G. Odell, Odelphi Theatre (400 seats), Hughesville, Pennsylvania.

SAY IT WITH FLOUR. (Fox-Comedy). Nothing much to it. Too much tumbling around, gets tiresome. Town and country class of 1,800. Admission 15-25. O. G. Odell, Odelphi Theatre (400 seats), Hughesville, Pennsylvania.

QUEEN OF ACES. (Universal-Comedy). Fair, nothing extra. Two-reel comedy. Town and country class town of 1,800. Admission 15-25. O. G. Odell, Odelphi Theatre (400 seats), Hughesville, Pennsylvania.

BOTH BANDS. (Universal Western. Just a two-reel western, that is about all, but the scenery is good. Town and country class town of 1,800. Admission 15-25. O. G. Odell, Odelphi Theatre (400 seats), Hughesville, Pennsylvania.

PAPA'S DARLING. (Fox-Comedy). Here is a fine two-reel comedy that will fit in anywhere. Town and country class town of 1,800. Admission 15-25. O. G. Odell, Odelphi Theatre (400 seats), Hughesville, Pennsylvania.

GRIEF IN BAGDAD. (Fox-Comedy). Good comedy, if they like the monkies. This should please, as it's funny. All classes. Admission 15-25. David W. Strayer, Mt. Joy Theatre (232 seats), Mt. Joy, Pennsylvania.

HALT, RUBBER AND HEARKEN—or, in plain talk, Larry Semon says, "Stop, Look and Listen" in this one of many laugh scenes in his first comedy for Pathe.

BEN CORBETT
Co-star with Gilbert Holmes in Universal two-reel western comedies.

HIGH LIFE. (Educational). Star, Lige Conley. A typical Jack White Mermaid. Very good. Tone, okay. Sunday, yes. Village and rural class town of 400. Admission 15-30. E. L. Partridge, Pyam Theatre (250 seats), Kinsman, Ohio.

KINOGRAMS. (Educational). We played it on a Saturday night and it always seems to please young and old. There seems to be something of real interest in every issue. Appeal, good. Draw better class, town about 4,500. Admission 20-10. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

PAUL JONES. (Fox-Comedy). Star, Earl Foxe. Not as good as the other "Van Bibbers." Print is in very poor condition as usual with Fox. Tone, O. K. Sunday, yes. Appeal 70 per cent. Draw factory and farmers, town of 5,000. Admission 10-20-30. G. J. Kamm, Grand Theatre (800 seats), Ephrata, Pennsylvania.

SHOES. (Fox). If they don't raise the roof off your house when the natives start their dance on the cockleburrs, it's time to close up the shop and try selling shoe strings for a living. First reel was kinda slow, but, oh Gang, when the second reel started, the fun began. We gotta hand it to Fox, this is a fine one. Tone, okay. Sunday, yes. Special, no. Strong appeal. General class town of 1,000. Admission 10-25, 15-35. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

PLEASURE BOUND. (Educational-Comedy). A really hilarious affair concerning a rich man with a big car and a poor man with a Ford and their attempts to take an old man, his "battleaxe" wife and their pippin daughter for a fishing trip. Some real comedy situations. All classes town of 3,500. Admission 15-30. Henry W. Nauman, Moose Theatre (700 seats), Elizabethtown, Pennsylvania.

BABY BE GOOD. (Educational Comedy). Extra good comedy with many laughable situations. Comments were all good. Town of 3,000. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

MILK BOTTLE BANDITS. (Fox-Comedy). Here is a real hilarious zip bang comedy that will bow at your funny bone. If you want something out of the ordinary get this one. It will please if they like 'em funny. Good appeal. E. N. Prescott, Prescott Theatre, Union, Maine.

ADVENTURES OF MAZIE NO. 2. (F. B. O. Series). It sure is a good clean comedy. Print new. Tone, good. Sunday and special, yes. Appeal, 100 per cent. Farm class, town of 150. Admission 15-30. Robert W. Hines, Hines Theatre (250 seats), Loyalton, South Dakata.

THEY MAKE YOU LAUGH — Notables behind the Educational product. Facing each other: Pat Sullivan, producer of "Felix the Cat" cartoons, and Norman Taurog, senior director at the Educational studios. In the group, left to right: Jack White, supervising director for Educational; Al Christie, president of Christie Comedies; E. W. Hammons, president of Educational; E. H. Allen, general manager of Educational studios; Charles Christie, vice-president and general manager of the Christie forces.

Sterns Look Upon Laugh Month As Beginning of Laugh Year

NATIONAL LAUGH MONTH is a happy augury for 1926, say the Stern Brothers, makers of Buster Brown Productions and Century Comedies. The two fun-film producers see in this drive a wonderful momentum for comedies for the entire year, and predict that 1926 will develop into a veritable Laugh Year, because of the increased popularity and prestige of screen comedies, especially short comedies.

"This concentration on Short Comedies during the month of January, is a great thing," they said in a recent statement. "It will prove to be good business, not only for the makers of short comedies, but for the screen industry as a whole. It is bound to bring the public around to a better frame of mind towards the screen.

"You can't be sore at a man and laugh at him at the same time. If he makes you laugh, he wins your good-will. Many a patron will be changed from an occasional screen goer to a warm follower of the screen by the entertainment to be offered during Laugh Month.

"The greatest advantage within the industry will be in the increased prestige for Short Comedies in the minds of exhibitors. It is presumed that the average exhibitor, in exploiting his Laugh Month programs, will give due credit in his advertising and in his publicity to the Short Comedies he features during this month. The results are bound to teach him a lesson—the lesson that the public will respond just as quickly to the advertisement of a good comedy as it does to the ad of a long feature—sometimes quicker.

"If Laugh Month can banish the phrase 'AND A COMEDY' from the moving picture ads, programs and publicity of the industry, and substitute 'AND "BUSTER'S BUST-UP," A ROLLICKING BUSTER BROWN COMEDY' for instance, it will have accomplished wonders.

"If exhibitors would only read the department store ads, and see how other merchants reach every variation in the public taste, they would profit by it. Department stores advertise as many of their articles as they can call attention to in the space they have. They know the great secret of advertising, that different things appeal to different people. The answer in moving picture advertising, is to play up the short comedies and other product in all forms of advertising, thereby catching the eye of the 'short comedy public.' This is a gilt edged public and will mean added profit at the box-office."

Kinograms Boosts "Laugh Month"

A NOVEL idea boosting "Laugh Month" has been introduced into the current issue of Kinograms, the news reel released by Educational. It was first planned to take pictures of well-known screen comedians doing various stunts, but when the time came it was found that some of them were so busy that they could spare only a few moments between scenes.

To overcome this difficulty the editors of Kinograms prepared some lively jokes. During the photographing of the funny man he was told one of the jokes, and as it unfolded itself to him he allowed his expression to change. The result was usually good and brought genuine laughs to the faces of the subjects.

For instance, Lloyd Hamilton was told the story about the little boy who asked the storekeeper for some ice cream.

"Cone?" asked the dealer.

"No, Rosenbaum," said the boy.

Among those appearing in the Kinograms "Laugh Month" special are Walter Hiers, Bobby Vernon, Lloyd Hamilton, Lupino Lane, Al St. John, and Harry Langdon.

"TIGE"

The screen version of "Buster Brown" Comedies, Universal release, is materially enlivened by the intelligent canine. "Tige" always brings out his quota of laughs.

Universal Speeds "Laugh Month" Pictures

WITH Laugh Month but a short distance away, Universal City is marshalling all its forces, and bringing up its heaviest guns, for a general assault on the citadel of the public's risability glands.

All of which means that Universal is preparing a program of one and two-reel comedies for the month of January, all of which are calculated to make audiences roll in the aisles.

Comedy units at the big studio, and at the Century Comedy plant, its brother organization, are working night and day to complete late productions for the big Laugh Month Productiton.

Under the supervision of Scott Darling, supervisor of comedies, two comedy units are working at Universal City. They are the "Sweet Sixteen" troupe of Tarkingtonian fun-makers, under the direction of George (Slim) Summerville, with Arthur Lake as the star, and a unit starring Neely Edwards, directed by Dick Smith.

Samuel Van Ronkel is speeding work in the latest of his famous "Andy Kump" series, which he produces for Universal release. Joe Murphy plays the celebrated Andy, of newspaper comic-strip fame, Fay Tincher is "Min" and Jackie Morgan is "Little Chester."

Charles Puffy, rotund European stage star, who has made such a hit in one-reel comedies with Universal during the past year, has just returned from New York, where he collaborated with the noted humorist, H. C. Witwer, on a series of stories in which Puffy will be starred. Meanwhile, the star has been assigned to play an important role in "The Mystery Club," an all-star feature which Herbert Blache is to direct.

At the Century Comedy Studios, the fun-producing stars, including Wanda Wiley, Edna Marian, Al Alt, Charles King, and the "Buster Brown" company, featuring Arthur Trimble, Doreen Turner and "Tige" are working busily.

"NOW, WATCH THE PRETTY BIRDIE"—Chester, Andy an' Min Gump (that's Jackie Morgan, Joe Murphy and Fay Tincher) in one of those gigglesome Universal-Gump comedies.

New Pathe Managers at Two Important Centers

Pathe announces the appointment of new managers at the company's branches in Memphis, Tennessee, and Butte, Montana.

Charles F. Boyd has succeeded former Branch Manager Cary at Memphis. Mr. Boyd was formerly connected with Associated Exhibitors and recently was employed as a block salesman for Pathe at the Albany Branch.

William M. Hugart has been appointed to succeed former Branch Manager Calkins, who resigned his position at the Butte, Montana, office of Pathe.

Century Making "Laugh Month" Comedies

HAVING taken over the vote, boyish hair-cuts, the gubernatorial chair in at least one state, and various other strongholds of the male, the fair sex is likely to usurp man's position in still another field —that of stardom in screen comedies, is the declaration of Julius Stern, president of the Century Film Corporation, makers of Century Comedies.

Two years ago, with one exception, no feminine player had ever been starred in two-reel comedies since the day of Mabel Normand. Then the Century Comedy company decided to try two-reelers with feminine stars.

Wand Wiley was the first comedienne to be elevated to stardom, and soon after, Edna Marian was made a Century star.

The first series of comedies starring these two capable young performers were so popular that both were given long-term contracts.

In little more than a year, Miss Wiley and Miss Marian have become two of the leading attractions of the short-subject field and threaten to eclipse the many masculine stars.

THIS PICTURE SAYS IT ALL, but you might want to know that it's Director Gus Meins, making those Buster Brown comedies for Universal, who has lined up Buster Brown, Mary Jane and Tige for the Month of Merriment.

New Pathe Short Subjects

Alice Day, star of the popular series of two-reel comedies produced by Mack Sennett for Pathe release, has just completed another comedy vehicle under the direction of Eddie Cline. The supporting cast includes Danny O'Shea, Ruth Taylor, Joe Young, Eddie Quillan and Sunshnie Hart.

Del Lord has started the direction of a new comedy of the Mack Sennett brand with a cast including such favorites as Billy Bevan, Madeline Hurlock, Vernon Dent and Andy Clyde.

Gilt Pratt is directing Raymond McKee and Ruth Hiatt in a new Smith Family comedy. Mary Ann Jackson, Sunshine Hart and the noted canine, "Cap," are in the cast.

Lloyd Bacon is directing a new Ralph Graves two-reeler in which the star is supported by Thelma Parr and Marvin Lobach.

Pathe Cornerblock Ads for Short Comedies Being Used Extensively Throughout Nation

CORNERBLOCK COMEDY ADS, which were brought into use a few months ago by S. Barret McCormick, manager of exploitation for the Pathe Exchange, Inc., are fast becoming popular with exhibitors from one end of the country to the other.

A glance over the theatre advertising sections of newspapers reveals the fact that showmen are beginning to appreciate the value of this copy, furnished free in mat form. There are many calls for this service at the Pathe branch offices and every now and then a wire comes in asking that the comedy mats be rushed—special delivery. Thus it is evident that showmen are hesitant about sending feature copy to press which does not contain illustrated copy on their short comedies.

There are two ideas behind the cornerblock copy. The predominant one is of course the fact that short comedies, which have made rapid progress in story and personnel during the past year and have become well known by trade name, now deserve a place in the showman's advertising scheme. It is held by Pathe that many of these short comedies are the "life-savers" of the program and under no circumstances should be dismissed with the old-time added line, "also a comedy," or words to that effect.

It was believed that this cornerblock copy, which was kept in its proper proportion to the feature advertisement, with its snappy illustration and punch lines would fill a much needed want on the part of exhibitors.

The next question was how to make the advertisements fit in with the showman's advertising campaign. The plan was hit upon to keep these mats in such proportions that they would fit into the regular theatre copy without taking away from the theatre manager any of his space. These cornerblock ads were therefore made in various shapes, so that they could be worked into corners of the layout, or in "holes" in some other part of the advertisement. They were also made in various sizes—and on each comedy the exhibitor was given at least four separate ads to choose from. Thus no matter what the proportions of his layout were, at least one of these comedy mats could be slid in.

To simplify the use of these mats even further, Mr. McCormick had them printed on a small sheet to be inserted in each comedy press book so that it would be certain to be brought to the exhibitor's attention. The back of this insert was gummed and each illustrated comedy ad carried an outline of perforations so that it could readily be torn off and pasted on his layout. If the theatre artist made an original drawing for his general copy, this gummed illustration could be photographed along with the remainder of the layout when the cut was made by the engraver.

In the event that the exhibitor used various cuts from press-books to make up his layout, he could then use an illustration from the gummed sheet to indicate to the compositor where the comedy ad copy was to be inserted.

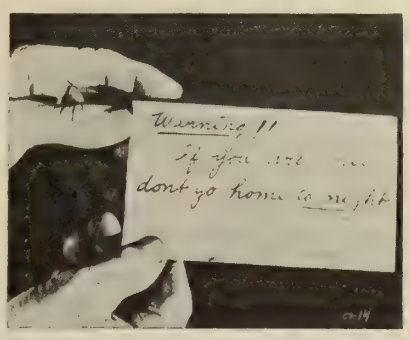
BABY PEGGY

Some of the most charming comedies in the Century-Universal group present the famous tiny star.

A Comedy Carries Own Exploitation

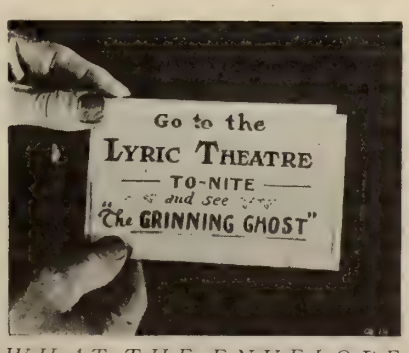
Often something in a picture will suggest an exploitation stunt, but in „Slow Down, an Educational-Cameo comedy featuring Cliff Bowes and Helen Marlowe there is a supposed exploitation which can be transferred to actual practice.

In the comedy Bowes and Miss Marlowe find an envelope reading: "Warning! If you are wise, do not go home tonight." The envelope is illustrated in this clipping from the film:



THE PICTURE ENVELOPE

Alarmed by threat of danger, the pair go through a series of comic terrors and finally reach the happy ending to find that it is merely an exploitation stunt on a picture at a local theatre. The cut shows the enclosure as it is seen in the film.



WHAT THE ENVELOPE CONTAINED

Changing the supposed title, "The Grinning Ghost" to "Slow Down" gives a ready-made exploitation on the comedy itself, and if you can get them in with a short subject you will make just as much money as you can from a five reeler.

If you run this picture and do not use this stunt, you are not going to get full value out of the picture. Try it out.

Talk on Comedy Making Brings Many Replies From Radio Fans

FOLLOWING the broadcasting of the first two Laugh Month talks over WBZ, Westinghouse Radio Station, at Boston, there were received at Educational's Boston branch exchanges and by the radio station, a large number of fan letters from those who were interested listeners. These letters came in from all eastern sections of the country and from as far west as Mason City, Iowa.

Fans expressed pleasure over the admirable and instructive first week's talk given by Kinograms' representative, Al Moffat, on "The Making of a News Reel," and also the address that was broadcast on the following Wednesday, January 13, on "The Making of a Two Reel Comedy."

ALBERTA VAUGHN

Is still romping through "The Adventures of Mazie," which are F. B. O.'s big patronage pullers.

Through the Box-Office Window

Reviewers' Views On Feature Films

Edited by C. S. Sewell

"The Sea Beast"—Warner

John Barrymore Gives Magnificent Performance in Stirring and Vigorous Epic of Whaling Industry

Reviewed by C. S. Sewell

CAST:

Ahab Ceeley	**John Barrymore**
Esther Harper	**Dolores Costello**
Derek Ceeley	**George O'Hara**
Rev. John Harper	**James O. Barrows**
Queequeg	**Sam Baker**
Pip	**Vadin Uranoff**
Flash	**Mike Donlin**
Fedallah	**Sojin**
Perth	**George Burrell**
Sea Captain	**Sam Allen**
Stubbs	**Frank Nelson**
Mula	**Mathilde Comont**
Daggoo	**Frank Hagney**

Based on novel "Moby Dick" by Herman Melville
Adapted by Bess Meredyth
Directed by Millard Webb
Length, 10,250 feet.

STARRING one of the world's greatest actors, John Barrymore, Warner Brothers are offering under the title of "The Sea Beast," a picturization of Herman Melville's epic of the whaling industry "Moby Dick." Exceptionally stirring, virile, vigorous, red-blooded he-man stuff, made even more effective by the beautiful romance woven through it, "The Sea Beast" is a production that should prove a tremendous box-office attraction.

A hardy, fearless lot were the men who dared to pit their puny strength and skill against the powerful leviathans of the deep, and in picturing them upon the screen, Director Millard Webb has heavily stressed this angle, pointing out in the subtitles the fact that the crews consisted of the wildest and roughest of the men who followed the sea, backed this up with their singing of their grim chanteys and by surrounding the star with wonderful types depicting as motley a crew of roughnecks as ever trod the decks or hoisted the sails of a windjammer. This brings out in striking contrast in the earlier reels the straight, classic handsome features of Barrymore as the young sailor who dreamed of the sweetheart he left in New Bedford but who was a regular demon of courage when the magic cry "Thar she blows! She b-l-o-w-s!" told of the sighting of a whale.

While the young hero Ahab was on his first voyage, his sweetheart Esther with her father, a missionary, had gone to Port Louis and with them was Derek, Ahab's young brother who also loved Esther, and great was Ahab's joy when his ship touched at this port for supplies and they plighted their troth anew. The big event for which Ahab had longed, his encounter with the giant white whale Moby Dick which occurred on his next voyage, ended in Ahab's leg being snapped off by the whale, because of the treachery of Derek who pushed him into the water. Returning to Port Louis with a wooden leg, Ahab wondered how Esther would receive him and his great pride made him believe her love was pity. Derek subtly worked on this and convinced Ahab that Esther has transferred her love to him. Embittered toward the world, Ahab who now had his own vessel nursed his hate and became even more rough and hardened than the rest, half-mad over his brooding and obsessed with the one idea of revenge on the whale Moby Dick which he considered the cause of his trouble. A fierce storm frightened the half-witted cabin boy, Pip, to tell Ahab of Derek's treachery and this same storm not only brought Ahab the chance to finally kill Moby Dick but also resulted in Derek, shipwrecked on another steamer, being rescued, giving Ahab a chance to wreak his revenge which he accomplished in a fierce fight ending with Derek being thrown into the sea. His hate satisfied, Ahab returned to New Bedford believing that Esther who was on the ship with her father and Derek has been drowned, but fate was kind and Ahab found her waiting for him.

"The Sea Beast" is a big production and a fitting vehicle to show the talents of John Barrymore. Obviously because of his recognition as being in the front rank of the world's great actors, it is his performance that commands the greatest attention, and Mr. Barrymore's portrayal is fully in keeping with his great reputation. As Ahab the romantic and courageous dreamer and as Captain Ahab the sullen, hate-ridden half-crazed mortal living only for vengeance on the sea beast, he has virtually two widely contrasting roles, both of which he handled superbly. It is his characterization of the hate-crazed Captain Ahab, however, that audiences will probably consider as best demonstrating his genius, not only because of his handling of the role but because of his wonderful make-up. As this prematurely aged man, with drawn features, deep lines in his face, hate and vengeance in his eyes, with long stringy wet hair, stalking about on his wooden leg, reviling his rough crew, he shows the inner character changes that have seared his soul but still remains Ahab, yes, but a terribly changed Ahab, the physical likeness lingers but the man himself has changed. Mr. Barrymore gives a thoroughly engrossing performance and keeps your eyes glued to the screen as you watch his mobile face register the whole gamut of emotions from the light romantic love scenes through those of almost unbelievable physical pain where his severed leg is cauterized with red hot irons to the scenes in which he vents his almost fiendish hate on Derek and Moby Dick, and back to the supreme joy of his reunion with Esther. He makes Captain Ahab a living, breathing being, not a creature of fiction.

Mr. Exhibitor: Ask at the Film Exchanges for the
Thematic Music Cue Sheet
It's little to ask for, but it's the only reliable aid you can give your musicians to help put the picture over.

Next in importance to Mr. Barrymore comes Dolores Costello as Esther. Here is a young acrtess whose star is just bursting on the screen horizon, who has beauty, personality, charm, together with dramatic and emotional ability of a high order. Her performance of Esther is truly wonderful and she does not suffer by having to play opposite Mr. Barrymore. In the scene where she first sees Barrymore wearing the crude wooden stump, and rushing to him embraces this poor substitute for his severed leg, the love, pity and tremendous emotion that shines in her face will cause a tug at the heart. And she repeats this effect when they are finally reunited.

The entire cast does wonderful work, George O'Hara scores in the thankless role of Derek and Vadin Uranoff is remarkably fine as the half-wit cabin boy. Striking too is the portrayal of Sojin as the Chinese pirate-magician-friend of Captain Ahab which adds a weird and uncanny note to the heavily surcharged dramatic atmosphere of the whaling ship.

Millard Webb's direction of this story is excellent. He has concentrated on the virile, vigorous drama and in making this an epic of the rough, hard seamen who comprised the whaling crews he has heavily stressed these angles, so much so that some of the situations are gruesome. Although the actual application of the hot irons to the hero's severed leg or his obliteration of the tattoo marks on his arm by the same means is not actually shown, the heating of the irons, the clouds of vapor are, and the effect is there for the suffering portrayed in the face of Barrymore leaves nothing to the imagination. Tender-hearted, nervous women and the squeamish males may quail at these scenes and some may call them too gruesome, but they are intensely dramatic, in keeping with the ruggedness and vigor of the story and offer the star some of his best chances to show his wonderful ability as an actor. The entire production is high class. There are thrills in the whaling scenes and the death of Moby Dick especially. The atmosphere of the sea and the whaling vessels is superbly suggested and there is the finest lot of scenes showing a terrific storm at sea with mountainous waves engulfing the boat, that we have ever seen.

Again we say, with John Barrymore in the stellar role "The Sea Beast" should prove a tremendous box-office attraction.

"Stella Maris"—Universal

Locke's Novel Makes Good Box-Office Picture, Mary Philbin Scores in Two Contrasting Roles

Reviewed by C. S. Sewell

CAST:

Unity Blake / Stella Maris ..... **Mary Philbin**
John Risca ..... **Elliott Dexter**
Louis Risca ..... **Gladys Brockwell**
Sir Oliver Blount ..... **Phillips Smalley**
Lady Blount ..... **Lillian Larence**
Walter Herold ..... **Jason Robards**
Dr. Haynes ..... **Robert Bolder**
Mary Heaton ..... **Eileen Manning**

Based on novel by William J. Locke.
Scenario by Charles Brabin and Mary Alice Scully.
Directed by Charles Brabin.
Length, 5,786 feet.

WITH Mary Philbin as the star, portraying both the title role and that of Unity Blake, the poor little orphan girl, Universal is offering as a Universal-Jewel production an adaptation of William J. Locke's celebrated novel "Stella Maris."

Characteristic of this author's stories there is a strong whimsical note in "Stella Maris." This name, signifying star of the sea, is applied to a young girl, the daughter of a wealthy and titled English couple, who lives in a big castle by the sea. She has never walked since birth and has been brought up in a world of fantasy to believe that everything is beautiful and good. Aiding in keeping up this fairyland atmosphere of lordly knights and wicked monsters are John Risca and Walter Herold. Risca is separated from his cruel and unfaithful wife who is finally arrested for torturing her servant Unity, and sentenced to prison for three years. John takes Unity into his home and she worships him with doglike devotion. Herold secures a great physician who cures Stella. John tells her of his love and then is filled with remorse and cannot bring himself to let her know he is married. His wife, Louisa, released from prison, tells Stella the truth and to aid in her revenge makes insinuations regarding Unity. Stella goes to London to seek John and finds her air castles crumbling when she sees John's plain home and meets ugly little Unity. John says Louisa has lived too long when he hears of his wife's visit to Stella. Little Unity overhears him and kills Louisa and herself. During a storm, Stella seeks shelter in Herold's arms and finds out that it is he that she really loves.

The earlier scenes play up Locke's whimsical note and show Stella Maris in striking contrast to Unity. Director Charles Brabin, however, has in the later development stressed the melodramatic possibilities of the theme, the intense cruelty, hate and vindictiveness of John's wife, her trial and vow of vengeance and the sacrificial love of Unity in taking Louisa's and her own life. These scenes are all well handled and develop thrills and provide good box-office situations. In fact, Mr. Brabin's whole handling of the story is with the box-office in view. He has used in this picture the best examples of which is commonly known as double exposure, we have ever seen. Miss Philbin as Stella passes directly in front of herself as Unity, both faces being visible all the time precluding the use of a double and finally you even see Stella kissing Unity upon the cheek. This is a remarkable instance of fine camera work and it will mystify the spectators who will marvel as to how it is done.

The contrast in the roles of Stella and Unity are such as to try the ability of a player, and Miss Philbin comes through with flying colors. She is delightfully girlish, sweet and ethereal as Stella. As Unity she has used extremely effective make-up with false nose, made-up teeth and other devices that render her unrecognizable and positively ugly. Despite this make-up her facial work is remarkable and in fact her entire handling of the role is different from her portrayal of Stella. Her emotional scenes, handicapped by the make-up are wonderfully expressive.

Elliott Dexter gives a good performance as John Risca and Jason Robards is fine as Walter Herold. Gladys Brockwell gives a strikingly effective performance as John's cruel wife. The remainder of the cast is entirely capable.

"Stella Maris" will add to the laurels of Miss Philbin and should prove a good attraction for the average audience.

"Rocking Moon"—Prod. Dist. Corp.

Entertaining Production Filmed in Alaska Has Pleasing Story and Fine Scenic Shots

Reviewed by Charles E. Hastings

CAST:

Sasha ..... **Lilyan Tashman**
Gary ..... **John Bowers**
Nash ..... **Rockliffe Fellowes**
Soya ..... **Laska Winter**
Colonel Jeff ..... **Luke Cosgrave**
Side Money ..... **Eugene Pallette**

Based on novel by Barrett Willoughby
Scenario by Jack Cunningham and Elliott J. Clawson
Directed by George Melford
Length, 6,013 feet.

IN "Rocking Moon," lovers of good things in motion pictures will find a story that is wholly pleasing, nay, even engrossing, for in addition to the invigorating "shots" taken in Southern Alaska, with their great sweep of space, compassing snow-capped mountain tops, Mr. Willoughby's novel has been well told in pictures by a master of this work, George Melford.

Coupled with a story of charm and action, Mr. Melford had a fine roster of players. The photography is excellent, and goes a long way toward approaching some of the best that has come down from the Far North.

Briefly, the story tells of Sasha Larinoff, whose fox ranch on Rocking Moon Island, in the Aleutian group off Alaska, is the scene of the principal action in the picture. Sasha is aided by her brother, Feodor, and Soya, a native girl servant. Col. Jeff holds sway over the ranch, as he is an expert on the fox and its ways, and curing skins for the market and Milady's gorgeous coats.

Nick Nash, a handsome young man, owner of a trading company and a speed motor boat, loves Sasha. His father willed him, among other things, a mortgage on Rocking Moon, and the girl and her father, who is absent from the ranch, seek to pay off this mortgage with the season's sale of foxes. Gary Tynan, an American soldier returning by slow stages from Siberia, misses his boat and is marooned amid these surroundings, and takes a position with the girl.

Sasha discovers traces of marauders, little suspecting that the rough men who are poaching on her fox farm are in reality allies of Nick. Gary discovers the duplicity, but it is not until Nick has lured Sasha to the mainland seeking Soya, whom Nick lures away from Rocking Moon, that developments come rather rapidly.

Nick seeks to have "Side Money" remains on Rocking Moon Island, and he also seeks to get Gary on board a ship bound for the States. But Gary is too fond of Sasha to dart away. While Gary, in Sasha's absence, is at work on the farm, he is attacked, beaten, bound and gagged, but overhears the plans of "Sound Money" to raid Sasha's foxes. Gary gets free while the poachers are at work, and finds his way in a kayak to the mysterious island of Oo-Koon, the headquarters for the thieves as well as the supposed home of the native gods.

Gary discovers the cave where the bandits are at work, and also finds Nick and Soya. In a fight with Nick, Gary overpowers the rich marauder, but Soya, who loves Nick, sets him free from his bonds while Sasha and Gary retrieve their prized foxes and pelts. Nick escapes in his speed boat, bound for Siberia and exile. But Sasha and Gary find a great love, and they remain on Rocking Moon.

Miss Tashman never looked prettier, nor played with greater restraint, than in this picture. Mr. Bowers is always ideal as our hero, achieving a corking "make-up" in his first sequences, and calmly diving into the icy Alaskan waters with the nonchalence of a true Southern California "fan." Mr. Fellowes never fails to command our respect in his charming "villain" roles, and Messrs. Cosgrave and Pallette are excellent in their respective roles.

Concerning Miss Winter—well! Somebody oughta give 'er a medal. We have had the pleasure of studying Miss Winter's work in several pictures. We wish there were more of 'em. Laska (of whom we confess to knowing very little, if, indeed aught of critical importance) has personality, and much that other young players lack. Seems to us that, given a splendid role she would measure up to a truly high standard of acting. The promise is there.

"Rocking Moon" measures up to the requirements of a very fine entertainment, and we believe that exhibitors will discover that this is the fact.

"Just Suppose"—First National

Barthelmess Film is Romance of Foreign Prince and American Girl—Has Clever Surprise Ending

Reviewed by C. S. Sewell

IN "JUST SUPPOSE," his newest starring vehicle for First National which is an adaptation of a stage play by A. E. Thomas, Richard Barthelmess appears in the role of a younger prince of a mythical Balkan kingdom who visits America and falls in love with one of our girls. The sudden death of his elder brother makes him the crown prince and duty calls him back, but just as he is about to be married to an ugly-duckling princess fate takes a hand and he is enabled to marry the girl of his choice.

The earlier scenes in the mythical kingdom of Koronia have been developed so as to get some amusing light comedy out of the pomp of royalty and create a sympathetic atmosphere for the young prince who makes light of royal dignity and tradition. Arriving in America, he is bored at the round of interviews, functions, etc., and eagerly embraces an opportunity to play polo. He again sees the American girl who fascinated him in his own country and feigning sickness gets himself invited to stay over night by the girl's mother. Here the tempo changes and the heart interest angle worked up in the flight of this ideal young pair who find themselves torn from each other by his duty to his country.

There is a surprise ending that is not only amusing but decidedly clever. Of course, you feel sure that he will eventually be able to marry the girl, and everything is worked to point to a revolution as the solution. At the crucial moment the prince jumps in his car and hastens to the villa where the girl is visiting and tells her the big news, that he is no longer the crown prince as not one but two sons have been born to his brother's widow.

Barthelmess gives an excellent performance as the prince both in the comedy and the love scene and Lois Moran does fine work as the girl, especially in the emotional scenes where she finds the prince must leave her, acting with much feeling and realism. Geoffrey Kerr shines as the prince's pal and the other players are entirely satisfactory.

"Just Suppose" is light but pleasing entertainment, with a nice mixture of comedy, heart interest and romance and a climax that will satisfy and leave patrons smiling.

CAST:

Prince Rupert	Richard Barthelmess
Linda Lee Stafford	Lois Moran
Toni	Geoffrey Kerr
Baron Karnaby	Henry Vibart
King	George Spelvin
Crown Prince	Harry Short
Mrs. Stafford	Bijou Fernandez
Private Secretary	Prince Rokneddino

Based on play by A. E. Thomas
Directed by Kenneth Webb
Length, 6,270 feet.

"The Outsider"—Fox

Jacqueline Logan and Lou Tellegen in Dramatic Romance of a Gypsy Healer and a Titled Dancer

Reviewed by C. S. Sewell

JACQUELINE LOGAN and Lou Tellegen appear in the leading roles of the William Fox picturization of "The Outsider," a stage play by Dorothy Brandon which deals with a romance between a Hungarian gypsy healer and a titled London dancer.

Leontine, the girl, visits Hungary with her dancing partner to get new dances and meets Ragatzy, who has wrought a number of wonderful cures. She is injured so that she cannot walk but refuses the aid of Ragatzy who is in love with her, believing him to be a faker. Later in England, after famous surgeons fail to cure her, she consents to allow Ragatzy to try. In the test he apparently has failed and starts to leave when she realizes she loves him and in seeking to cause him to stay she walks towards him.

The title refers to the antagonism of the girl's father, a doctor, and the London medical profession generally to the claims of Ragatzy whom they scoff at and call an outsider. This supplies dramatic conflict and there is a strange fascination in the character of Ragatzy and his mystic powers of healing. Lou Tellegen is congenially cast as the Gypsy healer and gives an interesting performance. Jacqueline Logan is fine as the girl and the scene where she fails and then walks is well done and provides a real kick. The way the story turn out can be easily surmised but there is an effective surprise angle that provides a good ending when love rather than the powers of the healer cause the girl to walk. The entire cast does good work.

The story holds the interest and Director Rowland V. Lee has handled the theme so that he develops good tension and brings out the dramatic points. "The Outsider" will probably afford pleasing entertainment for the average patron.

CAST:

Leontine Sturdee	Jacqueline Logan
Anton Ragatzy	Lou Tellegen
Basil Owen	Walter Pidgeon
Jerry Sidon	Roy Atwill
Sir Jasper Sturdee	Charles Lane
Pritchard	Joan Standing
Shadow	Gibson Gowland
Dr. Talley	Bertram Marburg
Dr. Ladd	Crauford Kent
Dr. Helmore	Louis Payne

Based on play by Dorothy Brandon
Directed by Rowland V. Lee
Length, 5,424 feet.

"Too Much Money"—First National

Lewis Stone, Co-Featured With Anna Q. Nilsson, Wins Laurels as Comedian in Amusing Feature

Reviewed by C. S. Sewell

IMAGINE Lewis Stone as a janitor with dust covered over-size overalls and derby or as a delicatessen clerk stumbling with an armful of packages and dishing out herrings to a mob of customers. Yet, this is actually the way he appears in two of the sequences of the First National production "Too Much Money" in which he is featured with Anna Q. Nilsson adapted from a play by Israel Zangwill.

The idea of the picture is carried in the title. Stone as the millionaire Broadley finds his wife has little time from her social duties to devote to him. His pal Stuart tells him it is a case of too much money killing love and persuades him to make over his wealth to him and feign bankruptcy to test his wife's Annabel's love. She proves a true sport, they take an East Side walk-up apartment and she gets him the before-mentioned jobs. Stuart proves to be a scoundrel and prepares to abscond to Europe with the money, Annabel agrees to go with him but leaves word for Broadley who follows and boarding the ship thrashes Stuart. Annabel who has, of course, learned of the deception, then produces the securities into which Stuart has converted the property and which she has taken from his grip, so all ends well.

The story opens as a straight comedy drama and the ready acceptance by the successful business man of his friend's plan to turn over his wealth hardly seems logical,

(Continued on page 483)

CAST:

Robert Broadley	Lewis Stone
Annabel Broadley	Anna Q. Nilsson
Dana Stuart	Robert Cain
Duke Masters	Derek Glynne
Rabinowitz	Edward Elkas
Mrs. Rabinowitz	Ann Brody

Based on play by Israel Zangwill
Directed by John Francis Dillon
Length, 7,000 feet.

"Mannequin"—Paramount

James Cruze Makes Highly Entertaining Film Based on Fanny Hurst's Prize-Winning Story

SINCE the film success of "Humoresque," Fannie Hurst's name has been to conjure with, but in "Mannequin," the story which won the Liberty Magazine $50,000 prize she owes much to James Cruze and an exceptionally well-chosen cast of players. Working with the screen in mind, Miss Hurst developed a lot of "sure fire" situations, but with less careful development and direction the story might have gone West for all that. As it is "Mannequin" is powerful and even gripping.

The tensity has been carefully sustained to a dramatic close, and rather abrupt cutting eliminates a mass of waste detail following the big scene. But the story is secondary to the players, for the intent of the plot is to develop a situation in which the hero's editorials against a maudlin sentimentality in favor of women murderers is turned against the woman he loves. This is not action material, and the scenarist has wisely dropped this into second place, seeking to develop interest in the story through the characters rather than the situation.

Reviewed by Epes W. Sargent

CAST:

Solene Herrick	Alice Joyce
John Herrick	Warner Baxter
Joan Herrick	Dolores Costello
Annie Pogani	ZaSu Pitts
Martin Innesbrook	Walter Pidgeon
Terry Allen	Freeman Wood
Toto	Charlot Bird

Based on magazine story by Fannie Hurst.
Scenario by Francis Agnew.
Directed by James Cruze.
Length, 6981 feet.

Most of this interest goes to the three women chiefly concerned; the half-witted nursegirl who steals the little girl, the girl herself, grown to womanhood, and the mother.

The first part affords a wonderful opportunity to Zasu Pitts to prove that she is an actress as well as a comedienne. Her make-up suggests comedy and that she was able to force the character through this eccentric make-up speaks volumes. Not once did she get a laugh where no laugh was intended. In the later scenes, stronger in their dramatic appeal, she is not so much hampered by her make-up. These she played with restrained force that gave the necessary contrast to the flower-like child. Dolores Costello, as the girl grown to young womanhood, was very effective in what could have been made a simpering flapper. Alice Joyce, as the mother, dominated the early scenes as the auction-hunting young wife and was her better known self in the later period.

Warner Baxter was capital in a negative sort of role, and Walter Pidgeon played the newspaper man with sincerity. Freeman Wood was given a couple of chances in a tough role, and many unprogrammed characters did well enough to deserve mention.

Mr. Cruze has made "Mannequin" into a fine play, carefully building suspense and holding the tension in growing volume to the very end. He even makes a court room sequence interesting.

"Hands Up"—Paramount

Hilarious Burlesque of War Films, Starring Raymond Griffith, Bubbles Over With Laughs

A ROLLICKING burlesque on war pictures, filled with snappy new gags and hilarious farce comedy situations that are sure to get the laughs and keep an audience in chuckles is "Hands Up," Raymond Griffith's newest starring picture for Paramount, based on a story written especially for him by Reginald Morris.

Of course, with Griffith in the stellar role, you naturally expect lively comedy, and you get plenty of it as the film progresses, but this picture has been given an unexpected and clever touch by showing the opening scenes as if it were a serious war melodrama. Abraham Lincoln, portrayed by George Billings, is shown with his cabinet discussing the plight of the Union at a crucial point in the Civil War and it is decided that the best available man must go West to secure needed gold from a mine. Then Robert E. Lee is shown conferring over plans to destroy this mine. Griffith appears in a cloud of dust and is picked for the job and there begins a rapid succession of laughable situations showing his schemes to thwart the Union general's plans ending with the declaration of peace which finds him in love with two sisters. The appearance of Brigham Young with a score of wives gives Griffith his cue and he sets out for Salt Lake City with the pair. This makes a peach of an ending that should go over big with any audience.

Griffith is fine all the way through and has been given effective support by Marion Nixon and Virginia Lee Corbin as the girls he loves, Mack Swain as the mine owner, and Montagu Love as the Union general. Clarence Badger has certainly brought out to the utmost the comedy possibilities of the story and nicely handled the war stuff so as to make it all good-natured fun without offending either side. This picture is chock full of excellent and decidedly clever gags too numerous to mention in detail, among which are, the way in which Griffith escapes a firing squad by holding plates in the air for them to shoot at, and the attack by Indians who shoot arrows through the wagon; Griffith pays no attention thinking the girls' father is shooting rabbits the same as he was a few minutes before and believes the whizzing of the arrows is the buzzing of a bee that has gotten into the wagon.

Reviewed by C. S. Sewell

CAST:

Confederate Spy	Raymond Griffith
Girl He Loves	Marion Nixon
Other Girl He Loves	Virginia Lee Corbin
Mine Owner	Mack Swain
Union General	Montagu Love
Abraham Lincoln	George Billings
Sitting Bull	Noble Johnson
Brigham Young	Charles K. French

Story by Reginald Morris
Directed by Clarence Badger
Length, 5,883 feet.

The manner in which he prevents the shipment of the gold from the mine, and even blows up the mine uncovering an even wider vein of gold and finally gets involved in a chase through and over houses and is finally dragged up and down the street by a team of horses, is all excellent burlesque melodrama that kept the audiences at the New York Rivoli in continual chuckles and outbursts of laughter and it should be able to repeat with the great majority of patrons of all classes. We consider "Hands Up" one of the best burlesque comedies we have ever seen.

This Week's List

Hands Up—Paramount
Just Suppose—First National
Mannequin—Paramount
Outsider, The—Fox
Rocking Moon—Prod. Dist. Corp.
Sea Beast, The—Warner
Too Much Money—First National
Stella Maris—Universal

"Too Much Money"

(Continued from page 482)

but when the action is later given a comedy twist it is seen that this is in keeping with the farce comedy idea, and this is the angle that Director John Francis Dillon has stressed. Some of the things that Mr. Stone is made to do border on slapstick, they certainly are handled in broad comedy fashion, and the very fact that he has heretofore been identified with dignified high-class roles makes his work in the comedy scenes all the more amusing. The comedy angle is also aided by amusing and sparkling subtitles which give a hint of the comedy that is to follow, and provide many a chuckle. While his fans will be surprised to see him in comedy, Mr. Stone's work certainly registers and should get the laughs.

Anna Q. Nilsson is excellent as Mr. Stone's wife and Robert Cain makes an effective false friend. "Too Much Money" will give your patrons a surprise and will afford amusing entertainment for them.

Straight from the Shoulder Reports

Exhibition Information Direct from the Box-Office to You

Edited by A. Van Buren Powell

F. B. O.

COWBOY MUSKETEER. Star, Tom Tyler. Registered another home run for Tom Tyler and his Pals. Just keep on hitting them up like you have, Tom, and it will not be long until you will be registering along with some of the high-powered birds. Tone and appeal, good. Sunday, yes. Special, no. Small town class of 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

KEEPER OF THE BEES. Star, Clara Bow. Splendid picture. Has everything to pull a crowd. Gene Stratton Porter's most popular book. Did excellent business. Tone, fine. Sunday and special, yes. Appeal, class A. Town of 1,000. Admission 10-25. John McGill, Community Theatre, Port Orchard, Washington.

LILIES OF THE STREET. Star, Mrs. Wallace Reid. This is an excellent picture with a wonderful moral. You can't go wrong on this type of picture. Book it and boost it, and you will not be sorry. Tone, excellent. Sunday, yes. Appeal, ninety-five per cent. All classes town of 600. Admission 10-30. A. F. Schriever, Onida Theatre (225 seats), Onida, South Dakota.

LILIES OF THE STREET. Star cast. Here is one good enough for the big houses. A real honest to goodness picture with some good acting by Johnny Walker. Tone and appeal, good. Sunday, yes. Special, no. Working class city of 14,000. Admission 10-15. G. M. Bertling, Favorite Theatre (168 seats), Piqua, Ohio.

WILD BULL'S LAIR. (6 reels). Star, Fred Thomson. A good picture for Saturday night. Not as good as some of the others from this star, but will please. Silver King carries the show along in great style. The men and kids like this combination, Thomson and Silver King. All classes town of 2,900. Admission 20-25, specials, 15-30. A. E. Andrews, Opera House (486 seats), Emporium, Pennsylvania.

YOUTH AND ADVENTURE. Star, Richard Talmadge. This show went across fine on a Saturday night for us. He seems to be gaining in popularity for us. Plenty of action in this for a Saturday. Tone, okay. Special, no. Good appeal. Better class town of 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

First National

CHICKIE. (7,600 feet). Star, Dorothy Mackaill. Seems to please and draws well, although very suggestive and not much to it. Sold to me as a special, but the picture is not there. Tone, fair. Sunday and special, no. Good appeal. Town of 1,200. Admission 10-25. C. R. Seff, New Radio Theatre (250 seats), Correctionville, Iowa.

HIS SUPREME MOMENT. (6,565 feet). Star, Blanche Sweet. This is a fine picture, drew well and pleased nearly all. Technicolor good. Blanche Sweet and Ronald Coleman good. Will go over best in a city. No good for Saturday. Tone, fair. Sunday, yes. Special, no. Good appeal. C. R. Seff, New Radio Theatre (250 seats), Correctionville, Iowa.

MEANEST MAN IN THE WORLD. (6,500 feet). Star cast. Nothing extra. Just a program picture. Lost money on it. A. Catalano, Victory Theatre, Rossiter, Pennsylvania.

SALLY AND PERFECT FLAPPER. Star, Colleen Moore. Simply great and has made Colleen in our town. Give us more like these, Colleen. P. R. Matson, Crystal Theatre, Flandreau, South Dakota.

We send these tips to help you judge picture performance intelligently.

They are dependable information because we are unbiased and just.

We need your help as much as you need ours.

Join our ranks! Help us.

OUR GANG

SANDRA. (7,905 feet). Star, Barbara LaMarr. Good picture. Just above program schedule. Rental too high for size of town. Tone and appeal, good. Sunday, yes. Special, no. Good appeal. Farmers and merchants town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

SO BIG. (9 reels). Star, Colleen Moore. This is a fine picture from all points of view. Colleen is a favorite here and always brings them out. A lot of fine comments from my patrons. Bought it right and tied up with the American Legion and made a little money, although bad weather ruined my Saturday night crowd. Tone, fine. Sunday and special, yes. Appeal, one hundred per cent. General class town of 600. Admission 10-25, 15-35. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

WE MODERNS. (6,609 feet). Star, Colleen Moore. This is a fair picture and not up to her other productions; however, it will do a good business and is not the worst she ever made. She is well liked here and let's hope she gets better material, for she is a real little actress. Special, yes. Appeal, ninety-five per cent. Admission 10-30. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

WHEN A MAN'S A MAN. (6,910). Star cast. An exceptional drawing card and real good entertainment. Here is another which age has not hurt. Play it and step on it. Tone, good. Sunday, no. Special, yes. Appeal 95 per cent. Draw small town and farm, town of 350. Nelson & Otten, Rex Theatre, (140 seats), Osnabrook, North Dakota.

WHITE MONKEY. (6,121 feet). Star, Barbara LaMarr. This is a fairly good program picture but not big enough to feature or go after in a big way. Will please all movie fans. Special, no. Appeal, eighty-five per cent. Admission 10-30. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

Fox

BRASS BOWL. (5,830 feet). Star, Edmund Lowe. Dandy fine program picture. Very pleasing entertainment. Small town class and farmers town of 1,000. Admission 10-25. C. C. Golden, Missouri Theatre (250 seats), La Belle, Missouri.

CYCLONE RIDER. (7 reels). Star cast. Showed this on Saturday with fair business. We need action to draw them in. Nuf said. A. Catalano, Victory Theatre, Rossiter, Pennsylvania.

DESERT'S PRICE. Star, Buck Jones. Buck certainly pulls them in. Paper is great on this. Story is strong on plot, but Buck is not on the screen long enough. Florence Gilbert very good as heroine. A real pleasing production. Tone, okay. Appeal, eighty-five per cent. Working class town of 7,000. Admission 10-25. A. M. Rosenbloom, Home Theatre, Rochester, Pennsylvania.

FLAME OF DESIRE. (6 reels). Star cast. Not a bad picture, however, not a special, as they sold it to me. A. Catalano, Victory Theatre, Rossiter, Pennsylvania.

GOLD AND THE GIRL. (4,512 feet). Star, Buck Jones. Another western teeming with action; just for Friday and Saturday. Tone, okay. Sunday and special, no. Appeal, seventy-five per cent. Mixed class town of 1,400. Admission 10-30. Pace & Bouma, Rialto Theatre (300 seats), Pocahontas, Iowa.

HEART BUSTER. (4,500 feet). Star, Tom Mix. One of the best westerns we have run. Plenty of action, plenty of interest, plenty of comedy. If your people like westerns don't pass this one up. Tone, good. Sunday, yes. Special, no. C. C. Golden, Missouri Theatre, La Belle, Missouri.

HEARTS AND SPURS. (5 reels). Star, Buck Jones. A very good western. I have found the last two or three of this star's pictures good, and he certainly has improved in the last year. My people all like Jones and this is an exceptionally good one. Special, no. Appeal, eighty-five per cent. Admission 10-30. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

THE IRON HORSE. Star cast. The picture is truly fine, but flopped at the box office. The public has tired of these "epic dramas." As a picture it ranks with "The Covered Wagon," but not as an attraction. Tone, okay. Sunday, yes. High appeal. Better class city of 14,000. Admission 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

LUCKY HORSESHOE. (5,000 feet). Star, Tom Mix. They don't like Tom in velvets and be-plumed hats, even for one reel. Tone, okay. Sunday, yes. Special, no. Appeal, seventy-five per cent. Mixed class town of 1,400. Admission 10-30. Pace & Bouma, Rialto Theatre (300 seats), Pocahontas, Iowa.

RIDERS OF THE PURPLE SAGE. (5,578 feet). Star, Tom Mix. Good Mix subject, and where he is liked this one will go well. Zane Grey's name will help the box office also. Special, no. Appeal, ninety per cent. Admission 10-30. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

WINDING STAIR. Star cast. A high class production that somehow fails to register. Paper very good. Alma Rubens very poor in this and Edmund Lowe only fair. Just a mediocre program picture. Appeal, seventy per cent. Working class town of 7,000. Admission 10-25. A. M. Rosenbloom, Home Theatre, Rochester, Pennsylvania.

Metro-Goldwyn

DIXIE HANDICAP. (6,905 feet). Star cast. This is a very good race horse picture and one that will please most any audience. Tone, good. Sunday, yes. Appeal, ninety per cent. All classes town of 600. Admission 10-30. A. F. Schriever, Onida Theatre (225 seats), Onida, South Dakota.

NAVIGATOR. (5,600 feet). Star, Buster Keaton. This is certainly a real comedy, the best one of this star to date for me. You cannot go wrong on this one. Tone, good. Sunday, yes. Appeal, ninety-five per cent. All classes town of 600. Admission 10-30. A. F. Schriever, Onida Theatre (225 seats), Onida, South Dakota.

REVELATION. Star, Viola Dana. This is a very fine production. Nine reels. Rather long for program picture, but holds the attention of audience. Tone, okay. Sunday, yes. Special, no. Good appeal. All classes town of 1,000. Admission 10-30 regular. G. H. Perry, Peoples Theatre (250 seats), Cloverdale, California.

SNOB. (6,913 feet). Star cast. Good picture, no fault to find. Tone, good. Sunday, yes. Special, no. Fair appeal. Farmers and merchants town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

TRUE AS STEEL. (7 reels). Star cast. Not a picture for a small town. Besides, it is getting too old. A. Catalano, Victory Theatre, Rossiter, Pennsylvania.

WAY OF A GIRL. (6 reels). Star, Eleanor Boardman. Just an ordinary program picture. Tone, okay. Sunday, yes. Special, no. Fair appeal. Factory and farm class town of 5,000. Admission 10-20-30. G. J. Kamm, Grand Theatre (800 seats), Ephrata, Pennsylvania.

WINE OF YOUTH. Star, Eleanor Boardman. This is one of the jazziest pictures we have had. Pleased to say we only had a small attendance both nights; but those who saw it did enough knocking. It sure is a business killer in small towns. We tried to get another picture in its stead, but failed. Boys, never buy a block of pictures and let the exchange pick them out. We sure have learned a lesson. This is rotten. Tone, bad. Not suitable for any day. Appeal, five or ten per cent. All classes town of 1,000. Admission 10-30, regular. G. H. Perry, Peoples Theatre (250 seats), Cloverdale, California.

Paramount

CODE OF THE WEST. (6,777). Star, Moore-Bennett. This was a dandy good picture, and would say pleased my crowds 95 per cent. A picture that will take most anywhere. Tone good. Yes for Sunday and as special. Fine appeal. Draw all classes, town of 500. Admission 10-25. Jack Stanton, Movies Theatres (200 seats) Onamia, Minnesota.

GOLDEN PRINCESS. (8,584 ft.). Star, Betty Bronson. Very clever picture well acted and with some beautiful scenery all the way through. Photography good. Tone and appeal, good. Sunday and special, yes. Small town class and farmers towns of 600. Admission 10-20, 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

KISS IN THE DARK. (5,767). Star, A. Menjou. Not the kind of a show for us on a Saturday. It might please in the cities but not in a small town. Not up to the Paramount standard. Tone, fair. Special, no. Good appeal. Draw better class, town about 4,500. Admission 20-10. C. A. Anglemire, "Y" Theatre, (400 seats), Nazareth, Pennsylvania.

LORD JIM. (6,700 feet).. Star cast. I thought that when I ran "Pace of Thrills," a First National picture, that it was the rottenest show that was ever made, but this one takes the prize, it is absolutely one of the worst that I ever ran, and I have been at it now for fourteen years. Just can't see how they have the nerve to feet us this kind and then send a salesman in to sell us more trademarks, as that is all that you get out of this one, a trademark, Paramount. If you run this one tell them in advance that it is a bum show, and to save their money. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

LORD JIM. (6,702 feet). Star, Percy Marmont. Joseph Conrad's popular story. A good sea picture enacted by a good cast. Beery and Hatton included in cast. Just released, new print. Tone, okay. Sunday, okay. Special, no. Fair appeal. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

LOVERS IN QUARANTINE. (6,570 ft.) Star, Bebe Daniels. The best Daniels I ever ran. A riot of real laughs. Ran it one day. Wish I had it bought for two days. Title not much but oh boy, what a picture. Sunday, yes. Special, no. Good appeal. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

LUCKY DEVIL. (5,935 feet). Star, Richard Dix. A very good picture. Similar to the Wally Reid race pictures. Good comedy, action and thrills. Should please all classes. Tone and appeal, good. Sunday, yes. Special, no. Mitchell Conery, Conoat Projection Service, Menands, New York.

Between Ourselves

A get together place where we can talk things over

When right—stand up and fight.

But when wrong—apologize.

So here's an abject apology to Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

He writes to call attention to fact that in his report for "Off the Highway" (Pro-Dis-Co), he was quoted as saying, "This is an unusual picture and is going to mean much... unless you go after it," whereas it was originally reported by him, "is NOT going to mean much—UNLESS YOU GET AFTER IT."

Also, through the press mixing up a heading which I didn't catch, Dave's report on "Lorraine of the Lions" was headed "Roaring Adventure"—a picture he had not played.

Sorry. Try to watch closely, but when an error does creep in, am willing to say I'm the goat VAN

MADAME SANS GENE. (9,904 ft.). Star, Gloria Swanson. Gloria does some wonderful acting in this production. It's a gorgeous picture, but didn't make good at our box-office and we advertised it heavy, too. Cheaper pictures with more action go over bigger here. Mixed class town of 1,000. Admission 10-30. G. H. Perry, Peoples Theatre (250 seats), Cloverdale, California.

MANHANDLED. (6,998 feet). Star, Gloria Swanson. A little different from the rest of her pictures, but pleased the majority of the people. Tone, fair. Sunday and special, no. Appeal, eighty-five per cent. Town and country class town of 1,800. Admission 15-25. O. G. Odell, Odelphi Theatre (400 seats), Hughesville, Pennsylvania.

MANHANDLED. (6,998). Star, Gloria Swanson. Was too slow to suit the majority although some thought it was good. Good cast and very good acting. Tone, good. Sunday, yes, and special, no. Fair appeal. Draw all classes, town of 500. Admission 10-25. Jack Stanton, Movies Theatre, (200 seats) Onamia, Minnesota.

MANICURE GIRL. (5,989 ft.). Star, Bebe Daniels. Poor, not much appeal. Lacks something and didn't go over. Tone, fair. Sunday, yes. Special, no. Poor appeal. Farmers town of 412. Admission 10-25. J. C. Leveck, Benoit Auditorium, Benoit, Mississippi.

MANICURE GIRL. (5,989 ft.). Star, Bebe Daniels. This is a picture where a rich married man takes an innocent girl from her poor, but faithful lover. Has a strong moral in it, and is well acted. Tone, okay. Sunday and special, no. Fair appeal. All classes town of 1,000. Admission 10-30. G. H. Perry, People's Theatre (250 seats), Cloverdale, California.

MANNEQUIN. Star, Dolores Costello. This is a fine offering and brings the readers of the story in to see it. Dolores Costello is a real star and her work is very appealing. This is no Saturday offering for small town. Tone and appeal, fine. Sunday, yes. Special, no. Town of 1,200. Admission 10-25. C. R. Seff, New Radio Theatre (250 seats), Correctionville, Iowa.

MEN AND WOMEN. (6,232). Star, Richard Dix. Played on a Saturday and pleased the adults fairly well, but it did not cause any stir with the youngsters. Dix deserves something better. Tone, O. K. Special, no. Fair appeal. Draw better class, town of 4,500. Admission 20-10. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

MEN AND WOMEN. (6,232). Star, Richard Dix. Not a right story for Dix. Pleased about 50 per cent. A. Cataland, Victory Theatre, Rossiter Pennsylvania.

NIGHT CLUB. (5,721). Star, Raymond Griffith. This boy is fine. The first time I have had a picture of his, and everybody was well pleased with him. Hope the rest of his pictures are as good as this one. Tone, good. Sunday, yes. Special, no. Good appeal. Draw all classes, town of 500. Jack Stanton, Movies Theatre (200 seats), Onamia, Minnesota.

NIGHT LIFE IN NEW YORK. (6,908 feet). Star cast. Good entertainment. Tone and appeal, good. Sunday and special, yes. Farmers and merchants town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

NORTH OF 36. (7,908 feet). Star cast. An excellent western Texas picture of the cattle country after the Civil War wnen they had to drive cattle hundreds of miles to a shipping; not quite as good as the "Covered Wagon." Tone, very good. Sunday and special, yes. Appeal, one hundred per cent. Town and country class town of 1,800. Admission 15-25. O. G. Odell, Odelphi Theatre (400 seats), Hughesville, Pennsylvania.

NOT SO LONG AGO. (6,943 ft.). Star cast. Just an ordinary picture. Not good and not bad. Paper hurt it here as it looked like a costume picture. My crowd positively will not stand for a costume or a foreign picture regardless of who makes it or who plays in it. Tone, okay. Sunday, okay. Special, no. Fair appeal. All classes town of 3,000. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

OLD HOME WEEK. (6,780 feet). Star, Thomas Meighan. I have read some very good reports on this but it certainly was a lemon to my patrons. Had more walkouts on this than any picture in a coon's age. So that is testimony enough as to what kind of picture it is. In two reels less it would have been a good program picture. Made a little money, though, but not the fault of the picture. Tone, good. Special, no. Town and rural class in small town. Admission 10-25. E. F. Keith, Strand Theatre (300 seats), Granbury, Texas.

PATHS TO PARADISE. (6,741 ft.). Star, Raymond Griffith. Good feature comedy with touch of slapstick; patron did not like as well as "Lord Chumley" (Forty Winks). Special, no. A. Entwisle, Dreamland Theatre, Edmonton, Altoona.

SAINTED DEVIL. (8,633 ft.). Star, Rudolph Valentino. A very good picture that got by fairly good. However, I do not believe that it is a good picture for the small town. Tone fair. Sunday, no. Appeal, 80 per cent. All classes, town of 600. Admission 10-30. A. F. Schriever, Onida Theatre, Onida, South Dakota.

SHOCK PUNCH. (6,151 ft.). Star, Richard Dix. Could not locate the "punch," but got the "shock" when we checked up. Two days wasted. No business. No favorable comment. A very ordinary picture. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

SHOCK PUNCH. (6,151 ft.). Star, Richard Dix. An action picture. Pleased everyone. Buy the Dix's. Tone okay. Sunday, yes. Ap-

peal 100 per cent. Factory class and farmers, town of 5,000. Admission 10-20-30. G. J. Kamm, Grand Theatre (800 seats), Ephrata, Pennsylvania.

SPANIARD. (6,676 ft.). Star, Ricardo Cortez. Played two days in competition with local American Legion show and with snow one night we were sunk at the old box office. Besides that, we were oversold on this as the show is only ordinary. Tone, okay. Special, no. Poor appeal. Better class town of 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

SPANISH DANCER. (8,434 ft.). Star, Pola Negri. A dandy good eight-reel picture. Pleased my people. Good comments. Tone good. Sunday, yes. Special, no. C. C. Golden, Missouri Theatre, La Belle, Missouri.

WILD HORSE MESA. (7,164 ft.). Star cast. Too much killing. Horse takes too small a part and was too long drawn out. Would consider this a very ordinary western. P. R. Matson, Crystal Theatre, Flandreau, South Dakota.

Pathe

BATTLING ORIOLES. Star cast. Did not take very well with our crowd. Too much fighting and nothing to hold the interest of crowd. Tone fair. Sunday and special, no. Appeal, 60 per cent. J. M. Blanchard, Lone Rock, Kossuth County, Iowa.

FRESHMAN. Star, Harold Lloyd. This is a wonderful comedy production. No exhibitor should pass it up. Will please any audience. Tone okay. Sunday and special, yes. Appeal, 100 per cent. All classes, town of 1,000. Admission 10-30 regular. G. H. Perry, Peoples Theatre (250 seats), Cloverdale, California.

PEROY. (6 reels). Star, Charles Ray. This is about the best Ray I have ever run and they should have given Charlie Murray the lead, as he was the whole thing. Good cast and good action. Tone and appeal good. Sunday, yes. Special, no. Working class, city of 14,000. Admission 10-15. G. M. Bertling, Favorite Theatre (168 seats), Piqua, Ohio.

Producers' Dist. Corp.

CHARLEY'S AUNT. (7,245 ft.). Star, Syd Chaplin. A very good comedy that did a good business; however, not as good as many reports indicated. Too silly and impossible in many places. However, it will get many good laughs as a whole and do business despite a few who may kick. Well worth featuring and advertising big, as it will do business. Special, yes. Appeal, 90 per cent. Admission 10-30. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

CHARLEY'S AUNT. (7,245 ft.). Star, Syd Chaplin. Old melodrama, but it certainly pleased the patrons. Think it will go anywhere. Something about it that gets home. Tone, good. Sunday and special, yes. Appeal, 100 per cent. Farmers and merchants, town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placervile, California.

CHORUS LADY. Star cast. This is a very good picture and above the average program picture. I have found these Producers Distributing Corp. pictures to all be good, and in fact as good as the average Paramount and First National program pictures. The pictures are good, but lack the box office appeal as the others. Admission 10-30. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

HELL'S HIGHROAD. (6,084 ft.). Star, Leatrice Joy. A good story murdered in the direction. The baby must have got hold of the book and tore out one-third of the leaves before the director put it in pictures. If we were to give this an A B C rating we would put it in about the X class, and the worst of it was we selected it for our Sunday show, at which time we always try and give our patrons an extra good program and raise our admission prices. This picture is advertised as being directed under the supervision of Cecil B. DeMille. We are surprised that such a director would stand for anything like this. P. R. Matson, Crystal Theatre, Flandreau, South Dakota.

RECKLESS DOMANCE. Star cast. Good picture. Good business, good comments from patrons. Jay Brown, Texas Theatre, Austin, Texas.

United Artists

DON Q. Star, Douglas Fairbanks. Best he was ever in. Pleased them 90 per cent. Douglas goes over big here. G. A. Peterson, Cozy Theatre, Hollis, Oklahoma.

DON Q. Star, Douglas Fairbanks. Blessed be a picture show man, for his days are few and of much trouble. That is what we said when we played Fairbanks in "Don Q." Raised the price. Got balled up and balled out, cussed and discussed. Just appears to me that it could have been done in six reels instead of eleven. It just took me that much longer to lose the money is all we can say. Fine picture though; all three of them said it was. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

SALLY OF THE SAWDUST. Star cast. I've played lots of pictures since I've been in the business, but this darned thing kind of gives me a dizziness. Unknown stars and no name to attract the kind folks. I am not a real grouch, but I don't like such jokes. Ned Pedigo, Pollard Theatre, Guthrie, Oklahoma.

Universal

FAST EXPRESS. Star, William Duncan. Fair picture and story, but it seems that the fan does not keep up with it. A. Catalano, Victory Theatre, Rossiter, Pennsylvania.

LITTLE GIANT. Star, Glen Hunter. While this is not as strong as the rest of Universal Jewels it is a pretty good one just the same, and you can still look them in the eye as they pass out of the old joint. Tone good. Sunday, yes. Special. No. Appeal, 60 per cent. Small town class, town of 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

MEDDLER. Star, William Desmond. Just an ordinary program western. Suitable for small towns and neighborhood houses where this type is no doubt popular. Admission 10-30. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

RECKLESS AGE. (6,954 ft.). Star Reginald Denny. Few more like it and I can sell his picture to the customer like hot cakes. He is good; I enjoyed it like my patrons did. A. Catalano, Victory Theatre, Rossiter, Pennsylvania.

ROSE OF PARIS. Star, Mary Philbin. A fair picture; not anything extra. The only thing I saw good was the acting of Robert Cain. Tone and appeal good. Sunday, yes. Special, no. Working class, city of 14,000. Admission 10-15. G. M. Bertling, Favorite Theatre (168 seats), Piqua, Ohio.

TAMING OF THE WEST. Star, Hoot Gibson. Received favorable comments from my patrons on this one. Did not see it myself. Business satisfactory. Tone and appeal good. Sunday, yes. Special, no. Town of 1,000. Admission 10-25. John McGill, Community Theatre, Port Orchard, Washington.

WHITE OUTLAW. Star, Jack Hoxie. Satisfactory western with Scout, the white horse, carrying off the banner leading role. Some horse, some dog. Hoxie was much in the background with such a banner attraction. Opera House, Shepherdstown, West Virginia.

WINE. (6,220 ft.). A very fine picture, full of exploitation possibilities and extremely pleasing. Some rich and racy scenes with a good moral pointed. Step on it. Tone, okay. Sunday and special, yes. Fine appeal. Better class, city of 14,000. Admission 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

Vitagraph

BAREE, SON OF KAZAN. (6,803 ft.). Star, Anita Stewart. One of Curwood's best. Very pleasing picture. Small town class and farmers, town of 1,000. Admission 10-25. C. C. Golden, Missuri Theatre (250 seats), La Belle, Missouri.

STAMPEDE THUNDER. Star cast. Another good Pete Morrison. All of his have been good and have had very few bad ones among them all. Plenty of action. Tone and appeal good. Sunday and special, no. Working class, city of 14,000. Admission 10-15. G. M. Bertling, Favorite Theatre (168 seats), Piqua, Ohio.

Biggest Family in Motion Picture Field

"Dear Van, certainly appreciate your thoughtfulness in mailing holiday card to Johnson and myself. Makes us feel good to know that we are in such close contact with the greatest and best of trade publications, THE MOVING PICTURE WORLD, and gives us the feeling that WE ARE ALL PART OF ONE GREAT FAMILY.

"Your interest in the welfare of the exhibitor, big and little, has certainly been appreciated by this outfit and by all the others, we know, and thanks are due you for keeping 'Our Gang's' department standing on its hind legs.

"Both join in wishing you and Mrs. Powell and Our Straight from the Shoulder Gang the happiest and most prosperous New Year of your lives."

JOHNSON & HEDBURG,
Amuse-U Theatre, Melville, Louisiana.

STEELE OF THE ROYAL MOUNTED. Star Cast. James Oliver Curwood novel. A very fine Northern picture. Northern pictures liked here and picture went over good. An A1 Northern. Small town class and farmers, town of 1,000. Admission 10-25. C. C. Golden, Missouri Theatre (250 seats), La Belle, Missouri.

WILDFIRE. (6,550 ft.). Star, Aileen Pringle. Fine picture. Good story, good action; all in all a very fine picture. Small town class and farmers, town of 1,000. Admission 10-25. C. C. Golden, Missouri Theatre (250 seats), La Belle, Missouri.

Warner Bros.

BOBBED HAIR. Star cast. As I said before, boys, Warners are getting better all the time. Someone better watch out, as I hate to have my competitor playing them at me. They more than satisfy. G. A. Peterson, Cozy Theatre (502 seats), Hollis, Oklahoma.

BROADWAY BUTTERFLY. (7,705 ft.) Star cast. Had lots of favorable comments, but also had lots of knocks. People thought it contained too many legs and spicy situations. Paper is good and it is easy to advertise and exploit. Tone, questionable. Sunday and special, no. Fair appeal. All classes in small town. Admission 10-30. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

CLASH OF THE WOLVES. Star, Rin-Tin-Tin (dog). I played all of Rin-Tin-Tin's ever made, and my people eat them up, but, boys, don't fail to get Rin-Tin in "Clash of the Wolves." Best ever. I broke all house records for Saturday night and they went wild. Warner Brothers is a dark horse and some exhibitors are just begging to find out. I ran "Clash of Wolves" first in state and will say buy it, and step on it. You can't go wrong. G. A. Peterson, Cozy Theatre, Hollis, Oklahoma.

PRINTER'S DEVIL. (7 reels. Star, Wesley Barry. Wesley is getting older but that doesn't detract much from his perforamnce. In this picture he and Harry Myers are admirable cast in a small town printer's office and are accused of bank burglary. Ought to go anywhere. Tone, good. Sunday and special, no. Appeal, ninety per cent. All class town of 3,500. Admission 15-30. Henry W. Nauman, Moose Theatre (700 seats), Elizabethtown, Pennsylvania.

RED HOT TIRES. Star, Monte Blue. I thought Monte Blue was real in "Limited Mail," but "Red Hot Tires" is real. He pleased them 100 per cent. Monte has won a home here in 90 per cent. of our show goers. Warner Bros. new pictures are great. G. A. Peterson, Cozy Theatre (502 seats), Hollis, Oklahoma.

TRACKED IN THE SNOW COUNTRY. Star, Rin-Tin-Tin (dog). Rin-Tin-Tin is Warner's best bet here. We have to run them to make up for our losses on other Warner pictures for this town. This one sure is great. Get all Rin-Tin's pictures if you can. No disappointment. Tone, good. Sunday and special, yes. Appeal, 100 per cent. Factory class. Admission 15-25. David W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

If you haven't been sending tips for a while because you've been busy—don't forget "Our Gang"—the boys come to know you, to depend on your faithfulness and sincerity.

Don't disappoint them. Maybe the tip you send will put some dough into a brother exhibitor's pocket. He'd be glad to do the same by you.

This dependable tip department can't reach its fullest usefulness WITHOUT YOUR HELP.

Independents

BOOMERANG. (B. P. Schulberg). Star, Anita Stewart. Played two days to poor business. This proved to be a very poor drawing card. Our crowds like more action than this one had. Print was in good shape. Tone, good. Special, no. Fair appeal. Better class, town of 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

FIGHTING COURAGE. (5,000 ft.). Star, Ken Maynard. Ken Maynard seems to be a likable chap, but he is going mighty slow; in fact, if he ever gets anywhere he will have to have better stories and directing. Tone, good. Sunday and special, no. Not much appeal. Small town class, town of 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

LAWLESS TRAILS. (State Right). Star, Bruce Gordon. This will do for any house that likes good western with plenty of action. Tone and appeal good. Sunday and special, no. Working class, city of 14,000. Admission 10-15. G. B. Bertling, Favorite Theatre (168 seats), Piqua, Ohio.

NIGHT SHIP. (State Right). Star cast. This one good enough for anybody and will go over most any place. All good actors and good acting. Some action. Tone and appeal, good. Sunday, yes. Special, no. Working class, city of 14,000. Admission 10-15. G. M. Bertling, Favorite Theatre (168 seats) Piqua, Ohio.

OVERLAND LIMITED. (Independent Pictures). Star cast. This is supposed to be a big special. Up to the last reel it is the bunk. The last reel pleases them with lots of hokum and sends them away satisfied. Tone, okay. Sunday, yes. Special, no. Good appeal. Town of 1,200. Admission 10-25. C. R. Seff, New Radio Theatre (250 seats), Correctionville, Iowa.

RATTLER. (State Right). Star, Jack Meehan. A western of the common garden variety sort. Nothing to rave about but to run and pass on to the next one. About the same old stuff. Tone, good. Sunday and special, no. Appeal, 50 per cent. Small town class, town of 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

RECREATION OF BRIAN KENT. (Principal). Star, aymond Hatton. Not the picture for business or satisfaction that Harold Bell Wright's book was "When a Man's a Man." Pleased those who saw it. Tone, good. Sunday and special, no. Appeal, 70 per cent. All classes, town of 2,900. Admission 10-25; specials, 15-30. A. E. Andrews, Opera House (486 seats) Emporium, Pennsylvania.

SPEED. (Banner). Star Betty Blythe. (6 reels). A study program picture that pleased most all my patrons. Prints in first class shape. Don't be afraid to buy this one, as you can buy it right from Enterprise Distributing Corporation. Tone, fair. Sunday and special, no. Appeal, 95 per cent. General class, town of 600. Admission 10-25, 15-35. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

SPORTING CHANCE. (Tiffany Production). Star, Lou Tellegen. A good program offering. not much race track stuff, but what's there is fine and to the point, which makes it more interesting. The horses do not take five or ten minutes to finish one race. Tone, good. Sunday, yes. Special, no. Appeal, 80 per cent. Factory class. Admission 15-25. David W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

STEPPING OUT. (Columbia). Star, Dorothy Revier. A mighty fine comedy, which will brings the laughs and chuckles; in fact the best Columbia picture of this season. Tone and appeal, good. Sunday, yes. Special, no. Small town class of 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

TEARIN' LOOSE. (State Right). Star, Wally Wales. Wales' first picture, and he doesn't fall off his horse once. He'll fall right in with the regular average western crowd. No better and no worse. Picture keeps moving and is fairly amusing. Tone, okay. Appeal, 70 per cent. Working class, town of 7,000. Admission 10-25. A. M. Rosenbloom, Home Theatre, Rochester, Pennsylvania.

POLICE PATROL. (Gotham). Star, James Kirkwood. Three days to good business. A fair picture which has lots of mystery atmosphere. General class city of 35,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

Fill In **Tear Out** **Send Along**

A Straight From the Shoulder Report

Fellow Exhibitors: Being an exhibitor myself, I appreciate what help comes from dependable picture tips, so I'm sending "Our Gang" the subjoined dope on the feature and surrounding program I've run. When Van sends me a report blank I'll send more tips. Here's the starter:

Title ..... **Producer** ..... **Star** .....

My report.....

.....

With it I ran (Short Subjects)..... **and** .....

My tip on these is:.....

.....

My name..... **Theatre** .....

City .....**State** ..... **Class I draw**.....

Quick Reference Picture Chart

Handy, Compact Information to Help You with Your Bookings, Showing: Title, Star, Type of Story, Date of Moving Picture World Review, and Footage on Current Films

ARROW

	Kind of Picture	Review.	Feet
		1925	
Primrose Path (Clara Bow)	Melodrama	Oct. 3..	6,840
Tessie (May McAvoy)	Comedy	Oct. 10..	6,800
Wandering Fires (all-star)	Drama	Oct. 17..	6,300
Children of the Whirland (all-star)	Crook melodrama	Oct. 17..	6,500
Unnamed Woman (all-star)	Society drama	Oct. 24..	6,300
Substitute Wife (Novak)	Domestic drama	Oct. 31..	6,580

ASSOCIATED EXHIBITORS

		1924	
East of Broadway (O. Moore)	Police drama	Nov. 22..	5,785
Price of a Party (H. Ford)	Modern drama	Oct. 18..	5,315
Barriers Burned Away	Spectacle	Dec. 27..	6,236
a Love Everything?	Sex melo.	Nov. 15..	6,000
Battling Bunyan (Barry)	Comedy-dr.	Dec. 27..	4,718
		1925	
Greatest Love of All (Beban)	Drama	Jan. 17..	6,486
Bad Company (Tearle)	Society drama	Jan. 24..	5,551
Introduce Me (Douglas MacLean)	Comedy thrills	Mar. 21..	6,710
Sky Raider (Logan)	Drama		6,638
Back to Life (Patsy Ruth Miller)	Drama	Feb. 28..	5,628
Manhattan Madness (Dempsey-Taylor)	Action melodrama	Aug. 1..	5,580
Under the Rouge (Percy-T. Moore)	Crook drama	Aug. 1..	6,055
His Buddy's Wife (Glenn Hunter)	Sentiment drama	Aug. 1..	5,226
Headlines (Alice Joyce)	Sacrifice drama	Aug. 1..	5,600
Fifty-Fifty (Hampton-L. Barrymore)	Drama	Aug. 1..	5,531
Keep Smiling (Monty Banks)	Comedy	Aug. 1..	5,400
Camille of Barbary Coast (O. Moore-Busch)	Drama	Aug 1..	5,308
Never Weaken (Harold Lloyd)	Reissued comedy	Aug. 1..	3,000
The Skyrocket (Peggy H. Joyce)	Drama	Jan. 23..	7,350

CHADWICK PICTURES CORP.

		1925	
Tomboy (Devore-Rawlinson)	Melodramatic com.	Jan. 3..	6,000
Midnight Girl (Lila Lee)	Drama	Mar. 28..	6,300
Wizard of Oz (Larry Semon)	Slapstick com.	Apr. 25..	6,300
Man of Iron (L. Barrymore)	Drama	July 4..	6,200
American Pluck (G. Walsh)	Action melodrama	July 11..	5,900
Unchastened Woman (Theda Bara)	Domestic drama		
Some Pun'kins (Chas. Ray)	Rural com.-dr.		
Prince of Broadway (G. Walsh)	Action romance		
The Bells (L. Barrymore)	Drama		
Perfect Clown (Larry Semon)	Typical comedy		
Blue Blood (G. Walsh)	Action romance		
Paint and Powder (E. Hammerstein)	Stage life drama	Oct. 17..	7,000
Some Pun'kins (Chas. Ray)	Rural comedy-drama	Dec. 26..	6,500
		1926	
Perfect Clown (Larry Semon)	Feature comedy	Jan. 2..	5,700
Prince of Broadway (G. Walsh)	Prize ring drama	Jan. 9..	5,800

EDUCATIONAL FILM CORP.

		1925	
Dragon Alley	Juvenile comedy	May 9..	2,000
Rock Bottom (Bowes)	Cameo comedy	May 9..	1,000
Tender Feet (Hiers)	Hiers comedy	May 16..	2,000
Paree Please (St John)	Mermaid com.	May 16..	2,000
Only a Country Lass	Novelty	May 16..	1,000
Wild Waves	Cameo comedy	May 23..	1,000
Balto's Race to Nome	Special	May 23	2,000
Curses (St John)	Comedy	May 30	2,000
Hello Goodbye (Conley)	Mermaid comedy	May 30	2,000

A Dollar for Your Time

In an effort to make this Quick Reference Picture Chart just as accurate as human carefulness can make it, we offer to the reader who finds MAJOR ERRORS, such as a wide discrepancy between printed footage on a feature or features and that which is a fact, One Dollar for your trouble in writing us a letter stating the correct facts.

Please do not consider errors that do not actually work a hardship on the user of this Chart—such as a misplaced parenthesis, or a minor typographical error.

What we want you to point out is the often unavoidable discrepancy between the footage that comes to us at time of reviewing a picture and the time you play it, caused by cutting down of a picture and failure of producer to give us correct facts regarding the changed footage.

We cannot secure exact footage on all Short Subjects and so the general term "1,000" or "2,000" feet is applied, broadly, one or two-reel subjects. We've tried to get exact Short Subject footage, and as soon as we can get it will print it exactly. Till then, consider the broader designation as the best we can do.

When you write us about a major error, realize, please, that it will take a little time to check up, and be patient—we will not delay sending you the dollar for your trouble any longer than is absolutely compulsory.

	Kind of Picture	Review.	Feet
Two Poor Fish	Hurd cartoon	May 30..	1,000
Earth's Other Half	Hodge-Podge	June 6..	2,000
Fun's Fun (Bowes)	Cameo comedy	June 6..	1,000
Clodhopper (Larry Semon)	Comedy	June 6..	2,000
Air Tight (Vernon)	Christie comedy	June 13..	2,000
Going Great	Mermaid comedy	June 13..	2,000
Wake Up (Bowes)	Cameo comedy	June 13..	1,000
Baby Blues	Juvenile comedy	June 20..	2,000
Prop's Dash for Cash	Hurd cartoon	June 20..	1,000
Call a Cop	Christie comedy	June 20..	2,000
Oh, Bridget (Walter Hiers)	Hiers comedy	June 27..	2,000
Mexican Melody	Hodge-Podge	June 27..	1,000
Never Fear (Bowes-Vance)	Comedy	July 4..	1,000
Lewis-Mann Bout	Magazine	July 4..	2,000
Bobby Bumps & Co.	Hurd cartoon	July 4..	1,000
Below Zero (Lige Conley)	Mermand comedy	July 11..	2,000
Permit Me (Bowes)	Comedy	July 11..	1,000
Waiting (Hamilton)	Hamilton comedy	July 11..	2,000
Hot and Heavy (Eddie Nelson)	Mermaid comedy	July 18..	2,000
Travel Treasures	Hodge Podge	July 18..	1,000
Beware	Comedy	Aug. 1..	2,000
Look Out	Comedy	Aug. 1..	1,000
Tourist	Tuxedo comedy	Aug. 15..	2,000
Pictorial Proverbs	Hodge Podge	Aug. 15..	1,000
Be Careful (Adams)	Christie comedy	Aug. 22..	2,000
Pleasure Bound (Conley)	J. White prod.	Aug. 22..	2,000
Watch Out (Vernon)	Christie comedy	Aug. 29..	2,000
Felix the Cat Trifles With Time	Sullivan cartoon	Sep. 5..	1,000
Soup to Nuts (Neal Burns)	Comedy	Sep. 5..	2,000
Props and The Spirits	Pen and Ink Vaud.	Sep. 5..	1,000
Off His Beat (Hiers)	Comedy	Sep. 12..	2,000
Wild Beasts of Borneo	Animal special	Sep. 12..	2,000
Busts into Business	Sullivan cartoon	Sep 19..	1,000
Fair Warning (St. John)	Camedy	Sep 19..	2,000
The Movies (Lloyd Hamilton)	Comedy	Sep. 26..	2,000
Felix the Cat Trips Thru Toyland	Cartoon	Oct. 3..	1,000
In Deep (Bowes)	Comedy	Oct. 3..	1,000
A Misfit Sailor (Billy Dooley)	Comedy	Oct. 3..	2,000
Dog Daze (Cliff Bowes)	Cameo comedy	Oct. 10..	1,000
Felix Cat on the Farm	Sullivan cartoon	Oct. 10..	1,000
Who Which?	Cameo comedy	Oct. 10..	1,000
The Story Teller	Hodge-Podge	Oct. 10..	1,000
Maid in Morocco (Lupino Lane)	Comedy	Oct. 17..	2,000
Scrambled Eggs	Cameo comedy	Oct. 17..	1,000
Spot Light (Lige Conley)	J. White comedy	Oct. 17..	2,000
Baby Be Good	Juvenile comedy	Oct. 24..	2,000
A Goofy Gob (Dooley)	Comedy	Oct. 31..	2,000
Slippery Feet (Vernon)	Comedy	Oct. 31..	2,000
Felix the Cat on the Job	Sullivan cartoon	Oct. 31..	1,000
Knicknacks of Knowledge	Hodge-Podge	Oct. 31..	1,000
Sweet and Pretty (Cliff Bowes)	Cameo comedy	Nov. 7..	1,000
Fire Away (St. John)	Mermaid comedy	Nov. 7..	2,000
Felix, the Cat in the Cold Rush	Sullivan cartoon	Nov. 7..	1,000
Cleaning Up (Johnny Arthur)	Comedy	Nov. 14..	2,000
Hot Feet (Bowes)	Comedy	Nov. 14..	1,000
Hot Doggie (Hiers)	Comedy	Nov. 14..	2,000
On Edge (Conley)	J. White prod.	Nov. 21..	2,000
Eats Are West (Felix-cat)	Sullivan cartoon	Nov. 21..	1,000
Slow Down (Bowes)	Comedy	Nov. 28..	1,000
Framed (Hamilton)	Comedy	Nov. 28..	2,000
Magical Movies	Hodge-Podge	Nov. 28..	1,000
Fighting Dude (Lane)	Acrobatic comedy	Dec. 5..	2,000
Marionettes	Color fantasy	Dec. 5..	1,200
Felix-the-cat Tries the Trades	Sullivan cartoon	Dec. 5..	1,000
Cheap Skates (Conley)	Jack White prod.	Dec. 12..	2,000
Bachelor's Babies	Juvenile comedy	Dec. 12..	2,000
What's Up (Bowes)	Cameo comedy	Dec. 12..	1,000
Weak But Willing	Walter Hires comedy	Dec. 19..	2,000
Yes, Yes Babbette (Vernon)	Christie comedy	Dec. 19..	2,000
Felix the Cat at Rainbow's End	Cartoon	Dec. 26..	1,000
		1926	
A Salty Sap (Dooley)	Christie comedy	Jan. 2..	2,000
Live Cowards (St. John)	Mermaid comedy	Jan. 2..	1,000
Hodge-Podge No. 40	Howe scenic	Jan. 9..	1,000
My Stars (Arthur)	Tuxedo comedy	Jan. 23..	2,000
Felix the Cat Kept on Walking	Sullivan cartoon	Jan. 23..	1,000

FILM BOOKING OFFICES OF AMERICA

		1925	
Range Terror (Bob Custer)	Western	Feb. 14..	4,730
Cloud Rider (Al Wilson)	Airplane-thrill	Feb. 21..	5,070
Gimmie's Millions (R. Talmadge)	Athletic-stunts	Feb 28..	5,167
Parisian Nights (Hammerstein-Tellegen)	Drama	Mar 7..	6,27[illegible]
Welcome Granger (Vaughn)	Pacemakers	Mar 7..	2,000
Helping Hand (Aubrey)	Comedy	Mar 7..	2,000
Breed of the Border (Lefty Flynn)	Western	Mar 14..	4,930
Love's Bargain (Marjorie Daw)	Drama	Mar. 21..	6,000
Captain Kidd	Bray cartoon	Mar. 21..	1,000
Scar Hanan (Yakima Canutt)	Western	Mar. 28..	6,020
Galloping Vengeance (Bob Custer)	Texas Ranger dr.	Mar. 28..	5,005
He Who Gets Rapped (Vaughn)	Pacemakers	Mar. 28..	2,000
Forbidden Cargo (Evelyn Brent)	Melodrama	Apr. 4..	4,850
O. U. West (Lefty Flynn)	Western	April 11..	5,000
That Devil Quemado (Thomson)	Thrill western	Apr 18..	4,720
Merton of the Goofies	Pacemakers	Apr. 18..	2,000
Lilies of the Streets (V. L. Corbin)	Hum Int. melo.	Apr. 25..	7,216
White Fang (Strongheart-dog)	Drama	May 2..	5,900
Tearing Through (R. Talmadge)	Stunt melodr.	May 9..	4,714
Great Decide	Pacemakers	May 9..	2,000
Fast Male	Pacemakers	May 9..	2,000
Texas Bearcat (Bob Custer)	Western drama	May 16	4,770
Speed Wild (Flynn)	Melodrama	May 23..	4,700
Alias Mary Flynn (Brent)	Regeneration melo.	May 30..	5,550

Continued from Preceding Page

Drusilla With a Million (Mary Carr)	Human Interest dr.	June	6..	7,391
Fighting Demon (R. Talmadge)	Thrill drama	June	6..	5,470
Three Bases East	Pacemakers	June	6..	2,000
White Thunder (Yakima Canutt)	Western	June	13..	4,550
If Marriage Fails—? (Logan-Brook)	Domestic drama	June	13..	6,000
Navy Blue Days (Stan Laurel)	Comedy	June	13..	2,000
Bandit's Baby (Fred Thomson)	Western comedy drama	June	20..	5,291
Smooth as Satin (Brent)	Crook drama	July	4.	6,043
Human Tornado (Canutt)	Action western	July	4..	4,472
The Bloodhound (Bob Custer)	Mounted police	July	11..	4,800
That Man Jack (Bob Custer)	Action western	July	25..	5,632
The Sleuth (Stan Laurel)	Comedy	July	25..	2,000
What Price Gloria?	Pacemakers	July	25..	2,000
Wild Bull's Lair (Fred Thomson)	Typical western	Aug.	8..	5,280
Don Coo Coo ((Vaughn-O'Hara)	Pacemakers	Aug.	8..	2,000
Dr. Pyckle and Mr. Pride (Laurel)	Comedy	Aug.	8..	2,000
Lady Robinhood (Evelyn Brent)	Bandit melodr.	Aug.	15..	5,580
Isle of Hope (R. Talmadge)	Sea-adventure-thrill	Sep.	5..	5,800
Let's Go, Gallagher (Tom Tyler)	Action western	Oct.	10..	5,182
Keeper of the Bees (all star)	Drama	Oct.	17..	6,712
Three Wise Crooks (E. Brent)	Crook drama	Oct.	17..	6,074
How the Elephant Got It's Trunk	Bray cartoon	Oct.	17..	1,000
Ridin' the Wind (Thomson)	Western action dr.	Oct.	24..	7,518
Adventures of Mazie (Vaughn)	Comedy series	Oct.	24..	2,000
Last Edition (Ralph Lewis)	Action newspaper	Oct.	31..	6,400
Wall Street Whiz (R. Talmadge)	Stunt comedy-drama	Nov.	7..	6,000
Mazies Won't Tell	Mazie series	Nov.	14..	2,000
Constant Simp	Mazie series	Nov.	14..	2,000
Or What Have You?	Mazie series	Nov.	14..	2,000
No Man's Law (Custer)	Action western	Nov.	21..	4,042
So's Your Old Man	Mazie series	Nov.	21..	2,000
All Around Frying Pan (Thomson)	Action western	Nov.	28..	5,519
How the Camel Got His Hump	Bray cartoon	Nov.	28..	1,000
Wyoming Wildcat (Tom Tyler)	Action western	Dec.	5..	5,150
On the Links (fat men)	Golf-Slapstick	Dec.	5..	1,000
Broadway Lady (Evelyn Brent)	Star a chorus girl	Dec.	19..	5,500
Peaceful Riot (Summerville)	Comedy	Dec.	26..	2,000
Pike's Pique (Vaughn)	Adventures of Mazie	Dec.	26..	2,000
Tea for Tooney (Vaughn)	Adventures of Mazie	Dec.	26..	2,000
Leopard's Spots	Bray unnatural history	Dec.	26..	1,000
		1926		
Cowboy Musketeer (Tom Tyler)	Western	Jan.	2..	4,500

FIRST NATIONAL

		1924		
Love's Wilderness (Griffith)	Drama	Dec.	20..	6,900
Idle Tongues (Marmont)	Comedy-drama	Dec.	27..	5,300
Sundown (all-star)	Western epic	Oct.	25..	8,041
The Only Woman (N. Tadmadge)	Domestic dr.	Nov.	8..	6,770
Inez from Hollywood (Nilsson-Stone-Astor)	Heart interest	Dec.	13..	6,919
		1925		
Frivolous Sal (O'Brien-Busch-Alexander)	Western melo.	Jan.	17..	7,307
So Big (C. Moore)	Drama	Jan.	17..	8,501
If I Marry Again (Doris Kenyon)	Drama	Jan.	24..	7,441
A Thief in Paradise (Doris Kenyon)	Melodrama	Jan.	24..	7,231
As Man Desires (Sills-Dana)	Melodrama	Jan.	31..	7,790
Enticement (Mary Astor)	Drama	Feb.	7..	6,224
The Lady (Norma Talmadge)	Emotional dr.	Feb.	14..	7,387
Her Husband's Secret (Moreno-Miller)	Sentiment-dr.	Feb.	21..	6,150
Quo Vadis (Emil Jennings)	Special	Feb.	28..	9,000
Lost World (Conan Doyle story)	Special	Feb.	28..	9,700
New Toys (Barthelmess)	Comedy-drama	Feb.	28..	7,363
Playing With Souls (Jacqueline Logan)	Drama	Mar.	7..	5,831
One Year to Live (Pringle)	Drama	Mar.	7..	6,064
Learning to Love (C. Talmadge)	Comedy-dr.	Mar.	7..	6,099
Heart of a Siren (La Marr)	Drama	Mar.	21..	6,708
Sally (C. Moore-Leon Errol)	Stage success	Mar.	28..	8,636
Declasse (Corinne Griffith)	Society dr.	Apr.	4..	7,869
One Way Street (Lyon-Nilsson)	Society dr.	Apr.	4..	5,680
My Son (Nazimova)	Emotional dr.	Apr.	18..	6,552
I Want My Man (Sills-Kenyon)	Drama	Apr.	18..	6,173
His Supreme Moment (B. Sweet)	Romantic dr.	Apr.	25..	6,565
Chickie (Mackaill)	Drama	May	9..	7,767
Soul Fire (Barthelmess)	Emotional dr.	May	16..	8,262
The Talker (Nilsson-Stone)	Human Interest dr.	May	23..	7,861
Necessary Evil (Lyon-Dana)	Drama	May	23..	6,307
Just a Woman (Windsor-Tearle)	Drama	June	6..	6,363
Desert Flower (C. Moore)	Comedy drama	June	13..	6,837
White Monkey (LaMarr)	Society drama	June	13..	6,121
Making of O'Malley (Sills)	Police romance	July	4..	7,571
Lady Who Lied (Stone-Valli-Naldi)	Algerian drama	July	18..	7,111
Marriage Whirl (Corinne Griffith)	Drama	July	25	7,672
Half-Way Girl (Doris Kenyon)	Melodrama	Aug.	8..	7,570
Fine Clothes (Stone-Marmont-Griffith)	Comedy drama	Aug.	15..	6,971
Winds of Chance (A. Q. Nilsson)	Klondike drama	Aug.	29..	9,554
Her Sister From Paris (C. Talmadge)	Sprightly comedy	Sep.	5..	7,255
Live Wire (Johnny Hines)	Comedy feature	Sep.	12..	7,000
Dark Angel (Vilma Banky)	Drama	Sep.	19..	7,311
Graustark (Norma Talmadge)	Romance	Sep.	26..	5,900
Shore Leave (Barthelmess)	Sailor drama	Oct.	3..	6,856
What Fools Men (Lewis Stone)	Domestic drama	Oct.	10..	7,349
Knockout (Milton Sills)	Prizefight drama	Oct.	10..	7,450
Pace That Thrills (Lyon-Astor)	Drama	Oct.	24..	6,911
Why Women Love (Blanche Sweet)	Sea melodrama	Oct.	31..	6,570
New Commandment (Sweet-Lyon)	Romantic drama	Nov.	7..	6,980
Beautiful City (Barthelmess)	Melodrama	Nov.	14..	6,468
Classified (C. Griffith)	Newspaper comedy-dr.	Nov.	14..	6,927
Scarlet Saint (Astor-Hughes)	Drama	Nov.	21..	6,880
Unguarded Hour (Sills-Kenyon)	Newspaper drama	Dec.	5..	6,613
We Moderns (Colleen Moore)	Emotional romance	Dec.	12..	6,609
Clothes Make the Pirate (Errol)	Typical of star	Dec.	12..	8,000
Splendid Road (A. Q. Nilsson)	Pirate travesty	Dec.	19..	7,646
Joanna (Dorothy Mackaill)	Gold rush drama	Dec.	26..	7,900
		1926		
Bluebeard's Seven Wives (star cast)	Comedy-satire	Jan.	2..	7,774
Infatuation (C. Griffith)	Drama	Jan.	16..	5,794

FOX FILM CORP.

		1924		
Man Who Played Square (Jones)	Western drama	Dec.	20	6,700
		1925		
Deadwood Coach (Mix)	Western drama	Jan.	10..	6,346
Dick Turpin (Mix)	English drama	Feb.	7..	6,716
Arizona Romeo (Jones)	Western drama	Jan.	31..	4,694
Curlytoo (Mason)	Melodrama	Jan.	10..	5,828
Gold Heels	Race track dr.	Feb.	7..	6,000
The Dancers	Drama	Jan.	24..	6,556
The Folly of Vanity	Dramatic fantasy	Feb.	14..	5,250

Kind of Picture	Review.		Feet
In Love With Love	Comedy drama	Jan.	3.. 5,677
Stardust Trail (Mason)	Melodrama	Mar.	7.. 4,686
Scuttlers (W. Farnum)	Western drama		4,686
Roaring Lions at Home	Sunshine com.	Jan.	3.. 2,000
Uncommon Clay	Educational	Jan.	3.. 1,000
Up On the Farm (Lee Moran)	Comedy	Jan.	3.. 2,000
The Violin Speaks	Educational	Jan.	10.. 1,000
Dangerous Curves	Comedy	Jan.	10.. 2,000
Milk Bottle Bandits	Comedy	Jan.	10.. 2,000
Ports of Call (E. Lowe)	Regeneration dr.	Jan.	24.. 5,500
Sleep Walker (Sid Smith)	Comedy	Jan.	24.. 2,900
Hell-Roaring Range	Educational	Jan.	24.. 1,000
Corsica the Beautiful	Educational	Jan.	31.. 1,000
Nobody Works But Father	Slapstick	Feb.	7.. 2,000
Trail Rider (Jones)	Western	Feb.	21.. 4,752
Man Without a Country (all-star)	Special	Feb.	28.. 10,000
Scarlet Honeymoon (Shirley Mason)	Romantic com.-dr.	Mar.	14.. 5,080
Mysterious Stranger	Comedy	Mar.	14.. 2,000
Riders of the Purple Sage (Mix)	Western	Mar.	21.. 5,578
House of Flickers	Imperial com.	Mar.	21.. 2,000
Gold and the Girl (Jones)	Western	Mar.	28.. 4,512
Amateur Detective	Van Bibber	Mar.	28.. 2,000
Hunted Woman (Seena Owen-Earl Schenck)	Curwood dr.	Apr.	4.. 4,954
Butterfly Man (Sid Smith)	Comedy	Apr.	4.. 2,000
From Mars to Munich	"arieties"	Apr.	4.. 1,000
Marriage in Transit (E. Lowe)	Secret service dr.	April	11.. 4,800
Where the Waters Divide	"Varieties"	Apr.	25.. 1,000
Rainbow Trail (Mix)	Zane Gray westn.	May	2.. 5,251
She Wolves (Rubens-Mulhall)	Drama	May	9.. 5,783
Neptune's Stepdaughter	Comedy	May	9.. 2,000
Wings of Youth (Bellamy-Clayton)	Modern life dr.	May	9.. 5,340
Concerning Cheese	Varieties	May	9.. 1,000
Kiss Barrier (Lowe)	Romantic drama	May	23.. 5,000
White Paper	Varieties	May	23.. 1,000
Papa's Darling	Sunshine comedy	May	23.. 2,000
Scandal Proof (Shirley Mason)	Drama	June	6.. 4,400
Scientific Husband	Sunshine comedy	June	6.. 2,000
Everyman's Wife (Hammerstein-Rawlinson)	Domestic drama	June	13.. 4,365
Honeymoon Limited (Lee Moran)	Comedy	June	13.. 2,000
Lightnin' (all star)	Famous stage drama	Aug.	1.. 8,050
Lucky Horseshoe (Tom Mix)	Romantic western	Aug.	29.. 5,000
Kentucky Pride (star cast)	Race horse drama	Aug.	29.. 6,597
A Business Engagement	Helen and Warren	Aug.	29.. 2,000
Shoes	O. Henry series	Aug.	29.. 2,000
Sweet Marie	Imperial comedy	Aug.	29.. 2,000
The Wrestler	Van Bibber	Aug.	29.. 2,000
Sky Jumper	Van Bibber	Aug.	29.. 2,000
My Own Carolina	Varieties	Aug.	29.. 1,000
The West Wind	Varieties	Aug.	29.. 1,000
The Wheel (H. Ford-Claire Adams)	Human Int. melo.	Sep.	5.. 7,264
Big Game Hunter	Van Bibber	Sep.	5.. 2,000
Havoc (George O'Brien)	War drama	Sep.	12.. 9,283
On the Go (Sid Smith)	Comedy	Sep.	12.. 2,000
Timber Wolf (Buck Jones)	Western com.-dr.	Sep	19.. 4,809
With Pencil, Brush and Chisel	Varieties	Sep	19.. 1,000
Fighting Heart (George O'Brien)	Prizefight drama	Sep.	26.. 6,978
Cuba Steps Out	Varieties	Sep.	26.. 1,000
Love and Lions	Imperial comedy	Sep.	26.. 2,000
Thank You (George O'Brien)	Comedy-drama	Oct.	3.. 6,900
On the Go (Sid Smith)	Imperial comedy	Oct.	3.. 2,000
Thunder Mountain (Bellamy)	Mountain drama	Oct.	10.. 7,500
Cloudy Romance	Comedy	Oct.	10.. 2,000
The Sky Tribe	Magazine	Oct.	10.. 1,000
Toiling For Rest	Varieties	Oct.	10.. 796
Winding Stair (Rubens-Lowe)	Romantic melo.	Oct.	17.. 6,056
Heart Breaker (Sid Smith)	Imperial comedy	Oct.	17.. 2,000
Durand of the Bad Lands (Jones)	Action western	Oct.	24.. 5,844
Everlasting Whisper (Mix)	Action-outdoor	Oct.	31.. 5,611
Lazybones (Buck Jones)	Human interest drama	Oct.	31.. 7,234
Transients in Arcadia	O. Henry story	Oct.	31.. 2,000
All Abroad	Helen & Warren	Oct.	31.. 2,000
East Lynne (Rubens-Lowe)	Famous play	Nov.	7.. 8,975
Peacemakers	Helen & Warren	Nov.	7.. 2,000
When the Door Opened (star cast)	Curwood Canadian	Nov.	28.. 6,513
Control Yourself (Sid Smith)	Imperial comedy	Nov.	28.. 2,000
River Nile	Varieties	Nov.	28.. 1,000
Wages for Wives (Jacqueline Logan)	Golden stage hit	Dec.	5.. 6,600
Best Bad Man (Tom Mix)	Action western	Dec.	12.. 4,893
Desert's Price (Buck Jones)	Action western	Dec.	19.. 5,709
His Own Lawyer	Helen & Warren	Dec.	26.. 2,000
Flying Fool (Sid Smith)	Slapstick comedy	Dec.	26.. 2,000
Cupid a la Carte	O. Henry series	Dec.	26.. 2,000
Parisian Knight	Van Bibber series	Dec.	26.. 2,000
Iron Trail Around the World	Variety	Dec.	26.. 1,000
		1926		
The Feud	Van Bibber series	Jan.	2.. 2,000
Gilded Butterfly (Rubens-Lytell)	Drama	Jan.	16.. 6,200
Whirlpool of Europe	Variety	Jan.	16.. 756
Fighting Tailor	Imperial comedy	Jan.	16.. 2,000
Palace of Pleasure (Lowe-Compson)	Romantic drama	Jan.	23.. 5,467
Old Virginia	Variety	Jan.	23.. 1,000

METRO-GOLDWYN-MAYER

		1924		
Sinners in Silk (Menjou-Boardman)	Drama	Aug.	30..	5,750
Circe, The Enchantress (Murray)	Drama	Sep.	13..	6,882
The Hour (Pringle)	Drama	Sep.	20..	6,300
One Night in Rome (L. Taylor)	Comedy-dr.	Sep.	27..	5,883
Navigator (Keaton)	Comedy	Sep.	13..	5,558
Bandolero (all star)	Drama	Oct.	11..	6,900
The Snob (all star)	Drama	Nov.	8..	6,513
He Who Gets Slapped (Chaney)	Drama	Nov.	15..	6,613
Silent Accuser (Peter, the Great)	Dog drama	Nov.	22..	5,883
Married Flirts (all-star)	Drama	Oct.	25..	6,765
Romola (Lillian Gish)	Famous novel	Dec.	13..	10,875
Greed (Von Stroheim prod.)	Special	Dec	20..	10,067
		1925		
So This Is Marriage (all star)	Comedy-dr.	Jan.	3..	6,300
Chu-Chin-Chow (B. Blythe)	Spectacle	Feb.	21..	6,408
Wife of the Centaur	Drama	Jan.	17..	6,586
Dixie Handicap (Windsor-Keenan)	Drama	Jan.	10..	6,905
Cheaper to Marry (All Star)	Drama	Feb.	14..	5,921
Excuse Me (Shearer-Nagel)	Farce-comedy	Mar.	7..	6,435
Monster (Chaney-Olmsted)	Weird com.-dr.	Mar.	7..	5,851
Daddy's Gone a Hunting (Marmont)	Pathos drama	Feb.	7..	5,984
Lady of the Night (Norma Shearer)	Underworld dr.	Mar	14..	5,441
Denial (Claire Windsor)	Drama	Mar.	21..	4,791
Seven Chances (Keaton)	Comedy	Mar	28..	5,113

(Continued from preceding page)

	Kind of Picture	Review.	Feet
Confessions of a Queen (Terry-Stone)	Mythical romance	Apr. 4..	5,809
Way of a Girl (Boardman)	Thrill-comedy	April 11..	5,000
Man and Maid (Lew Cody)	Elinor Glyn prod.	Apr. 18..	5,307
Proud Flesh (Eleanor Boardman)	Romantic com.	Apr. 25..	5,770
Prairie Wife (Rawlinson-Devore)	Domestic dr.	May 16..	6,487
Zander the Great (Marion Davies)	Human Interest	May 16..	6,844
Sporting Venus (Sweet)	Romantic drama	May 23..	5,958
White Desert (Windsor-O'Malley)	Snow-R.R. drama	July 18..	6,464
Pretty Ladies (Pitts-Moore-Pennington)	Human int. dr.	July 25..	5,828
Slave of Fashion (Norma Shearer)	Drama	Aug. 1..	5,906
Never the Twain Shall Meet (Stewart)	South Sea com.	Aug. 8..	8,143
Unholy Three (Lon Chaney)	Drama	Aug. 15..	6,948
Sun-Up (Starke-Nagel)	Mountain tragedy	Aug. 29..	5,819
Merry Widow (Mae Murray)	Romantic drama	Sep. 12..	10,027
Mystic (Pringle-Tearle)	Fake spiritualism	Sep. 12..	5,147
The Circle (E. Boardman)	Drawing room comedy	Oct. 3..	5,511
Great Divide (all star)	Drama	Feb. 21..	7,811
Rag Man (Coogan)	Comedy-dr.	Mar. 14..	5,908
Beauty Prize (Dana)	Comedy-dr.	Oct. 11..	5,750
Tower of Lies (Chaney-Shearer)	Drama of pathos	Oct. 10..	6,849
Exchange of Wives (Boardman)	Married life com.	Oct. 17..	5,300
Midshipman (Ramon Novarro)	Naval com.-drama	Oct. 31..	7,498
Go West (Buster Keaton)	Burlesque western	Nov. 7..	6,256
Lights of Old Broadway (Davies)	Old N. Y. drama	Nov. 14..	6,437
Old Clothes (Coogan)	Typical feature	Nov. 21..	5,915
Bright Lights (Chas. Ray)	Type com-drama	Nov. 28..	6,260
Big Parade (Gilbert-Adoree)	Spectacular-war drama	Dec. 5..	12,550
Only Thing (Boardman-Nagel)	Glyn love drama	Dec. 5..	5,824
Masked Bride (Mae Murray)	Paris underworld	Dec. 12..	5,690
Sally, Irene and Mary (Star cast)	Musical comedy hit	Dec. 19..	5,564
Time, the Comedian (Busch-Cody)	Unique drama	Dec. 26..	4,757
		1926	
His Secretary (Shearer)	Light comedy	Jan. 2..	6,433
Ben-Hur (Ramon Novarro)	Lew Wallace story	Jan. 16..	12,000
Soul Mates (Lowe-Pringle)	Glyn story	Jan. 16..	6,073
Mike (Sally O'Neill)	Human Interest comedy	Jan. 23..	6,755

PARAMOUNT

			1925	
Tomorrow's Love (Ayres)	Divorce com-dr.	Jan.	24..	5,903
East of Suez (Negri)	Drama	Jan.	17..	6,821
Miss Bluebeard (Daniels)	The stage success	Feb.	14..	6,453
Golden Bed (LaRocque)	Drama of classes	Jan.	31..	8,584
Man Must Live (Dix)	Newspaper romance	Feb.	7..	6,116
Coming Through (Meighan)	New type Meighan story	Feb.	21..	6,522
The Devil's Cargo (Starke)	Drama of Old California	Feb.	21..	7,980
Top of the World (Nilsson-Kirkwood)	Africa and England	Feb.	28..	7,167
The Swan (Menjou-Howard)	Stage success	Mar.	14..	5,889
Contraband (Wilson-Noah Beery)	Bootleg drama	Apr.	4..	6,773
Madame Sans Gene (Swanson)	World Famous drama	May	2..	9,994
Thundering Herd (Holt-Wilson)	Buffalo stampede	Mar.	7..	7,187
Forty Winks (Dana-Roberts-Griffith)	Comedy	Feb.	14..	6,293
Goose Hangs High (Cruze production)	Typical	Mar.	21..	6,186
New Lives for Old (Compson)	Drama	Mar.	7..	6,796
Salome of the Tenements (Jetta Goudal)	Drama	Mar.	7..	7,017
Too Many Kisses (Richard Dix)	Comedy	Mar.	14..	5,750
Dressmaker From Paris (Leatrice Joy)	Drama	Mar.	28..	7,080
Air Mail (feature cast)	Melodrama	Mar.	28..	6,587
Grass	Drama	April	11..	6,000
Sackcloth and Scarlet (Alice Terry)	Drama	April	11..	6,732
Men and Women (Dix)	Feature	April	11..	6,223
Kiss in the Dark (Menjou)	Romantic com.	Apr.	18..	5,767
Charmer (Pola Negri)	Romantic dr.	Apr.	18..	6,076
Code of the West (Moore-Bennett)	Westn Rom. com.	Apr.	25..	6,777
Adventure (Moore-Starke-Beery)	Jack London dr.	May	2..	6,602
Crowded Hour (Bebe Daniels)	Drama	May	9..	6,558
Night Club (Raymond Griffith)	Farce-comedy	May	16..	5,721
Shock Punch (Richard Dix)	Comedy-drama	May	23..	6,151
Welcome Home (Cruze Prod.)	Domestic com-dr.	May	30..	5,909
Old Home Week (Meighan)	Comedy	June	6..	6,780
Any Woman (Star cast)	Comedy drama	June	13..	5,963
Little French Girl (Mary Brian)	Drama	June	13..	5,628
Are Parents People? (Betty Bronson)	Domestic problems	June	20..	6,586
Eve's Secret (Betty Compson)	Romantic drama	June	20..	6,205
Beggar on Horseback (all star)	Imaginative	June	20..	6,874
Manicure Girl (Daniels)	Drama	June	27..	5,959
Lost—A Wife (Menjou)	Sophisticated com.	July	4..	6,420
Light of Western Stars (Holt)	Vivid west dr.	July	4..	6,850
Paths to Paradise (R. Griffith)	Whirlwind comedy	July	11..	6,741
Grounds for Divorce (Vidor)	Drama	July	11..	5,692
Lucky Devil (Richard Dix)	Auto race comedy	July	18..	5,935
Night Life of New York (All-star)	Comedy-drama	July	25..	6,908
Marry Me (Vidor)	Small town idyl	July	25..	5,526
Street of Forgotten Men (all star)	Bowery drama	Aug.	1..	6,366
Not So Long Ago (Betty Bronson)	Drama	Aug.	8..	6,543
Rugged Water (Lois Wilson)	Drama	Aug.	8..	6,015
Trouble With Wives (Vidor)	Farce comedy	Aug.	15..	6,489
Wild, Wild Susan (Bebe Daniels)	Farce comedy	Aug.	22..	5,774
Wild Horse Mesa (Jack Holt)	Zane Grey dr.	Aug.	22..	7,164
The Wanderer (all star)	Prodigal son epic	Sep.	5..	8,173
Man Who Found Himself (Meighan)	Crook drama	Sep.	5..	7,298
Coast of Folly (Swanson)	Society drama	Sep.	12..	7,001
In the Name of Love (Cortez-Nissen)	Comedy drama	Sep.	12..	5,904
Golden Princess (Betty Bronson)	Bret Harte western	Sep.	19..	6,395
Pony Express (Cruze production)	Epic of west	Sep.	26..	9,929
A Son of His Father (Bessie Love)	Western drama	Oct.	10..	6,925
A Regular Fellow (R. Griffith)	Typical comedy	Oct.	17..	5,027
Vanishing American (Dix-Wilson)	Indian spectacular	Oct.	24..	10,063
Flower of the Night (Negri)	Drama	Oct.	31..	6,374
Lovers in Quarantine (Daniels)	Farce-comedy	Oct.	31..	6,570
Best People (Star cast)	Society comedy	Nov.	7..	5,700
King on Main Street (Menjou)	Comedy	Nov.	7..	6,224
Seven Keys to Baldpate (McLean)	G. M. Cohan play	Nov.	14..	6,098
New Brooms (Bessie Love)	W. DeMille prod.	Nov.	14..	5,443
Ancient Highway (Holt-Dove)	Lumber camp dr.	Nov.	21..	7,506
Lord Jim (Marmont)	Malay locale dr.	Nov.	28..	6,702
Stage Struck (Swanson)	Comedy feature	Nov.	28..	6,691
Irish Luck (Meighan)	Melodrama	Dec.	5..	7,008
Zebra (Valentino)	Drama	Dec.	19..	6,895
A Woman of the World (Negri)	Comedy-drama	Dec.	26..	6,353
			1926	
The Splendid Crime (W. DeMille prod.)	Daniels-comedy	Jan.	2..	6,069
A Kiss for Cinderella (Bronson)	Barrie whimsical	Jan.	9..	9,621
Enchanted Hill (Holt)	Western	Jan.	9..	6,336
Womanhandled (Richard Dix)	Western Satire	Jan.	16..	6,765
That Royle Girl (Dempster)	D. W. Griffith prod.	Jan.	23..	10,253

PATHE

	Kind of Picture	Review.	Feet
		1925	
Giddap (Billy Bevan)	Comedy	Mar. 21..	2,000
Traps and Troubles	Sportlight	Mar. 21..	1,000
Pie Man	Terry cartoon	Mar. 21..	1,000
Zowie!	Stereoskopik	Mar. 21..	1,000
At the Zoo	Terry cartoon	Mar. 28..	1,000
Is Marriage the Bunk? (Chase)	Comedy	Mar. 28..	1,000
Plain Clothes (Langdon)	Comedy	Mar. 28..	2,000
Sailor Papa (Tryon)	Comedy	Mar. 28..	2,000
Breaking the Ice (Graves)	Comedy	Apr. 4..	2,000
Love Bug	Our Gang	Apr. 4..	2,000
Housing Shortage	Terry cartoon	Apr. 4..	1,000
Marriage Circus (Turpin)	Sennett com.	April 11..	2,000
Bad Boy (Chase)	Comedy	April 11..	2,000
Are Husbands Human? (Findlayson)	Comedy	April 11..	1,000
Sunken Silver (Ray-Miller)	Serial	Apr. 18..	10ep.
Lion's Whiskers	Sennett com.	Apr. 18..	2,000
Hold My Baby (Glenn Tryon)	Comedy	Apr. 25..	2,000
S-O-S	Terry cartoon	Apr. 25..	1,000
Adventures of Adenoid	Terry cartoon	Apr. 25..	1,000
Deep Stuff	Terry cartoon	Apr. 25..	1,000
Beauty Spots	Sportlight	Apr. 25..	1,000
Remember When (Langdon)	Comedy	Apr. 25..	2,000
Shootin' Injuns	Our Gang com.	May 2..	2,000
Big Red Riding Hood (Chase)	Comedy	May 2..	2,000
Sporting Judgment	Sportlight	May 2..	1,000
He Who Gets Smacked	Sennett comedy	May 2..	2,000
Permanent Waves	Terry cartoon	May 2..	1,000
Looking For Sally (Chase)	Comedy	May 9..	2,000
Grief in Bagdad	Comedy	May 9..	1,000
Darkest Africa	Terry cartoon	May 9..	1,000
Wild Papa	Spat Family	May 16..	2,000
Skinners in Silk	Sennett com.	May 16..	2,000
Fast Worker	Terry cartoon	May 16..	1,000
Luna-cy	Stereoskopik	May 16..	1,000
Tell it to a Policeman (Tryon)	Comedy	May 23..	2,000
Sure Mike (Martha Sleeper)	Comedy	May 23..	1,000
Echoes From the Alps	Terry cartoon	May 23..	1,000
Good Morning Nurse	Sennett comedy	May 30..	2,000
"Dude Ranch" Days	Sportlight	May 30..	1,000
Ask Grandma	Our Gang comedy	May 30..	2,000
What Price Goofy? (Chas. Chase)	Comedy	June 6..	2,000
Horace Greeley, Jr. (Langdon)	Burlesque	June 6..	2,000
The Runt	Terry cartoon	June 6..	1,000
Royal Four-flush	Spat Family	June 13..	2,000
Super-Hooper-Dyne Lizzies	Sennett comedy	June 13..	2,000
Riders of the Kitchen Range	Comedy	June 13..	1,000
End of the World	Terry cartoon	June 13..	1,000
Thundering Landlords (Tryon)	Comedy	June 20..	2,000
Twinkle-Twinkle	Sportlight	June 20..	1,000
Runaway Balloon	Terry cartoon	June 20..	1,000
Play Ball (Allene Ray-Miller)	Serial	June 27..	10 ep.
Official Officers	Our Gang com.	June 27..	2,000
In the Grease (Jim Findlayson)	Comedy	June 27..	1,000
Animal Celebrities	Sportlight	June 27..	1,000
Isn't Life Terrible? (Chase)	Comedy	July 4..	2,000
Wine, Women and Song	Terry cartoon	July 4..	1,000
Chasing the Chaser (Findlayson)	Comedy	July 4..	1,000
Sherlock Sleuth (Stone)	Star comedy	July 11..	2,000
The White Wing's Bride (Langdon)	Comedy	July 11..	2,000
Ough!	Stereoskopik	July 11..	1,000
Learning How	Sportlight	July 11..	1,000
Daddy Goes a-Grunting (Tryon)	Comedy	July 18..	2,000
Sneezing Beezers	Sennett comedy	July 18..	2,000
For Love of a Gal	Terry cartoon	July 18..	1,000
When Men Were Men	Terry cartoon	July 18..	1,000
The Freshman (Harold Lloyd)	College comedy	July 25..	6,883
Boys Will Be Boys	Our Gang comedy	July 25..	2,000
Cupid's Boots (Graves)	Comedy	July 25..	2,000
Why Kids Leave Home	Sportlight	July 25..	1,000
Bugville Field Day	Terry cartoon	July 25..	1,000
A Yarn About Yarn	Terry cartoon	Aug. 1..	1,000
Tee for Two (Alice Day)	Sennett comedy	Aug. 1..	2,000
Innocent Husbands (Chase)	Comedy	Aug. 1..	2,000
Kivalina of the Ice Lands	Eskimo life	July 11..	5,700
Bubbles	Terry cartoon	Aug. 8..	1,000
Iron Nag	Sennett comedy	Aug. 8..	2,000
Sons of Swat	Sportlight	Aug. 8..	1,000
Tame Men and Wild Women (A. Stone)	Comedy	Aug. 15..	2,000
Lucky Stars (H. Langdon)	Comedy	Aug. 22..	2,000
Mary, Queen of Tots	Our Gang	Aug. 22..	1,000
Seven Ages of Sport	Sportlight	Aug. 15..	2,000
Butter Fingers (Bevan)	Comedy	Aug. 29..	2,000
Cold Turkey (Alice Day)	Comedy	Aug. 29..	2,000
The Window Washers	Terry cartoon	Aug. 29..	1,000
Over the Plate	Terry cartoon	Aug. 29..	1,000
A Runaway Taxi	Stereoskopiks	Sep. 5..	1,000
Barrier Busters	Sportlight	Sep. 5..	1,000
Barnyard Follies	Terry cartoon	Sep. 5..	1,000
Wild West (J. Mulhall-H. Ferguson)	Circus serial	Sep. 12..	10 ep.
No Father to Guide Him (Chase)	Comedy	Sep. 12..	2,000
Madame Sans Jane (Findlayson)	Comedy	Sep. 12..	2,000
Ugly Duckling	Terry cartoon	Sep 19..	1,000
Somewhere in Somewhere	Comedy of war zone	Sep 19..	2,000
Big Kick (Engle-Mohan)	Fight comedy	Sep. 26..	1,000
Your Own Back Yard	Our Gang	Sep. 26..	2,000
Hungry Hounds	Terry cartoon	Sep. 26..	1,000
Nuts and Squirrels	Terry cartoon	Sep. 26..	1,000
Moonlight and Noses (Clyde Cook)	Comedy	Oct. 3..	2,000
Outings for All	Sportlight	Oct. 3..	1,000
Lion and the Monkey	Terry cartoon	Oct. 3..	1,000
Caretaker's Daughter (Chase)	Comedy	Oct. 10..	2,000
Hero Wins	Terry cartoon	Oct. 10..	1,000
Love and Kisses (Alice Day)	Sennett comedy	Oct. 10..	2,000
Solid Ivory (Mohan-Engle)	Comedy	Oct. 10..	1,000
Clever Feet	Sportlight	Oct. 17..	1,000
Cuckoo Love (Tryon)	Comedy	Oct. 17..	2,000
Good Morning, Madam (Graves)	Comedy	Oct. 17..	2,000
Air Cooled	Terry cartoon	Oct. 17..	1,000
All Wool (Earl Mohan)	Roach comedy	Oct. 24..	1,000
Closer than a Brother	Terry cartoon	Oct. 24..	1,000
A Punch in the Nose	Roach comedy	Oct. 24..	2,000
A Sweet Pickle	Sennett comedy	Oct. 24..	2,000
Dangerous Curves Behind	Sennett comedy	Oct. 31..	2,000
Better Movies	Our Gang	Oct. 31..	2,000
Wild Cats of Paris	Terry cartoon	Oct. 31..	1,000

	Kind of Picture	Review	Feet
Honor System	Terry comedy	Nov. 7	1,000
Should Sailors Marry (Cook)	Comedy	Nov. 7	2,000
Amundsen Polar Flight	Specialette	Nov. 14	2,683
Papa, Be Good (Tryon)	Comedy	Nov. 21	2,000
Soapsuds Lady (Alice Day)	Comedy	Nov. 21	2,000
Great Open Spaces	Terry cartoon	Nov. 21	1,000
Uneasy Three (Chase)	Roach prod.	Nov. 28	1,000
Take Your Time (Graves)	Sennett comedy	Nov. 21	1,000
More Mice Than Brains	Terry cartoon	Nov. 21	1,000
Laughing Ladies (star cast)	Comedy	Nov. 21	1,000
A Day's Outing	Terry cartoon	Nov. 28	1,000
Garden of Gethsemane	Pilgrimage of Palestine	Nov. 28	1,000
Walloping Wonders	Sportlight	Nov. 28	1,000
Green Archer (A. Ray-W. Miller)	Mystery-action serial	Dec. 5	10ep.
Bonehead Age	Terry cartoon	Dec. 5	1,000
One Wild Ride	Our Gang Comedy	Dec. 5	2,000
Hold Everything	Comedy	Dec.	1,000
Starvation Blues (Cook)	Hal Roach comedy	Dec. 12	2,000
Window Dummy (Graves)	Sennett comedy	Dec. 12	2,000
From Rags to Britches	Sennett travesty	Dec. 12	2,000
Haunted House	Terry cartoon	Dec. 12	1,000
His Wooden Wedding (Chase)	Comedy	Dec. 19	2,000
English Channel Swim	Terry cartoon	Dec. 19	1,000
Tol'able Romeo	Hal Roach Comedy	Dec. 26	1,000
Hotsy Totsy	Sennett comedy	Dec. 26	2,000
		1926	
Gosh Darn Mortgage	Sennett comedy	Jan. 2	2,000
Good Cheer	Our Gang	Jan. 9	2,000
Wide Open Faces	Sennett Comedy	Jan. 9	2,000
Between Meals	Roach comedy	Jan. 9	1,000
All Astride	Sportlight	Jan. 9	1,000
Gold Push	Terry cartoon	Jan. 9	1,000
Three Blind Mice	Terry cartoon	Jan. 9	1,000
Stop, Look and Listen	L. Semon comedy	Jan. 23	5,305
What's the World Coming To?	C. Cook comedy	Jan. 16	2,000
Hot Cakes for Two (Day)	Comedy	Jan. 16	2,000
Lighter Than Air	Terry cartoon	Jan. 16	1,000
New Melody Series	Song series (13)	Jan. 23	1,000
Charley, My Boy (Chase)	Comedy	Jan. 23	2,000

PRINCIPAL PICTURES

			1924	1925	
Re-Creation of Brian Kent	Drama	Mar.	14		6,878

PRODUCERS DISTRIBUTING CORP.

			1924		
Barbara Frietchie (Vidor)	Civ. War dr.	Oct.	11		7,179
Roaring Rails (Carey)	Railway dr.	Oct.	25		5,753
Another Scandal (Lois Wilson)	Sex theme	Nov.	1		7,000
Another Man's Wife (Lee-Kirkwood)	Drama				5,015
Trouping With Ellen (H. Chadwick)	Comedy-dr.				6,452
Reckless Romance (Star cast)	Comedy feature	Nov.	22		5,530
Siren of Seville (Dean)	Drama	Nov.	29		6,724
			1925		
Chorus Lady (Livingston)	Comedy-dr.	Feb.	21		6,020
Cafe in Cairo (Dean)	Drama	Mar.	28		5,656
Flaming Forties (Carey)	Western				5,770
The Mirage (Vidor)	Drama				5,770
Let Women Alone (O'Malley-Hawley)	Drama				5,620
Soft Shoes (Carey)	Western				
Charley's Aunt (Syd Chaplin)	Farce-comedy	Feb.	21		7,243
Her Market Value (Ayres)	Drama				5,931
Girl of Gold (Vidor)	Drama				4,969
On the Threshold (all-star)	Drama				
Beyond the Border (Carey)	Western				4,469
Friendly Enemies (Weber & Fields)	Comedy dr.	May	16		6,288
Crimson Runner (Priscilla Dean)	Stromberg melo.	June	13		4,775
Silent Sanderson (Carey)	Cattle—gold fields	June	20		4,841
Stop Flirting (all star)	Light comedy	June	27		5,161
Beauty and the Bad Man (Mabel Ballin)	Drama	July	4		5,794
Awful Truth (Agnes Ayres)	Light comedy	July	11		5,917
Texas Trail (Carey)	Typical western	July	18		4,720
Private Affairs (Hulette)	Character drama	Aug.	1		6,132
Hell's Highroad (Leatrice Joy)	Love drama	Sep.	12		6,084
Seven Days (Lillian Rich)	Comedy feature	Sep.	12		6,974
Coming of Amos (Rod LaRoque)	Comedy-drama	Sep	19		5,077
Without Mercy (Vera Reynolds)	Drama				
Prairie Pirate (Harry Carey)	Western				
People vs. Nancy Preston	Underworld drama				
Road to Yesterday (Schildkraut)	Spectacular drama				
Man from Red Gulch (Carey)	Western				
Wedding Song (Leatrice Joy)	South sea drama				
Madame Lucy (Julian Eltinge)	Farce-comedy				
Off the Highway (W.V. Mong)	Drama	Oct.	3		7,641
Simon the Jester (O'Brien-Rich)	Comedy-drama	Nov.	28		6,168
Road to Yesterday (J. Schildkraut)	Tense drama	Dec.	12		9,980
			1926		
Wedding Song (Leatrice Joy)	Comedy-heart int.-dr.	Jan.	2		7,373
Steel, Preferred (star cast)	Steel industry dr.	Jan.	9		6,717
Braveheart (LaRoque)	Indian drama	Jan.	23		7,238

B. P. SCHULBERG PROD.

			1924	1925	
Capital Punishment (Clara Bow)	Prison dr.	Jan.	24		5,950
Boomerang (Clara Bow)	Comedy-dr.	Mar.	21		6,714
Parasite (Bellamy-Moore-Washburn)	Drama	Jan.	31		5,140
Mansion of Aching Hearts (all-star)	Melodrama	Mar.	14		6,147
Go Straight (Star cast)	Drama	May	9		6,107
Faint Perfume (Seena Owen)	Romantic drama	June	27		6,228
My Lady's Lips (Clara Bow)	Crook drama	July	25		6,009
Parisian Love (Clara Bow)	Apache drama	Aug.	15		6,324
Girl Who Wouldn't Work (De La Motte)	Modern drama	Aug.	22		5,979
Plastic Age (Bow-Kieth)	College story	Oct.	10		6,488
The Other Woman's Story (Calhoun)	Mystery drama	Oct.	31		6,080

TIFFANY PRODUCTIONS, INC.

				1925	
Souls for Sables	Society drama	Sep.	5		7,721
The Sporting Chance	Racing drama				6,500
Lightning	Drama				6,500
Morals for Men	Society drama				6,500
The Lodge in the Wilderness	Drama				6,500
Morganson's Finish	Drama				6,500
Tale of a Vanishing People	Drama				6,500
The Travis Cup	Drama				6,500
The Wrong Coat	Drama				6,500
The Dumb Head	Drama				6,500
The Life of a Woman	Drama				6,500

TRUART FILM CORPORATION

	Kind of Picture	Review	Feet
Passionate Youth	Society drama		5,800
Marrying Money	Society drama		5,800
Dollar Down	Society drama		5,800
Age of Indiscretion	Drama		5,800
"Where the Worst Begins"	Comedy drama		5,800
The Hurricane	Drama		5,800
Salvage	Drama		5,800
Romance Road	Drama		5,800
The Fighting Cub	Newspaper drama		5,800
NOVELTY SERIES			
Three in Exile			5,800
The Wild Girl			5,800
Pals			5,800
The Silent Witness			5,800

UNITED ARTISTS

				1925	
Thief of Bagdad (D. Fairbanks)	Fantasy	Mar.	29		12,000
America (Griffith prod.)	Historical drama	Mar.	8		11,442
Waking Up the Town (J. Pickford-Shearer)	Comedy-dr.	April	11		4,892
Don Q, Son of Zorro (D. Fairbanks)	Typical Fairbanks	June	27		11,000
Sally of the Sawdust (Dempster)	D. W. Griffith prod.	Aug.	15		9,300
Gold Rush (Chaplin)	A Dramatic comedy	Aug.	29		8,535
Wild Justice (Peter the Great)	Dog melodrama	Aug.	29		5,886
Little Annie Rooney (Pickford)	Typical "Mary"	Oct.	31		8,500
Eagle (Rudolph Valentino)	Romantic drama	Nov.	28		6,754
Stella Dallas (star cast)	Mother-love drama	Nov.	21		10,157
				1926	
Tumbleweeds (W. S. Hart)	Land rush drama	Jan.	2		7,254

UNIVERSAL

				1925	
Dry Up (Jack Singleton)	Century com.	July	25		2,000
White Outlaw (Hoxie)	Western	June	27		4,850
Nicely Rewarded (Chas. Puffy)	Comedy	June	27		1,000
Rough Party (Alt-Karr)	Century comedy	June	27		2,000
Pronto Kid (Ed Cobb)	Mustang western	June	27		2,000
Unwelcome (Chas. Puffy)	Comedy	June	27		1,000
Plenty of Nerve (Edna Marian)	Century comedy	July	4		2,000
Beauty and the Bandit (Larkin)	Mustang western	July	4		2,000
Married Neighbors (Engle-Darlington)	Century comedy	July	4		2,000
A Lucky Accident (Puffy)	Fat man comedy	July	11		1,000
Just in Time (Wanda Wiley)	Century comedy	July	11		2,000
Ropin' Venus (Josie Sedgwick)	Mustang western	July	11		2,000
Knockout Man (Perrin-Lorraine)	Reissue western	July	11		2,000
Little Giant (Hunter-Murphy)	Comedy	July	18		6,850
Discord in "A" Flat	Sweet 16 comedy	July	18		1,000
Polo Kid (Eddie Gordon)	Comedy	July	18		2,000
Battle of Wits (Josie Sedgwick)	Western	July	18		2,000
Goose Woman (Louise Dresser)	Drama	Aug.	1		7,500
Milky Way (Puffy)	Comedy	Aug.	1		1,000
Short Pants	Sweet 16 comedy	Aug.	1		1,000
Paging A Wife (Al Alt)	Century comedy	Aug.	1		2,000
Fighting Schoolmarm (Sedgwick)	Short western	Aug.	1		2,000
Home Maker (Alice Joyce-Clove Brook)	Domestic drama	Aug.	8		7,735
Lorraine of the Lions (Miller-Kerry)	Jungle melodr.	Aug.	8		6,700
Raiders of the North (Larkin)	Northwest dr.	Aug.	8		2,000
After a Reputation (Edna Marian	Century comedy	Aug.	8		2,000
Greenhorn (Chas. Puffy)	Comedy	Aug.	8		1,000
A Woman's Faith (Rubens-Marmont)	Drama	Aug.	15		6,023
Crying For Love (Gordon)	Century comedy	Aug.	15		2,000
His New Suit (Arthur Lake)	Comedy	Aug.	15		1,000
Best Man (Josie Sedgwick)	Western	Aug.	15		2,000
Circus Cyclone (Art Acord)	Western	Aug.	22		4,397
Won By Law (Wanda Wiley)	Century comedy	Aug.	22		2,000
Speak Easy (Chas. Puffy)	Comedy	Aug.	22		1,000
Stand Up and Fight (Jack Perrin)	Western	Aug.	22		2,000
Where Was I? (Reginald Denny)	Farce-com-romance	Aug.	29		6,630
Buster Brown Series	Outcault's "kid" ser.	Aug.	29		2,000
Educating Buster Brown	Buster Brown	Aug.	29		2,000
Buster, Be Good	Buster Brown	Aug.	29		2,000
Perils of the Wilds (Bonomo)	Serial	Sep.	5		10 ep
California Straight Ahead (Denny)	Thrill comedy	Sep.	5		7,238
Peacock Feathers (J. Logan)	Domestic drama	Sep.	5		6,747
Stranded (Edna Marian)	Century comedy	Sep.	5		2,000
The Party	Sweet 16 comedy	Sep.	5		1,000
Dynamite's Daughter (Sedgwick)	Mustang western	Sep.	5		2,000
Pleasure Bent (Puffy)	Fat man comedy	Sep.	5		1,000
Call of Courage (Art Acord)	Blue Streak western	Sep.	12		4,061
Tricked (Cobb)	Mustang western	Sep.	12		2,000
Fight Within (Larkin)	Mustang western	Sep.	12		2,000
Phantom of the Opera (Chaney)	Suspense-mystery	Sep	19		8,40
Storm Breaker (House Peters)	Sea town melo.	Sep	19		6,064
Westward Ho (Puffy)	BlueBird comedy	Sep	19		1,000
Too Much Mother-in-Law	Century comedy	Sep	19		2,000
Uncle Tom's Gal	Century comedy	Sep	19		2,000
Life's Greatest Thrills	Special	Sep	19		2,000
Sporting Life (Bert Lytell)	Melodrama	Sep.	26		6,709
One Wild Night (Edwards)	Comedy	Sep.	26		1,000
Officer No. 13 (Eddie Gordon)	Comedy	Sep.	26		2,000
Bustin' Through (Hoxie)	Blue streak western	Oct.	3		4,500
Cupid's Victory (Wanda Wiley)	Comedy	Oct.	3		2,000
By the Sea (Puffy)	Comedy	Oct.	3		1,000
Calgary Stampede (Hoot Gibson)	Thrill western	Oct.	10		5,924
Just Cowboys	Short western	Oct.	10		2,000
Taking Chances	Short western	Oct.	10		2,000
The Raid	Short western	Oct.	10		2,000
Green Eyed Monster (Arthur Lake)	Comedy	Oct.	10		1,000
Absent Minded (Neely Edwards)	Bulls-eye com.	Oct.	17		1,000
Road from Latigo (E. Cobb)	Short western	Oct.	17		2,000
Ace of Spades (Desmond)	Western chapterplay	Oct.	24		
Nursery Troubles (Edna Marian)	Century comedy	Oct.	24		2,000
Shootin' Wild	Mustang western	Oct.	24		2,000
Hidden Loot (Hoxie)	Action western	Oct.	31		4,738
Boundary Line (Fred Humes)	Short western	Oct.	31		2,000
A Taxi War (Eddie Gordon)	Comedy	Oct.	31		2,000
Triple Action (Pete Morrison)	Action western	Nov.	7		4,800
Rustlers From Boulder Canyon	Short western	Nov.	7		2,000
Kick Me Again (Puffy)	Comedy	Nov.	7		1,000
Oh, Buster	Buster Brown	Nov.	7		2,000
Proud Heart (R. Schildkraut)	Father-love dr.	Nov.	14		8,940
Two Many Ducks	Mustang westn-com.	Nov.	14		2,000
Beware of Your Relatives	Bluebird comedy	Nov.	14		1,000
A Speedy Marriage	Century comedy	Nov.	14		2,000
Arizona Sweepstakes (Hoot Gibson)	Arizona-Chinatown	Nov.	21		5,418
Scarlet Streak (Daugherty-Todd)	Adventure serial	Nov.	21		ep
Range Law	Mustang western	Nov.	28		2,000
Scandal Hunters (Alt)	Century comedy	Nov.	28		2,000
Faint Heart (Puffy)	Fat man comedy	Nov.	28		1,000
Scrappin' Kid (Art Acord)	Heart-int. western	Dec.	5		4,064

	Kind of Picture	Review	Feet
Eighteen Carat (Edna Marian)	Century comedy	Dec. 5..	2,000
Happy-Go-Lucky (N. Edwards)	Comedy	Dec. 12..	1,000
The Man Ranch (Morrison)	Action western	Dec. 12..	4,400
Breaking Loose (Holmes-Corbett)	Mustang comedy	Dec. 12..	2,000
What Happened to Jones (Denny)	Farce-comedy	Dec. 19..	6,700
Top Hand	Short western	Dec. 19..	2,000
Skinner's Dress Suit (Denny)	Comedy	Dec. 26..	6,887
Buster's Nightmare	Buster Brown	Dec. 26..	2,000
Captain Suds (Eddie Gordon)	Century comedy	Dec. 26..	2,000
Love My Dog (Arthur Lake)	Sweet 16 comedy	Dec. 26..	1,000
		1926	
Call of Hazard (Humes)	Mustang western	Jan. 2..	2,000
Going Good (Wanda Wiley)	Century comedy	Jan. 2..	2,000
Prep School (A. Lake)	Bluebird comedy	Jan. 2..	1,000
Still Alarm (star cast)	Fire-thrill melo.	Jan. 9..	7,207
Honeymoon Hotel (Edwards)	Comedy	Dec. 26..	1,000
Blue Blazes (P. Morrison)	Western	Jan. 16..	4,700
Six Shootin' Romance (Hoxie)	Western	Jan. 23..	4,837
Buster's Bust-up	Buster Brown comedy	Jan. 23..	2,000

VITAGRAPH

		1925		
Two Shall Be Born (Novak-Harlan)	Drama			
Pampered Youth (Landis-Calhoun)	Drama	Feb.	21..	6,640
Redeeming Sin (Nazimova-Tellegen)	Apache dr.	Jan.	31..	6,227
Bearbound (Daw-Welch)	Melodrama	Feb.	14..	5,700
Tides of Passion	Drama	May	2..	6,479
School for Wives (Tearle-Holmquist)	Drama	April	11..	6,182
Baree, Son of Kazan (Stewart)	Northern drama	May	30..	6,893
Wildfire (Aileen Pringle)	Racing melo.	June	20..	6,550
Steele of the Royal Mounted	N. W. Drama	June	27..	5,700
Happy Warrior	Drama	July	18..	7,865
Ranger of the Big Pines (K. Harlan)	Forest Ranger dr.	Aug.	8..	7,032
Love Hour (H. Gordon-Fazenda)	Melodrama	Sep.	12..	7,036

WARNER BROS.

		1925		
Lighthouse by the Sea (Rin-Tin-Tin)	Melodrama	Jan.	10..	6,700
Lost Lady (Irene Rich)	Social drama	Feb.	7..	6,700
Recompense (Prevost-Blue)	Society drama	May	2..	7,480
On Thin Ice (T. Moore-Edith Roberts)	Drama	Mar.	21..	7,046
Bridge of Sighs (Dorothy MacKaill)	Pathos dr.	Apr.	4..	6,694
My Wife and I (Rich)	Emotional drama	May	30..	
Man Without A Conscience (Louis-Rich)	Drama	June	27..	7,182
How Baxter Butted In (M. Moore-Devore)	Comedy	July	4..	6,592
Woman Hater (Chadwick-Brook)	Love drama	July	25..	6,591
Tracked in Snow Country (Rin-Tin-Tin)	North drama	Aug.	1..	7,139
Eve's lover (Rich-Lytell-Louis-Bow)	Drama	Aug.	8..	7,237
Kiss Me Again (Lubitsch prod.)	Light comedy	Aug.	15..	6,722
Limited Mail (Monte Blue)	Railroad melo.	Sep.	12..	7,144
Wife Who Wasn't Wanted (Rich)	Romantic drama	Sep	19..	6,858
His Majesty, Bunker Bean (M. Moore)	Farce comedy	Sep.	26..	7,291
Below the Line (Rin-Tin-Tin)	Dog melodrama	Oct.	3..	6,053
Man on the Box (Syd Chaplin)	Farce-comedy	Oct.	10..	7,481
Compromise (I. Rich, C. & Brook)	Domestic drama	Nov.	7..	6,789
Red Hot Tires (Monte Blue)	Farce comedy	Nov.	7..	5,452
Bobbed Hair (Prevost-Harlan)	Comedy-melodrama	Nov.	14..	7,817
Rose of the World (P. R. Miller)	Human Interest dr.	Nov.	21..	7,506
Clash of the Wolves (Rin-Tin-Tin)	Curwood dog dr.	Nov.	28..	5,519
Hogan's Alley (Blue-Miller)	Farce-comedy	Dec.	5..	6,310
Lady Windermere's Fan (I. Rich)	Stage classic	Dec.	12..	7,816
Seven Sinners (Prevost-Brook)	Crook-action drama	Dec.	19..	6,927
Golden Cocoon (H. Chadwick-H. Gordon)	Human interest melo.	Dec.	26..	7,200

MISCELLANEOUS

ARTCLASS PICTURES CORP.

		1924		
Biff Bang Buddy (B. Roosevelt)	Thrill dr.	Sep.	20..	4,500
Fast and Fearless (Buffalo Bill, Jr.)	Thrill dr.	Sep.	27..	4,500
Walloping Wallace (B. Roosevelt)	Thrill western	Oct.	11..	4,700
Hard Hittin' Hamilton (Buf. Bill, Jr.)	Thrill western	Oct.	18...	5,000
		1925		
Gold and Grit (B. Roosevelt)	Thrill dr.	April	11..	4,650
Bringing Home the Bacon (Buffalo Bill)	Thrill dr.			4,650
After Six Days	Biblical spec.			10,000
Deerslayer (J. W. Kerrigan)				5,000
On the Go (Buffalo Bill, Jr.)	Western	Apr.	4..	4,825
Reckless Courage (Buddy Roosevelt)	Thrill western	May	2..	4,851
Quicker 'N Lightning (Buffalo Bill, Jr.)	Thrill drama	June	6..	5,000
Tearin' Loose (Wally Wales)	Stunt western	June	13..	5,000

ASTOR DISTRIBUTING CORPORATION

A Lover's Oath (Novarro)	Melodrama	5,845
Business of Love (Horton)	Comedy-drama	6,038
The Shining Adventure (Marmont)	Drama	5,126
The Wrongdoers (Barrymore)	Melodrama	6,424

BANNER PRODUCTIONS

		1924		
The Truth About Women	Sherman-Hampton	Aug.	2..	5,600
The Man Without a Heart	Novak-Harlan	Aug.	2..	6,000
Those Who Judge	All star	Aug.	2..	5,700
		1925		
Daughters Who Pay	All star cast	May	30..	5,800
Wreckage (May Alison)	Drama	Sep.	5..	5,992

COLUMBIA

		1924		
Midnight Express (Hammerstein)	Railroad melo.	Dec.	6..	5,967
		1925		
After Business Hours (Hammerstein)	Domestic melo.	July	4..	5,600
Danger Signal	R.R. melodrama			5,584
Unwritten Law	Drama			5,535

Waldorf

Steppin' Out	Comedy	
Ladies of Leisure	Drama	
S. O. S. (Perils of the Sea)		
Lure of the North		
Enemy of Men	Drama	5,508
Price of Success	Society drama	5,500
Sealed Lips		
Fate of a Flirt		
Thrill Hunter		
Penalty of Jazz		

	Kind of Picture	Review	Feet
Perfection			
Speed Mad			4,442
New Champion			4,470
Great Sensation			
Fight to the Finish			
Handsome Brute			

C. C. BURR

		1924		
Average Woman (Pauline Garon)	Drama	Feb.	9..	6,400
Lend Me Your Husband (Kenyon)	Drama			6,700
Youth for Sale (S. Holmquist)	Drama	Oct.	18..	6,500
The Early Bird (Hines)	Comedy	Dec.	27..	7,000
		1925		
Crackerjack (Hines)	Typical comedy	May	23..	6,700

CRANFIELD & CLARK

Let's Go Fishing	Holland—scenic	Nov.	7..	1,000

GINSBERG DISTRIBUTING CORP.

		1925		
Love Gamble (Lillian Rich)	Melodrama	July	11..	5,700
Before Midnight (Wm. Russell)	Crook melodrama	July	11..	4,89..
Big Pal (Wm. Russell)	Prize fight dr.	Oct.	24..	5,800

GOTHAM PRODUCTIONS

One of the Bravest (R. Lewis)	Fire-fighter dr.	Nov.	28..	5,679

INDEPENDENT PICTURES CORP.

		1925		
Drug-Store Cowboy (F. Farnum)	Western com.-dr.	Feb.	7..	4,350
Riders of Mystery (Bill Cody)	Western	May	2..	5,000
Gambling Fool (F. Farnum)	Western	May	9..	5,000
Fighting Sheriff (Bill Cody)	Western	May	23..	5,000
Border Intrigue (F. Farnum)	Western	May	30..	5,000

LEE-BRADFORD CORP.

Lights of London (Wanda Hawley)				6,000
Passion's Pathway (Estelle Taylor)				6,000
Unrestrained Youth (Brandon Tynan)				6,000
Passionate Adventure (Joyce-Brook)				8,000
Way Down Upon the Swanee River				6,000
Wolfblood (M. Clayton)				6,000
Wives of the Prophet (star cast)	Opie Read novel	Jan.	9..	6,560

MADOC SALES CORPORATION

After Marriage (M. Livingston)	Marriage drama	Nov.	21..	4,900

POST SCENICS

Holland	Scenic	Nov.	7..	1,000

RAYART

Butterfly Comedies (Gloria Joy)				
		1925		
Super Speed (Reed Howes)	Automobile com.-dr.	Feb.	7..	5,227
Right Man (Larkin)	Drama			4,571
Winning a Woman (Perrin-Hill)	Drama			4,843
Getting 'Em Right (Larkin)	Drama			4,669
Quick Change (Larkin)	Drama			
Youths Gamble (Howes)	Drama			
Double Fister (Perrin)	Drama			
Fear Fighter				
Crack O' Dawn				
Goat Getter				
Snob Buster (Reed Howes)	Action melodr.	Aug.	23..	4,970
Cyclone Cavalier (Reed Howes)	Action-romance	Sep.	26..	4,928
Midnight Limited (star cast)	Railroad melodrama	Dec.	26..	5,855

RED SEAL

		1925		
Film Facts (Issue H)	Magazine	Oct.	17..	1,000
Ko-Ko in Toyland	Fleischer cartoon	Dec.	19..	1,000
Magic Hour	Gem of the Screen	Dec.	26..	1,000
Marvels of Motion	Issue C	Jan.	2..	1,000
Golden Strain (Bosworth-Harlan)	Western	Jan.	9..	5,989
Friend of all the World	Xmas special	Dec.	26..	1,000
Searchlights (Urban-Kineto Corp)	Instructive	Jan.	16..	1,000
Ko-Ko Song Cartune	Fleischer cartoon	Jan.	16..	1,000
Reelview (Urban-Kineto)	Magazine	Jan.	16..	1,000
Film Facts (Issue I)	Magazine	Jan.	16..	1,000
Hair Cartoons	Marcus cartoon	Jan.	16..	1,000
Ko-Ko Steps Out	Fleischer cartoon	Jan.	23..	1,000

WM. STEINER PROD.

Hidden Menace	Stunt dr.			5,000
Branded a Thief	Western			5,060
Verdict of the Desert	Western			4,745
Valley of Vanishing Men	Western			4,652
		1925		
Trouble Buster (Leo Maloney)	Western	Feb.	21..	5,000

SHORT FILMS SYNDICATE

		1925		
Thirty Years Ago	Novelty	Aug.	15..	1,000
I Remember	Pastoral	Aug.	15..	1,000
Mixing in Mexico	Bud Fisher cartoon	Oct.	17..	1,000
Invisible Revenge	Mutt & Jeff	Oct.	31..	1,000

UFA FILMS, INC.

		1925		
Siegfried (star cast)	Romantic drama	Sep.	12..	2,000

WINKLER

Jail Bird	Alice cartoon	Oct.	31..	1,000

TENNEK FILM CORP.

Hank Mann Comedies	Twelve subjects	
Chester Conklin Comedies	Twelve subjects	
Two Star Comedies (Layman-Dorety)	Twelve subjects	
All Star Comedies (star casts)	Twelve subjects	
International Detective Stories	Twelve subjects	
Laugh Stories (Selig Animals)	Twelve subjects	
Chuckles	Twelve novelties	1,000
Travelogues		1,000
Fantasies		1000

The Theatre of To-Day

Presentations ~ Prologues ~ Music

Edited by Colby Harriman

The Note Book

MUCH can be said both for and against screen announcements for the various units of a program. Printed programs are really a necessity as we find that a number of patrons desire to preserve a program either for record or to send to friends. To depend upon a printed program to efficiently inform the patrons of the various units, especially in a house that maintains a continuous policy, is not really advisable. To render the service which we are always taking about, it is a good thing to follow the plan generally used by the Publix Theatres in using screen announcements of the various acts which precede the introduction of the unit. The patrons are educated to reading what is on the screen. If the screen announcement is not laden with a huge cast, the titles serve to better advantage. But, if you note how people will juggle, squirm and squint at programs, often missing the introduction of an act and trying to find out what is offered, it can be readily ascertained why the 'largest' circuit has adopted this plan of screen announcements, and a limited amount of programs for those who request them.

I WAS talking with a producer who is going to Europe for a few weeks to contribute his part "in the Americanization of European motion picture theatres." There seems to be quite a bit of elation on the part of certain individuals relative to this socalled American invasion. It is suggested that the attitude of the American producer, who is fortunate enough to be invited as a guest of any of the new temples of the motion picture art which are springing up in the various capitals and leading centers of the Old World, be marked with a sincerity and a super-concentration on what he is assigned to do. Europe's development of the new art which is bound to find a reflection in this field may act as a boomerang. It is suggested that we work with the Europeans rather than to attempt to show them.

QUITE an interesting analysis could be written on the subject of "Adventures in the Land of Jazz-Rhapsody Compositions." At the Mark Strand Theatre, the orchestra played a new composition by Emil Gerstenberger entitled "Jazz Rhapsody No. 1" which was composed for a symphony orchestra and rendered without employing any of the regular jazz instruments. At the Rivoli Theatre the Elkins orchestra rendered George Gershwin's "Rhapsody in Blue." Both compositions have meritorious moments; the Gerstenberger composition is not so well balanced as the Gershwin score. The Elkins orchestra is decidedly a jazz playing outfit and while they lack the musical fineness apparent in the larger symphony orchestra, yet the composition in its symphonic form expresses more truly the jaz symphony note which both composers have attempted to introduce.

The News Galley

KEITH ARMISTICE OR TRUCE?

THE question arising in various theatre circles is—Will the recent partnership or co-operative arrangement entered into with Publix Theatres and Keith Vaudeville Organization be the first step towards a recinding of the recent Keith order that Standard Acts desiring Keith time were not to play leading motion picture theatres considered as opposition by the vaudeville interests? Keith is interested with Publix in the new Metropolitan, Boston, and now in a measure in Shea's new theatre in Buffalo. It is a recognized fact that the artists comprising, the presentations offered in the Publix policy houses are recruited from vaudeville, and with the demand for "name" acts, the best ones being under the Keith banner, it looks like a compromise or get-to-gether for better business.

WENGER NOT FOR LONDON

A report submitted last week which stated that John Wenger, well known scenic artist, had sailed on the Leviathan for London has proved erroneous. Plans are off, at least temporarily, for Wenger to be identified with the opening of the Plaza Theatre, London.

OUMANSKY MARRIES DANCER

Alexander Oumansky, ballet master at the new UFA theatre in Berlin was married recently to Peggy White, niece of Sam Rachmann, German Representative of Paramount. Mrs. Oumansky is a member of the ballet, the dancing partner of her husband, who will be remembered as a former ballet master at the Capitol Theatre, New York.

EDWARDS THREE PUBLIX PRODUCTIONS

Gut Edwards, according to report, has been engaged by Publix Theatres to produce three presentation productions to be routed over the circuit after teh opening at the Rivoli, New York. His first production will be titled "The Garden of Girls."

RIESENFELD OPENS OFFICES

Dr. Hugo Riesenfeld, formerly managing director of the Rivoli, Rialto and Criterion Theatres, New York City, has opened offices in the new Steinway Hall Building, this city. No announcement has been made as to the contemplated activities of the Doctor. Abe Meyer, who was assistant to Riesenfeld in the theatre days is with him in a similar capacity.

PRESENTATION NEWS REQUESTED

With motion picture theatres throughout the country starting to add presentations to their regular programs we are particularly desirous of securing direct information, news items and other data relative to the openings, policies, and house personnel.

The Mail Bag

KURT SCHINDLER, prominent choral conductor, who has been recently engaged by S. L. Rothafel to direct the permanent chorus of one hundred voices to be a feature in the new Roxy Theatre has communicated to the effect that "Season after season I have given a few performances of my Schola Cantorum in Carnegie Hall, New York, always thinking how I might bring this music before wider audiences. I feel that I have something genuine to offer the public.

"The chorus of the Roxy Theatre will function sometimes alone, sometimes with the orchestra, so that many works both of oratorio and opera will be available. One of the unusual features and a wish I have always hoped to see realized will be the performance of choral music with dancing, thus opening an entirely new reportoire of music. In this way we shall be able to present, for example, the folk dances and songs of Spain, Russia and the Balkans in their original form, and no end of choral and dancing novelties."

WE are taking the liberty of publishing in part, (withholding the name of the author as he is the head of an influential chain of theatres,) a communication received by us. ". . . . and as you know, I make the rounds of the houses in New York, Chicago and other cities to which my business takes me. I have been trying to do a little bit of detective work on my own hook to discover what is wrong with the presentation business, if any. I use presentations in my houses and have had very good luck with them. I find that the main trouble is that producers or whoever stages the numbers think of everything but the climax. It is my idea that no matter how much money is spent in staging a number whether in scenery or people, or costumes, unless a 'punch' is added the whole thing falls flat. I also go to see most of the musical comedy shows and revues whenever I am in the vicinity of the new ones, and when you come to dissect the various parts of a musical comedy show, they are nothing but a series of individual scenes well staged with lots of pep, color and action each having a good climax. It seems to me that presentation business could take a good lesson from musical comedy producers. The end of a number must have something in it that sells it, and is strong enough to make its mark, and for the life of me I can't understand why producers allow these conditions to exist week in and week out and haven't enough common sense to realize what is wrong with them and their productions. We have a wonderful opportunity in this game but we are going to lose it unless some of these producers wake up and get busy."

It is suggested that copy be mailed directly to Mr. Harriman, care of the Moving Picture World as early as possible.

A Prologue to "Braveheart"

Cecil B. De Mille's Picturization of the Play "Strongheart"

Specially Devised for Producers Distributing Corporation by Colby Harriman

(A Prologue or Presentation for a Specific Picture Published Each Week)

"BRAVEHEART" is a veritable treasurehouse of ideas for the producer of prologues and presentations. There is a define love theme in the picture which can be emphasized in the stage creation. There are tribal motifs, some of which hark back to the early days of the American Indian. There is that plaintive and ultimate futile note of a combination of the White and Red emotions. The picture teems with suggestions which may be treated realistically or in an impressionistic manner. We have chosen one of the themes which is purely atmospheric, and will dovetail with the first scene of the picture.

THE SETTING

The accompanying sketches furnish a general outline of the stage and scenic makeup. The prologue is divided into two scenes, the first being semi-impressionistic, and the second emphasizes the realistic note lending itself to a proper blending with the picture. The principal units of the set consist of three hanging pieces and four set pieces. The sketch and ground plot identifies the position of all units. The units may be itemized as follows:

(a) A Painted Scrim,
(b) Fabric Returns with characteristic matifs,
(c) Sky Drop,
(d) Rock Piece,
(e) Ground Row,
(f) Tree Pieces,

1. Painted Scrim

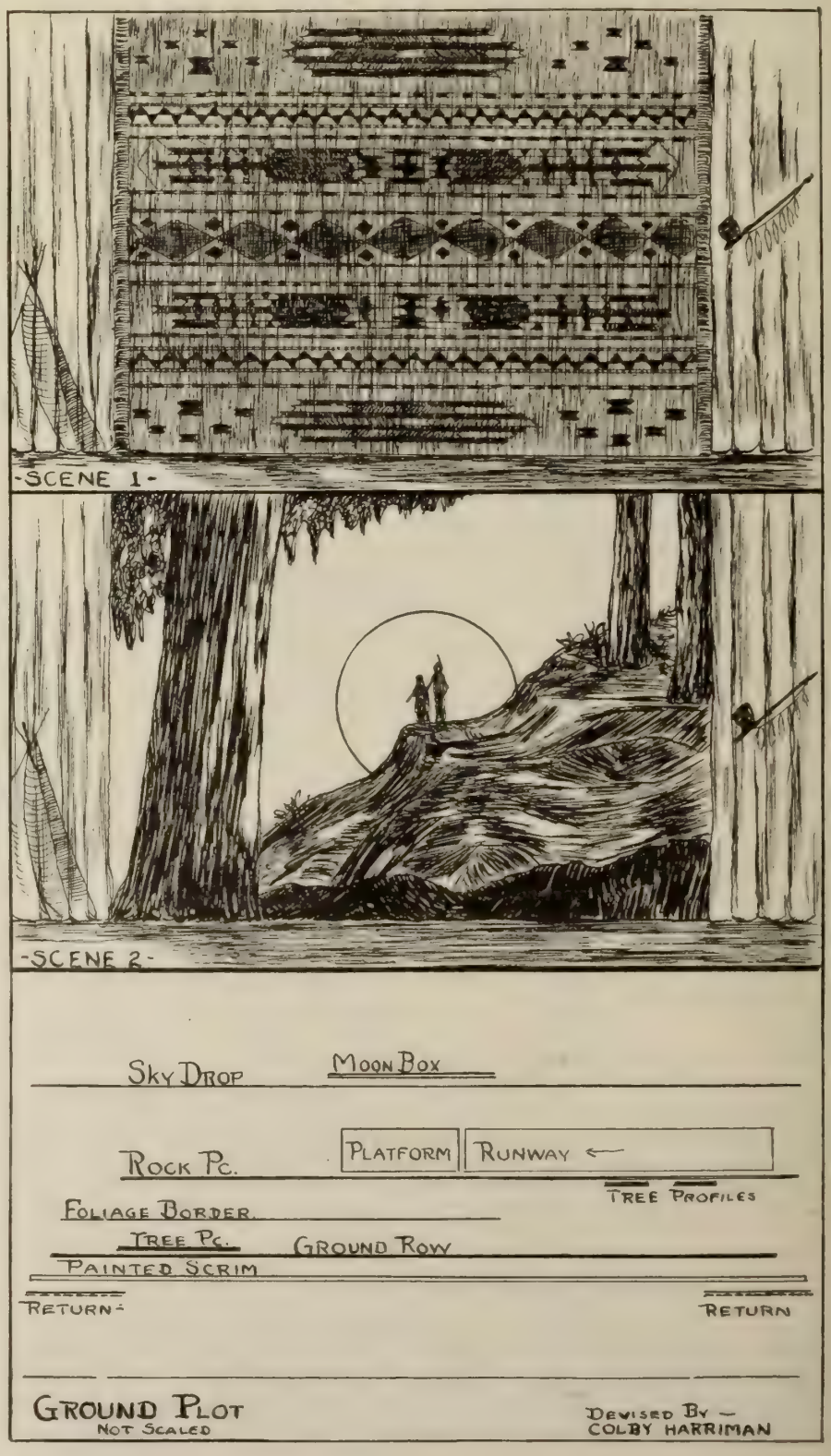
A scrim hung in one should be painted with a design of an Indian blanket, colors dominating the design should be red, blue and greens. The scrim should be drawn taut. If it is impossible to have the scrim painted a desirable effect may be secured by having a slide made bearing the Indian blanket design, and having it projected upon the white scrim using either a special lens so that the projected design covers the entire opening alloted to the scrim, or a proper masking with the returns and border to eliminate a defined frameline. In some theatres it will be necessary to use a black backing to the scrim, and it is suggested that the backing be placed on travellers as the action of drawn curtains is more harmonious than a drop that is taken up.

2. Fabric Returns

The returns which are used to mask and carry off from the opening of both scenes should be of a mettaline material such as silver cloth. Upon each return an Indian motif should be attached. The "teepee" on the right and the "peace pipe" on the left may be cut out of cloth, paper or may be a painted design on canvass, and attached either by sewing or pinning. These returns constantly suggest the theme which is that of the American Indian.

3. Sky Drop

This is hung upstage as far back as possi-



ble. A blue painted or fabric drop not hung in folds back of which a large moon box is operated.

4. Rock Piece

This may be a single unit scenically constructed or consisting of painted beaver board cut out and nailed to the platform. At the center of the rock piece there should be a definition of a ledge back of which a platform is placed, a runway may lead to the platform, up, and off to left. Rock piece should be painted to represent a section of a mountainous incline or it may be a solid color achieved with a dark green or blue fabric thrown over the cutout suggesting the rocks rather than depicting them.

5. Ground Row

A low ground or rock row is set extending across the opening directly back of the painted scrim. This is placed to mask and give the foreground necessary room to achieve proper distance.

6. Tree Pieces

The tree pieces consist of three units, the trunk of a large tree is downstage at right; two smaller trunks are visible up left, the bases of the trees meeting the top of the rock piece; a foliage border hung in heavy folds straight may be used to suggest tree-tops, a painted tree constructed or done on a profile may be used, although a satisfactory effect may be achieved with dark brown or gray fabrics hung on a batten in heavy, uneven folds and streaked with a light colored paint to highlight. If the fabric is used it is suggested that the trees and rock piece be in strict silhouette effect.

General Data

Platform up center back of the rock piece should be eight or ten feet high. A moon box should have a diameter of at least eight feet. This may be easily constructed or a spot placed on a high standard focused at center to give the effect.

Lighting Treatment

In the first scene orange amber should predominate. Red and amber foots and first border in a warm blend. The returns should be toned a dark amber and green from the side olivettes, and an orange amber and magenta spot used on the dancers in the first movement of the routine. As Scene 2 is introduced the foreground should change from an orange amber to a deep purple tone which will necessitate eliminating the ambers from the foots and first border, and bring up the blues. As a light back of the scrim comes up the Indian blanket design disappears. The sky drop should be toned a deep blue at the top with a purple intermediate and a deep rose base. The rock piece should be toned a purple and green from the sides. An orange amber spot should be masked down to tone the onstage side of the tree down right. The spot may be set to highlight the lower tips of the foliage border. The same treatment may be used from the opposite side of the onstage edges of the trees situated on the upper part of the rock piece. The characters standing on the platform should be highlighted with a spot from overhead carrying an orange amber medium. The moon box should carry a double medium ranging in the first from a canary to a dark amber in the second. The dark amber tone is brought on when the background changes from the rose base and purple intermediate to a dark green blue.

The Routine

It is suggested that the prologue be introduced with an orchestral interlude using an appropriate theme from Victor Herbert's "Natoma." The interlude should run for about two minutes. The curtains slowly open revealing the first scene. Off stage may be heard the rumbling beatings of the war drums. Presently Indian dancers enter and engage in a typical war dance. The music for this also being found in the Victor Herbert compositions. At the climax of the dance a voice is heard, off stage, in a chant. The characters suddenly stop in their dance, face the large blanket and bow in characteristic fashion as the lights back of the scrim are brought up revealing the figure of an Indian Brave standing on the ledge. As he commences to sing his song the character of the White Girl comes down the runway and meets him. She joins with him in the Indian love song and towards the finale rumblings of the Indian drums off stage are heard again. The characters in the foreground in semi-silhouette pick up the slow movement of an Indian dance and as the girl starts to leave the Brave the beatings of the drums become louder. At the climax the dancers in the foreground pick up the action in a frenzied movement as the character of the Brave poses at center, his hands upraised in an attitude of despair as he watches the departing figure of the girl. At the height of the action the first titles of the picture are brought upon the scrim, the lights in the background are dimmed, the characters in the foreground exit to the tempo of the dance, the beating of the drums gradually diminishes. As the first scene of the picture is projected the scrim is taken away revealing the screen.

"MARK STRAND FROLICS"
Produced by Joseph Plunkett
Mark Strand Theatre
New York City.

JOSEPH PLUNKETT is introducing another version of his popular "Mark Strand Frolics," and in the matter of quality this production exceeds his previous efforts. The production is marked for its variety and novelty.

The opening scene displays seven large "cigarettes" each bearing the name of a popular brand. The constructed set pieces (cigarettes) are backed with a black plush. Each "cigarette" revolves revealing inside the cylinder a dancer garbed in a costume suitable to the name of the brand; for instance, Fatima introdutes a Moorish type, Piedmont, a Southern girl; Pall Mall, an English chap, etc. After the six cigarettes have revolved and revealed various girls who have done a dance, Rita Owen, in a Sis Hopkins makeup, appears from behind the cigarette at center which is labelled "Lucky Strike." Miss Owen does a very clever song and eccentric dance.

This number is followed by a Duo Piano number introducing Dimitri Tiomkin and Michel Khariton who play "Valse in C Sharp Minor" and "Polonaise" in A Flat Major (Chopin). Two grand pianos are placed center, the pianists facing each other against a silver drop toned rose and blue with black patent leather drapes at the extreme sides caught up with a red cord. An exquisite number follows, entitled "Pompadour Days." Pauline Miller appears at right center in front of the closeins and sings, "L'Amour Toujour L'Amour" by Friml. Then the curtains are drawn revealing a simple but artistic scene which consists of a long oval cutout drop hung in one. A green gauze is hung over a light backing about in three. The gauze is draped in small folds. At right is a constructed balustrade leading to a post at right center surmounted by a large vase.

This unit is painted to give the effect of old marble. At left a few strands of vines with long leaves are hung visible at the upper part of the oval opening. Mme. Klemova and M. George dressed in the costumes of the Pompadour period render the "Pompadour Valse" (Fall) assisted by the Mark Strand Ballet Corps. The colorful costumes against the artistic background which was given the impetus of a rapid rythm won plaudits of the audience.

This number was followed by De Pace, mandolin virtuoso, who works in front of the silver closeins. The last number is entitled, "The Night Club," and consists of two scenes. It has been devised with the idea of giving the "Frolics" a flash finale. Edward Albano, dressed in evening clothes enters from left, sings, "I Want What I Want" (Herbert). The scene consists of a drop with a huge padlock painted in black at the center; two windows and a door on the padlock give it the appearance of a building.

Over the top of the design are painted the words, "Club Padlock." Silhouettes of housetops are painted on the drop right and left of the center motif. Stars are painted in the blue sky. Toward the conclusion of the song the lights back of the doorway of the padlock are brought up revealing several male singers dressed in carnival costumes. The drop is taken away and a dazzling interior is revealed. A long banquet table about twelve feet in length is placed up center. A white cloth covers the entire table from the top to the floor. Silver ribbons are draped over the face of it in festoon formation. Two lighted candelabras with various vases of flowers are placed on top. The background consists of mirrored panels.

As the action progresses the table is pulled upward revealing the ballet ensemble, who come from the steps which have been masked by the table. Table is pulled up until it forms the top of a regal or throne-like canopy with a rich, red background. This mechanical effect proved popular with the audience. The featured members of the "Frolics" are introduced for the finale including Krevoff, a very clever juvenile who does some excellent Russian dancing, and Rita Owen in two specialty numbers.

Herbert Arrives on Coast

F. Hugh Herbert, the well known novelist, has arrived at the Metro-Goldwyn-Mayer Studios in Culver City where he joins the scenario staff under a contract recently signed in New York.

Herbert is the author of "The Oh Boy Girl," "Miss Peter Pan," the stage play "Within the Family," and other noted books and magazine stories.

STAGE SETTINGS

Built, painted and installed. Drapery settings and drapery curtains. Special sets and drops for feature pictures.

SCHELL SCENIC STUDIO

COLUMBUS OHIO

Your Equipment

Service for You—Theatre Owner—Builder—Studio—Laboratory—Exchange Executive—From Your Angle

Edited by A. Van Buren Powell

Award Letters Quit Comin' and Honor Roll Gets Going

SATURDAY, January the sixteenth of the month, drifted along as expected at the end of the week, and I—bein' the once Poor, belitted, and now still Hard-workin' Print—tooken a long breath of glad joy at seein' how big was the bunch of mail which wasn't love letters but was letters I love to have gotten so many of.

Of course you're wise that this bunch of mail come from them who have sent lists of the THINGS which was helpin' protect the print, and which was exhibited and showed on the big Christmas Tree that I was gave, and also namein' what these which wrote was doin' to protect the print on their own behalf and for the good of the industry.

Pulmotors Handy For Judges

When all the letters was piled up in front of Van who is with F. W. Richardson of "Better Projection" and H. H. Buxbaum, Fox Exchange Manager and other big and important position going to render decisions and find out which is the letters to get the Awards of the Twenty-five dollars first award from Chalmers Publishin' Company, Duplex Patching Block, second award from Duplex Film Industries, Rewinder Set, third award from Independent Movie Supply Company, all tendered and donated in the the interest of this Protect-the-Print campaign—(lemme get my breath!)—when, as I started to say, the mail was saw on the desk, I quick sent out for pulmotors, because it is goin' to knock the ozone out of these folkses' lungs. to see what they has got to pick and choose the best from out of, there bein' such a whale of a bunch and all I have saw bein' so excellent.

Projectors and Equipment Gave Attention

It is a surprise and a delightful pleasure to read what good care the letters show. Projectors is claimed to be treated as good, and handled with kid gloves as much, as is done with the writers' best pet sweetie-doll. Patchin' apparatus, rewinders, and so forth, gets handled so they can give a hunderd per centage of their full protection.

The namein' of parts in the accurately correct list shows how well knowed and perfect is the projector and the parts of the projector which entered into the picture—also the bigger machines which was disposed around and ajacent to the smaller things. Even the photographed picture on the wall was recognized and its contents identified.

Be Patient and Wait To Hear Your Fate

Now it is goin' to take the judges a little while to find out what is what. So keep your projector in good shape, put oil where it helps and don't let it get where it hurts, watch your step so that your equipment does as good work as you do—and just as quick as a decision is decided finally and with liberty and justice for all and malice towards none, I will project onto the screen of your attention the answer to your question—"How'd I come out?"

Honor Handed to Them Where It Is Due

Now, you have heard of Musterole, Parker House Rolls and so on, but what I want to mention and speak of now is the Honor Roll.

Remember, Dave Strayer said to hand out credit instead of slingin' bricks. That is also the idea of Mr. P. A. McGuire, who is with the International Projector Corporation and who is always workin' in the behalf of general betterment of projection matters.

Well, the blank which Van published as been used by some, and the names which has been gave are showed below herewith.

It is a surprise to me when I see that it is all exhibitors who has sent in the returned blanks.

Is it possible that EXHIBITORS is so generous and EXCHANGES is not?

Loosen up, exchange managers—you know there is exhibitors and projectionists which send your prints back in good shape. If the exhibitors is good enough to give you credit—YOU DO THE SAME BY THEM!

Exchanges, spill the names of them exhibitors who send your prints back in best shape—and exhibitors, keep on tellin' about the exchanges which does the same for you in their service.

Here is some names of folks who can be proud of their work in helpin' to protect the print:

Honor Roll

"The Exchange Managers in the Crescent City are all fine fellows and they realize that good treatment of the small town exhibitors will work a very direct benefit to themselves. First National, Film Booking Offices, William Fox, Warner Brothers, Liberty Film Distributing Corporation invariably send us good prints out of New Orleans, hence we can only give them praise." H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

"Exchange which returns prints to me in best condition in my territory is First National (Winnipeg-Calgary)." G. T. Baldy, Rosetown, Sask., Canada.

"Exchange in my territory which returns prints to me in best condition is Paramount (Boston) Exchange." H. M. Horton, Continental Theatre, Providence, Rhode Island.

"In my territory, put on your honor roll, Famous Players (Peoria, Illinois) Exchange." Walter Johnson, Park Theatre, Champaign, Illinois.

WHO PROTECTS THE PRINT FOR YOU?

Van,
Moving Picture World,
516 Fifth Avenue, New York.

I operate a theatre and in the interest of your
an exchange
Protect-the-Print campaign, wish to say that the exhibitor which returns prints to me in the best exchange condition in my territory is.....
.....Put his name on your Honor Roll.

Signed.....

Bruen Shows Seattle What Can Be Done With a Community Pull

Makes Location Count, Gives Distinction by Style of Architecture and Decoration So They Draw Patrons Equipment Can Hold

WHEN a man will spend between $75,000 and $90,000 for a Community Theatre, he must have a large faith in the future of that district. Some there are who have accused H. W. Bruen, who recently opened his new Arabian Theatre at 77th and Woodland Park Avenue, Seattle, of being entirely too optimistic in this venture.

In the light of past developments, however, we will unhesitatingly back Mr. Bruen's judgment. Five years ago he was laughed at for building his Ridgemont Theatre at 7720 Greenwood Avenue. Today it is one of the outstanding suburban theatres of the city, having become a densely settled residential district. So it will be with the new theatre, according to Mr. Bruen's judgment.

The new theatre is so situated as to draw from Greenwood, Phinney, part of Ballard, Green Lake, and the scattered communities just north of the city limits.

The Arabian is as distinctly a type theatre as its name would indicate. The exterior is of white concrete, extremely simple as to its lines. A magnificent stained glass window in a huge wheel effect, set in an elaborately ornamented panel across the front of the building atop the marquee, relieves the building front. A large ornamental electric sign, with star and crescent in the center, and spelling "Bruen's Arabian" in frosted glass globes can be seen for blocks.

The lobby entrance is a severely plain square opening, but within one is at once in the atmosphere of the ancient temple. A travertine finish is used, the lower walls being marked off in walled effect, the dome very roughly finished. It is indirectly lighted by floodlights concealed by the ornamental moulding which projects at the top of the box office which stands in the center.

The foyer is entered from one end and describes a slight curve. It has been given the effect of an entrance foyer and a main foyer. The lobby floor finish in handsome tile mosaic is carried into the entrance foyer for a distance of about fifteen feet. The owner's office under the ladies' stairway projects sufficiently to form a niche, in which has been placed a stone fountain banked in with ferns and growing plants. Foyer, aisles and stairways are carpeted with a thickly padded theatre carpet of gray figured in blue. An ornamental glass and wrought iron foyer lantern hangs in the entrance. The balance of the foyer lights owe the beauty of their richly draped silken shades to Mrs. Bruen's needlework. They harmonize beautifully.

The auditorium is entered by two broad carpeted aisles. At the rear are the loges, luxuriously comfortable with handsomely upholstered double chairs.

All chairs are Heywood-Wakefields, designed to specifications through B. F. Shearer of Seattle.

Concealed floodlights from upturned urns on the squared pilasters throw a clear colored light over the illumined walls.

The stage itself is attractive both with the plush curtain and without. For a handsome stage setting bordered black velvet, finished with two Arabian arched doorways and framing the screen, all hung with a dazzling, scintilating drape, makes a complete setting in itself. When house lights are dimmed and a Brenckert effect machine plays its myriad lighting effects from the booth on this curtain, it never fails to bring forth a round of applause. Mr. Bruen always opens his program with this lighting number combined with his organ solo. A large Kimball organ, installed by H. M. Balcom, Kimball technical engineer provides splendid music.

An unusually large concrete projection booth is centered on the balcony. It is completely equipped with two of the latest type Simplex projectors with Peerless arc lamps. To the front of the booth, centered between the projectors is the switchboard giving complete booth control of all lighting in the house. Above he board is a nine plate dimmer system. The room is metal enclosed. Other booth equipment consists of a Brenckert spotlight and Hertner transverter. M. F. Lorenz is operator at the Arabian. A Raven screen is used, completing the perfect projection.

H. W. Bruen

Heating and ventilating problems have been carefully worked out. An automatic electric oil burner provides the heat. A fan and radiation system that completely changes the air from eight to nine times every hour, properly heating or cooling it to sustain an even temperature.

Credit must be given to the local supply house and equipment dealers, B. F. Shearer, Inc., who maintain a staff of experts.

This firm completely decorated, draped, seated, furnished booth equipment, screen, stage settings, lighting and wonderful colored glass windows.

$200,000 Theatre for Union

JOSEPH STERN and Louis Golding have procured land for a theatre in Union, N. J., at corner Morris and Stuyvesant Aves. The theatre will seat 1,250 and will cost approximately $200,000. Plans are now being drawn by William E. Lehman, Newark, and construction will start on February 1.

H. W. BRUEN'S ARABIAN is a theatre that has had to prove to a watchful city that a man could give a community the real goods and profit thereby — which he is proving. You can see quality in each of these shots.

Cataclysmic, Cluttered Chaos! But Out of Chaos Came a World

Three Guesses on This Picture and You'd Say Cyclone, Earthquake or Bomb Outrage, But You'd Be Wrong—'Twas Improvement!

FIRST, if you remember Creation, there wasn't anything—there was a world! Ninety Gold Street was a world already, and Nicholas Power Company made it a busy, thriving world. So when International Projector Corporation decided to make this building its headquarters, chaos had to be brought about again in order that a new, bigger projector world could be brought about.

This is not a news reel of a recent cyclone or an earthquake, nor is it a portion of devastated France. It is simply a photograph of the Advertising Department, Power's Division International Projector Corporation when P. A. McGuire, Advertising Manager, walked into it on the morning of Monday, January 18.

This is the open season for the ball, entertainment and dinner of exhibitors and projectionists and "Mac" attends quite a few of these at this season of the year. He left a little early Saturday morning and got down a little late Monday morning and in the meantime the full force of the wrecking crew which has been located at 90 Gold Street since December struck his particular part of that locality.

The scene was a distinct shock to him for a few minutes until it was explained that an office would be arranged for him later in the day and his material moved into it This view represents the extreme effect of the alterations and remodeling which are going on the offices of the International Projector Corporation and the final results will show very great changes and a marked improvement in the entire plant of the company.

If there has been any slowing up of service or failure to give distributors, dealers and exhibitors the attention they are in the habit of getting, this photograph will clearly explain the difficulties under which the Simplex Division has been working for many weeks as well as the Power's.

Schwartz to Add to Chain

THE A. H. Schwartz office today announced that Dr. Schwartz purchased a large theatre site at 212th Street and Jamaica Avenue, Queens, where he will immediately erect a large modern theatre with a seating capacity of 2,500, together with stores.

This theatre will form another link in the chain recently announced by the Schwartz Circuit of which a half dozen are now under actual construction.

From all indications, it seems that Mr. Schwartz is sucessfully carrying out his plan of establishing a circuit of theatres throughout Long Island, which he announced last summer as his building program for the coming year.

Roxy Has New Address

FOR THE BENEFIT of those who have not been able to trace S. L. Rothafel, the genial Roxy of radio and motion picture fame, to his lair, he has taken permanent quarters at Steinway Hall, 113 West 57th Street, room 605, where he not only holds his rehearsals for the concerts at WEAF, but presides over the destinies of the new Roxy Theatre for which ground has already been broken at 50th Street and Seventh Avenue.

New Device Used

IN order to cut the film and to cut in the titles on the late screen sensation, the "Gold Rush," a new and novel machine called the Moviola-Midget Film Reviewing Machine was used. It was extremely successful in its application and is now being used by a number of other screen stars for reviewing pictures. It was invented by Mr. I. Serrurier of Altadena, California.

This machine, electrically operated is driven by a Westinghouse 1.40 h.p. series wound universal motor, round frame, operating at approximately 4000 r.p.m. It is quickly and easily operated and is becoming increasingly popular.

FOR SALE

Theatre, 240-seat capacity, and all equipment for running moving picture show. Located in thriving town of 1300, drawing population of 3000. No opposition. An excellent opportunity for someone with cash. Details furnished on application. Box 384, % Moving Picture World, N. Y. C.

SPECIAL ROLL TICKETS

Your own special Ticket, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize drawings; 5,000 for $7.00. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. All tickets must conform to Government regulation and bear established price of admission and tax paid.

SPECIAL TICKET PRICES

Five Thousand	$3.50
Ten Thousand	6.00
Fifteen Thousand	7.00
Twenty-five Thousand	9.00
Fifty Thousand	12.50
One Hundred Thousand	18.00

National Ticket Co. Shamokin, Pa.

TYPHOON COOLING SYSTEM

TYPHOON FAN CO. 345 W. 39TH ST. NEW YORK

Unrivaled for service and quality

Eastman Positive Film, constantly subjected to drastic tests that must prove it right, is unrivaled for the service it renders and the photographic quality it gives.

It carries quality from studio to screen.

To make sure pictures are printed on the genuine look in the margin for the black-lettered identification, "Eastman" "Kodak".

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

Hal Roach
presents

Glenn Tryon
in "Long Pants"
A Two Reel Comedy

She was a cute little trick.

A widow, as nice and harmless as a keg of T. N. T.

As for him the words "puppy love" weren't invented until he cluttered up the scenery with his first long pants.

Imagine what a girl like her could do to a chap like him!

It's one long, loud dispeller of gloom.

F. Richard Jones
Supervising Director

Pathécomedy
TRADE MARK

Released
January 31st

January Laugh Month 1926

Exploitation—THE way to buy DOLLARS

MOVING PICTURE WORLD

VOL. 78, No. 6 FEBRUARY 6th, 1926 PRICE 25 CENTS

STATE

Published by CHALMERS PUBLISHING COMPANY 516 FIFTH AVE. NEW YORK CITY

Entered as second class matter June 17, 1906, at the Post Office at New York, N. Y., under the act of March 3, 1879. Printed weekly, ... a year.

TOD BROWNING'S

production of his story

The Black Bird

with OWEN MOORE
RENEE ADOREE

adapted by Waldemar Young
directed by TOD BROWNING

is

LON CHANEY'S

VARIETY reports:
"'Black Bird' topped Los Angeles sure-fire here."
"San Francisco.—'Black Bird' led town. A clean-up at Warfield."

Tremendous Successor to "The Unholy Three"

Metro-Goldwyn-Mayer

MADE TO BOX OFFICE MEASURE!

GIRLS— *100 pippins*

APPEAL— *1000 Eye-power*

GOWNS— *Latest from Paris*

THRILLS— *!!!!*

LAUGHS— *a riot!*

Total— The Perfect Box Office Picture

A Mop-up at the RIVOLI *New York this week!*

A BIG *Paramount Picture*

— WITH —
ESTHER RALSTON
FORD STERLING
LAWRENCE GRAY
"MISS AMERICA"
(*Gay Lanphier*)
AND
THE ATLANTIC CITY BATHING BEAUTIES
A
FRANK TUTTLE PRODUCTION
BY TOWNSEND MARTIN
SCENARIO BY FREDERICK STOWERS

"THE AMERICAN VENUS"

"'Tumbleweeds' Has Everything"

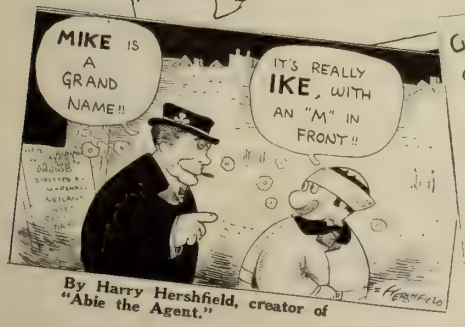
"'Tumbleweeds' has everything a film best seller should have. Its big scene is the rush of homesteaders—falling over each other, stampeding, trampling, and dashing on. Nothing like it has ever been screened." —Chicago Journal.

NOW BOOKING
UNITED ARTISTS CORPORATION
Mary Pickford
Douglas Fairbanks
Charles Chaplin
D. W. Griffith
Joseph M. Schenck, Chairman, Board of Directors.
Hiram Abrams President.

WILLIAM S. HART
IN
"TUMBLEWEEDS"

Story by HAL G. EVARTS Adapted for the screen by C. GARDNER SULLIVAN

Directed by KING BAGGOT



By Harry Hershfield, creator of "Abie the Agent."

By John Held, Jr., noted American comic artist.

DON HEROLD
famed caricaturist of LIFE, JUDGE and other nationally famous humorous publications, adds his welcome to the MIKE enthusiasts.

It's on the way to fame and fortune!

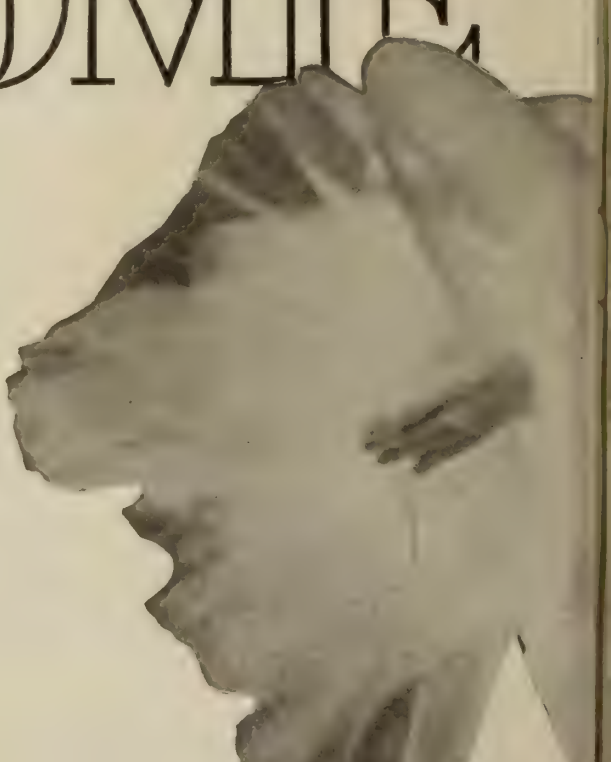
MARSHALL NEILAN'S
great comedy based on his own story with
SALLY O'NEIL
CHARLES MURRAY
WILLIAM HAINES
FORD STERLING

MIKE

it's a riot!

Metro-Goldwyn-Mayer's Miracle Comedy

WELCOME



"YOU are marvelous, gloriously beautiful—the most glamorous of all! I knew that you would be gorgeous and charming, but you are more; you are breath-takingly superb. I welcome you to the spotlight of popular acclaim of the truly great."

The PHANTOM of the Opera

A DIMITRI BUCHOWETZKI
PRODUCTION
Presented by
CARL LAEMMLE

TO OUR BIG SISTER

"WELCOME to the aristocracy of motion pictures; welcome to the select circle of blue-blooded box office successes. I am proud of your magnificence and I know that your achievements will surpass even those of the other illustrious members of our great and proud family."

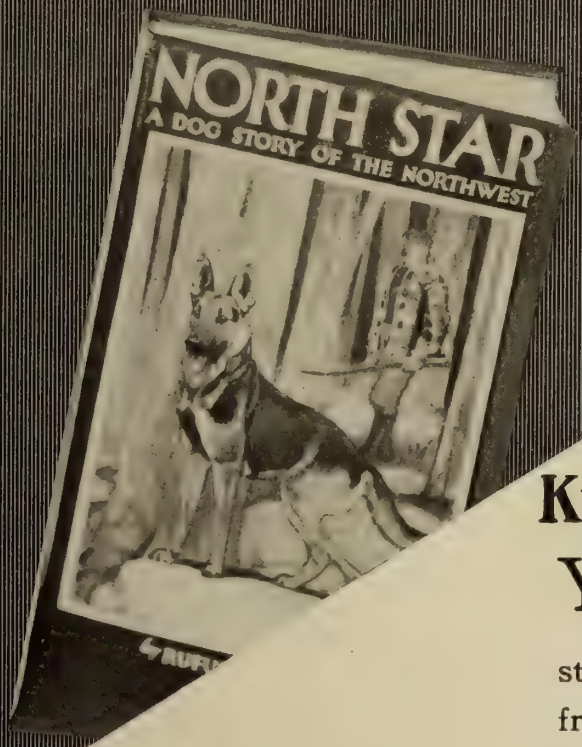
The HUNCHBACK of Notre Dame

With an all star cast of rare brilliance:

LAURA LA PLANTE

Pat O'Malley, George Siegman, Raymond Keane, and hundreds of others

STRON



Known Box~Office Values

YOU don't have to worry about business when you've got a combination like this—a dog star known to be a big puller, in a picture made from a widely-read novel. And what a picture it is! Sizzling action every minute; clutching suspense all the way through; heart-holding drama in every scene, and coursing through all a love story of compelling power. Man, here you have KNOWN BOX-OFFICE VALUES. Take advantage of them—NOW!!!

Howard Estabrook Presents, Through Associated Exhibitors, *Inc.*

Rufus King's Novel Directed by Paul Powell

"NORTH STAR"

STARRING

GHEART

Startling! Thrilling! Dramatic!

UNUSUAL, too—just the sort of picture to pep up moviegoers' appetites. And a cast that looks like the electric sign for a Broadway stage success—James Kirkwood, Hope Hampton, Louis Wolheim, Ivan Lino, Flora Finch. All in an absorbing, unique plot with a New England locale and one of the most novel story ideas ever evolved. The central point is an island off the coast to which only bethrothed couples are allowed to go. Boy, with that situation to start with, they made a PICTURE! By all means—GET IT!

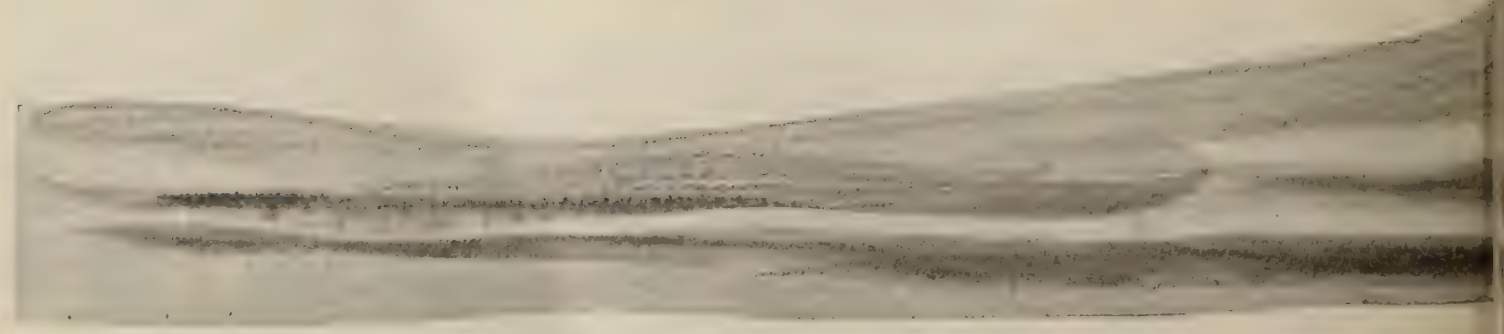
"LOVERS ISLAND"

with JAMES KIRKWOOD *and* HOPE HAMPTON

From the Story by Howard Kelly ~ Directed by Diamont Berger

Presented by Associated Exhibitors, *Inc.*

Oscar A. Price, President.



The industry's high speed star his career!

A. CARLOS *presents*

"THE BLUE

Story by
James Bell Smith

Directed by
Noel Smith

ALL
RICHARD TALMADGE
PRODUCTIONS

Distributed by
FILM BOOKING OFFICES OF AMERICA, Inc.
1560 Broadway, New York. Exchanges Everywhere.

Exclusive Foreign Distributors.
R-C Export Corporation
1560 Broadway
New York
AGENTS
F.B.O. Pictures G.M.B.H.
235 Friedrichstrasse Berlin
Germany
R.C. Export Corp. 26-27 D'Arblay St. London.
England
Societe Anonyme des Films F.B.O.
69 Faubourg St. Honore Paris
France

in the speediest picture of

Richard Talmadge

Boost this one to the limit! It has everything that spells big entertainment and your fans will go wild over it! It's a typical Talmadge speed picture, plus even more speed. There is not a slow moment from the first scene to the last fadeout—and it works into a fight climax that will pull your people right out of their seats!

Go after it strong! If there are still a few people in your community who are not Talmadge fans—this is the picture to get them started on! Every Talmadge night thereafter will be a hundred per cent!

If you haven't already played them two more entertainment-plus pictures are waiting to get the money for you:

"THE WALL STREET WHIZ"
"THE PRINCE OF PEP"

His next one will be "THE NIGHT PATROL" and studio reports would indicate this to be another humdinger!

"STREAK"

March Is
F. B. O. Month

JOHN BARRYMORE IN "The SEA BEAST"

with

Dolores Costello

From
Herman Melville's
"MOBY DICK"

Scenario by
BESS MEREDYTH

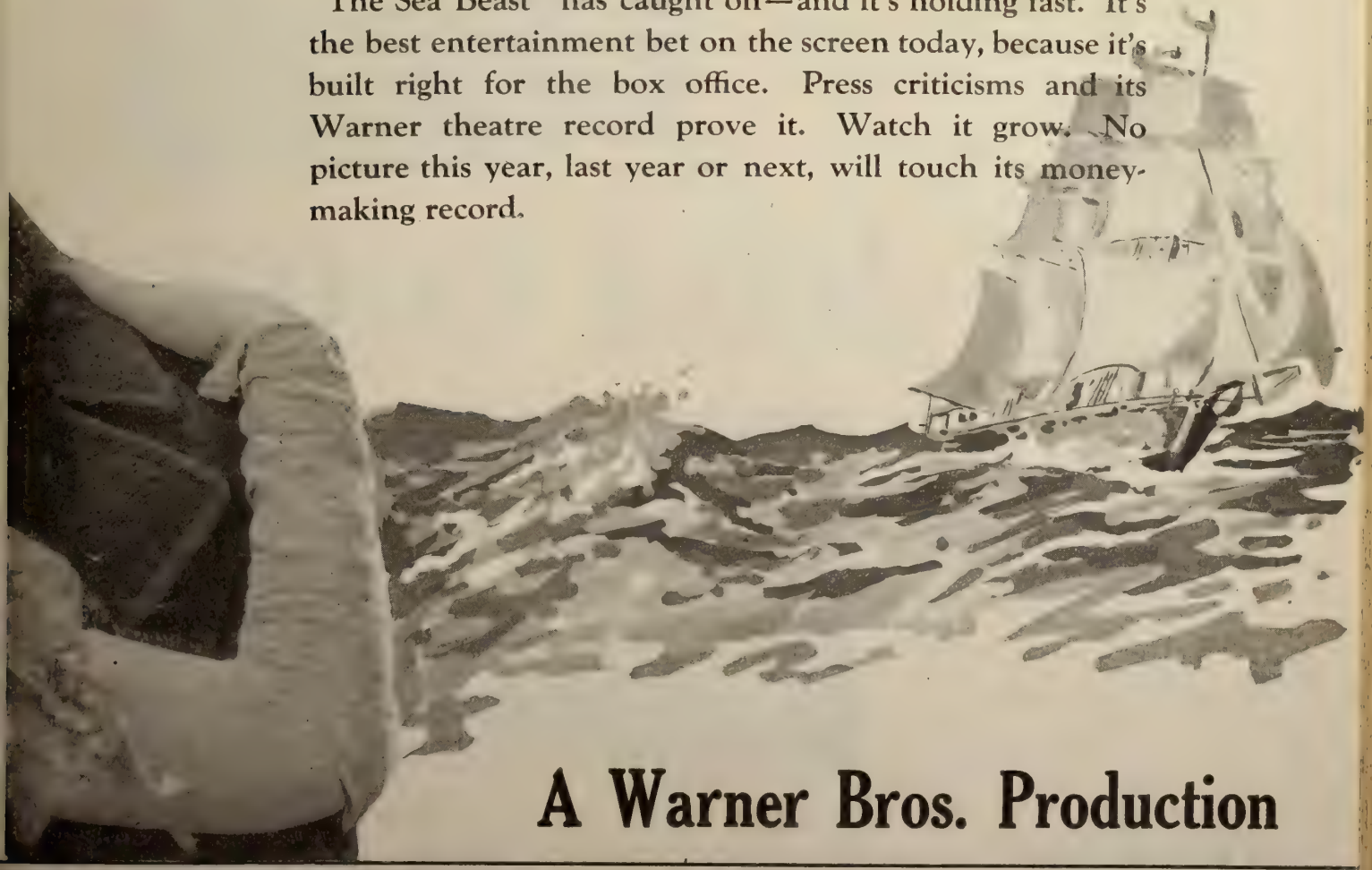
Directed by

Millard Webb

the Biggest Thing on Broadway!

JOHN BARRYMORE in "The Sea Beast" has been a sell-out at Warner theatre, New York City, since it opened on January 15th! That makes it BIG. But its advance sale—the biggest on record of any photodrama on Broadway—makes it BIGGER!

"The Sea Beast" has caught on—and it's holding fast. It's the best entertainment bet on the screen today, because it's built right for the box office. Press criticisms and its Warner theatre record prove it. Watch it grow. No picture this year, last year or next, will touch its money-making record.



A Warner Bros. Production

"THREE FACES EAST triumph for Jetta Goudal"

Los Angeles Examiner

HERE is a threefold triumph—a *box-office triumph,* an *artistic triumph,* and a *triumph* for *Jetta Goudal,* Cecil B. DeMille's exotic star.

Read the reviews and be convinced.

Book the Picture—and turn this conviction into dollars at the box office!

"Should prove a winning box office card for any theatre."

M. P. News

"Not for many years has there been a picture in which suspense is so uniformly maintained."

Harrison's Reports

"Jetta Goudal does some of the best work of her entire career."

Los Angeles Herald

"Holds the interest of the audience from the first foot of celluloid until the grand climax. * * * A success? Well, one should say so!"

Los Angeles Daily News

"The direction of Rupert Julian is of exceptionally good quality. Indeed, in many ways, he has done a more effective piece of work in this than in 'The Phantom of the Opera.' * * * The inscrutable appeal of Jetta Goudal which first brought her to the fore in 'The Bright Shawl' is used to considerable advantage."

Los Angeles Times

Jetta Goudal

CECIL B. DEMILLE *presents*

"THREE FACES EAST"

Adapted by C. Gardner Sullivan and Monte Katterjohn
From the play by Anthony Paul Kelly

with
JETTA GOUDAL
ROBERT AMES
HENRY B. WALTHALL
and CLIVE BROOK

A RUPERT JULIAN Production

RELEASED BY

PRODUCERS DISTRIBUTING CORPORATION

F. C. MUNROE, President RAYMOND PAWLEY, Vice-President and Treasurer JOHN C. FLINN, Vice-President and General Manager

Member of Motion Picture Producers and Distributors of America, Inc. WILL H. HAYS, *President*

Foreign Distributors
Producers International Corporation
130 West 46th Street., New York, N. Y.

William Fox
presents

The Grand Army Man

One of
DAVID
BELASCO'S
solid stage
successes

by
David Belasco
Pauline Phelps
Marion Short

Keep your eye on these
FOX *new season*
announcements-
they're amazing!

No. 11
—and still they come!

For the Season
1926—1927

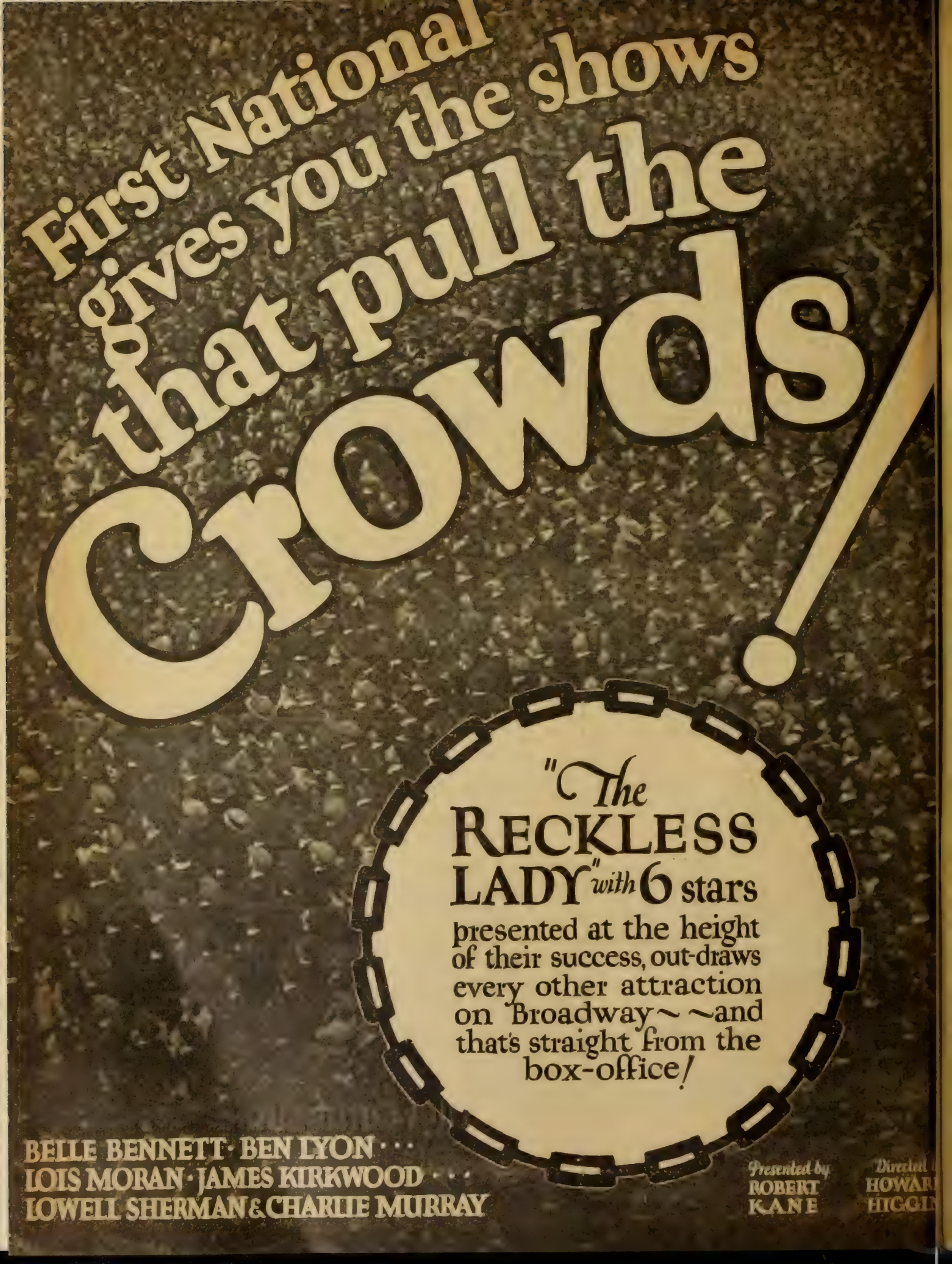
Another play that brought fame and fortune to the two Davids—*Belasco* and *Warfield.*

Another great title in stage history—another shining magnet for box-office dollars.

Another wise FOX purchase for FOX 1926-27 supremacy.

Fox Film Corporation

No. 12
will be published next week


First National gives you the shows that pull the Crowds!
"The RECKLESS LADY" with 6 stars
presented at the height of their success, out-draws every other attraction on Broadway ~ ~ and that's straight from the box-office!
BELLE BENNETT · BEN LYON · · ·
LOIS MORAN · JAMES KIRKWOOD · · ·
LOWELL SHERMAN & CHARLIE MURRAY
Presented by ROBERT KANE
Directed by HOWARD HIGGIN

THAT SCHOOLGIRL COMPLEXION
Do the prints you get have it? If so, or if not, send an Honor Roll slip to Van. See YOUR EQUIPMENT.

MOVING PICTURE WORLD

OUR OWN WEATHER REPORT
Bluebird seen in Connecticut. Spring's around the corner. So's bigger business.

VOL. 78 NEW YORK, N. Y., FEBRUARY 6, 1926 NO. 6

Harvard Keeps Doubtful Eye On Cameraman

Students' Council Chaperones Him About Campus

(*Special Dispatch to* MOVING PICTURE WORLD)

Boston, January 27.

Students and alumni of Harvard University at Cambridge, Mass., are aroused over the proposed filming by Metro-Goldwyn-Mayer of that old stage play, "Brown of Harvard," and word has gone forth from the university that the film producers must beware that they faithfully depict life at Harvard or else see their effort a failure, such as the stage play.

A cameraman from the film company now is "shooting" scenes of students passing about the campus and going from one building to another. The cameraman is being "chaperoned" by members of the Student Council.

The Harvard Crimson, in an editorial, said:

"As 'Brown of Harvard' was hissed off the legitimate stage a score of years ago by Harvard students, and as a good part of the film is to be taken in California, there will undoubtedly be a chorus from dissenting conservatives. In fact, many Harvard men will react instantly in opposition to the innovation—particularly if they do not get into the picture themselves.

"The only criterion of 'Brown of Harvard' that can be rightly applied is whether or not the play is a true interpretation of Harvard. By that it stands or falls."

Consolidated Applies For $35,000 Refund

(*Special Dispatch to* MOVING PICTURE WORLD)

Chicago, January 26.

Investors in the defunct Consolidated Theatres Corporation will be interested to know that the receivers have applied for a refund of the income tax alleged to have been paid by the promotors to the government, amounting to $35,000, to bolster up the claim that the company was making plenty of money from its theatre operations.

It is expected with the return of the tax and whatever else the receivers may be able to save for the investors, that a dividend of 6 per cent. can be declared. The latest report is that more than $750,000 in bonds is held by Chicago investors.

Popularity Contest Winner in Poverty

(*Special Dispatch to* MOVING PICTURE WORLD)

Milwaukee, January 26.

Mary Lula Lee, 69 years old, is in the Rock County, Wis., poor house wondering why she has been left friendless and penniless.

"It's mighty funny," she tells the other old women. "It don't seem likely folks would forget you so soon. Guess they haven't heard I'm here. Yes, that must be it."

The other old people don't disillusion her.

A few months ago a Janesville, Wis., picture theatre held a "most popular girl contest." Railroad friends of Mrs. Lee, whose husband was a flagman, entered her name as a compliment. The fun-loving youth of Janesville thought it a great joke to back her. They laughed for days when Mrs. Lee was chosen, but she didn't hear them. She beamed.

With the $100 prize money Mrs. Lee and her husband, Austin Lee, took their first vacation in years. They went about twenty miles away from Janesville and visited friends. When they returned, with most of the money gone, Austin fell and broke his leg. Soon the Lees were penniless. Nobody offered to help them and they became county charges.

Now Mary Hula Lee sits in the county poor house and wonders why she was given 1,900,000 votes, 99,500 more than her nearest young competitor.

"It's mighty funny," she says. "Guess they haven't heard I'm here."

But as the days go by she offers her explanation with less and less assurance.

Radical Changes by Loew In His Theatre Programs

(*Special Dispatch to* MOVING PICTURE WORLD)

Cleveland, January 27.

Radical changes are being made thick and fast at the Allen Theatre, Cleveland, Ohio, one of the larger houses in the Loew chain in that city. M. H. Newman, who was general manager of the four Grauman theatres in Los Angeles and later general manager of the Universal theatres, western division, has been appointed manager of Loew's Allen in Cleveland, to succeed E. M. Downs, whose future plans have not been announced. A large stage and a complete lighting equipment are being installed.

This, according to Fred Desberg, general manager of all the Loew theatres in Cleveland, is being done to accommodate big specialty acts which the house will hereafter feature strongly, in addition to the regular policy of pictures. The plan was tried out previously with the limited stage facilities and proven a success.

Last but by no means least, the Allen has lost its famous orchestra conductor, Philip Spitalny, whose work has been largely responsible for building the enviable clientele which the house enjoys. Spitalny, however, still remains under the Loew jurisdiction, having been given the title of "orchestra builder." He has gone to Boston, taking with him several members of his orchestra. In the Hub City he will have a forty-five piece musical organization for the Loew house there, and after putting this house on the may he will serve in a similar capacity at the Loew theatres in Pittsburgh, St Louis and other places

M. P. T. O. A. Establishes Legislative Department

The first function of the Legislative Department, formed this week by Business Manager Joseph M. Seider of the M. P. T. O. A., was to take up in Washington, D. C., a plea from the Wisconsin unit that the railway companies again place film on the perishable list.

For a long time Seider has been contemplating the establishing of this Legislative Department. After considerable effort, Mr. Seider has been able to assemble for this work a competent personnel which he will announce later.

Seider has communicated with the Interstate Commerce Commission at Washington, D. C., requesting immediate relief.

Buys Valuable Building

Colonel Fred Levy of Louisville, Ky., First National franchise holder and one of the most prominent exhibitors in the South, has paid $1,500,000 for the Speed Building at Fourth and Guthrie streets, owned by the Speed heirs and Sen. Fred M. Sackett.

N. Y. Censorship Far From Dead, Say Republicans

Charge Need for It Upon "Fearful" Exhibitors

(*Special Dispatch to* MOVING PICTURE WORLD)

Albany, January 26.

After all that has been said about the possibility of motion picture censorship becoming a thing of the past in New York State, the attitude on the part of the Republican leaders in the Legislature, as well as their outspoken statements of the past few days, would indicate that a strong sentiment still prevails for censorship.

Senators are frank in saying they believe that a curb should still be kept on producers; and that in their opinion many exhibitors who have tens of thousands of dollars invested in theatres are anxious that their investments should be protected to the extent that they will not be given pictures that may offend.

In other words, the exhibitors can now tell complaining patrons that a picture has been passed by the censors.

It now looks as though the report of the reorganization committee would not be made until March 1, and that until such report is made public there will be no definite knowledge of the berth that will be provided the censorship commission. While there was a report current at one time that it would be housed with the Secretary of State, Republican senators and assemblymen stated this week that in their opinion the commission should be placed in the State Education Department as a bureau but with a New York branch, where the examination of all films might be conducted much as at the present time.

If this sentiment continues to prevail in the New York State Legislature, any bill introduced to abolish the commission will have tough sledding, despite the fact that Governor Smith stands ready at any time to sign such a measure if it could be passed in both houses.

If the commission becomes a bureau in the Education department, it will be reorganized and instead of having three commissioners, each of whom draws down a salary of $7,500 a year, there would be one commissioner, for no bureau would stand the expense of three commissioners at such a salary.

Opportunity Looms Large In Jugoslavia

Only 20 Theatres, Though Large as Belgium

(*Special Dispatch to* MOVING PICTURE WORLD)

Paris, January 15.

A growing country from a film man's point of view is the Kingdom of Jugoslavia which, with a population as great as that of Belgium, has only twenty picture theatres. Lately a native producing company has been formed in Belgrade. For the present practically all the films shown are either French or American. Is it a land of opportunity for progressive Americans?

One of the oldest film concerns in the Scandinavian countries and in the North of Europe, the Nordisk Film Company, after passing through some trying experiences has regained its old prestige. Its latest production, based on the novel of a Danish author, has scored a great success at the leading theatre in Copenhagen. According to reliable reports the man who regenerated the company, A. W. Sandberg, is said to have received a call from a prominent American company to join its directorial staff.

Holland has lately enacted some rather drastic legislation against the motion pictures and a popular civic movement has taken hold of the best classes of the population. An association has been formed consisting of enthusiastic patrons who call themselves the "Friends of the Film," and through lectures, tours through celebrated studios and special evenings at popular prices are doing much good in creating new and desirable patronage for the screen.

Switzerland is experiencing another great boom in theatre building. In the city of Zurich a picture house with a large seating capacity to be modeled on American plans is nearing completion. This makes fourteen houses for Zurich. Reports from Geneva show a decided increase of picture houses in French speaking Switzerland.

Belgium is today considered one of the most active picture markets. The Agora Palace in Brussels has just closed contracts with Paramount and First National for the entire output of these companies. More than 90 per cent of the films shown in Brussels are of American origin.

N. J. Anti-Blue Law

Two bills drastically modifying "blue-laws" are now in the hands of the Jersey Legislature. One of these, known as the "Local Option Sunday Motion Picture Bill," is sponsored by the New Jersey M. P. T. O. This would license the voters to go to the polls during 1926 and cast their ballots for or against Sunday pictures. The other bill calls for the creation of a commission to be known as "The Blue-Law Revision Commission" and to be effective in 1927.

"Vino: Veritas"

Expert advice on married life by one who knew was offered vocally and with gusto in the American Theatre, Chicago, one day last week. A domestic film showed a wedded couple, no longer in the sweetheart stage, discussing personalities with shrewish abandon. This touching little scene so enthused a gentleman in the audience that he leaped to his feet and began to urge the husband on.

"Don't let her talk you out of it," he shouted. "Go right back at her."

Manager George Burdick tried to pacify the defender of masculinity but the orator wouldn't be silenced. Six policemen, hastily summoned, then took a hand in the peace conference, also without success. So manager and policemen combined forces in getting the enthusiastic gentleman out of the theatre, while married men attending the show with their stenographers cheered and married men with their wives uneasily hunched down in their seats. It was a most unpleasant situation.

Chicago Wins Postponement

(*Special Dispatch to* MOVING PICTURE WORLD)

Chicago, January 25.

Thirty-five owners of picture theatres in Chicago won a postponement of Fire Commissioner Connery's order that they would lose their licenses to operate unless they complied with the strict letter of the fire ordinances enacted twenty years ago, after the Iroquois Theatre fire.

In the hearing at City Hall the theatre owners and managers were led by Jack Miller, business manager of the Chicago Exhibitors Association, and Michael Igoe, attorney. They contended vigorously that the drapes and other decorations the city fire marshal had called inflammable were really non-inflammable and had been made so by a chemical process at a heavy expense.

Fire Commissioner Connery granted leave to the theatre men to keep the draperies until a legal opinion on the word "combustible" in the fire ordinance had been obtained from the proper authorities.

On all other points in dispute the theatre owners agreed to meet the letter of the fire commissioner's orders.

On Honor Roll

The M. P. P. D. A. placed S. H. Abrams, manager of the F. B. O. exchange at Milwaukee, on the Honor Roll for December for having met with all the regulations governing fire prevention. An article on fire prevention, written by Mr. Abrams, will be published in an early issue of "Fire Alarm," one of the magazines issued by the M. P. P. D.

Seider Charges Will Hays with Breaking Faith

Arbitration Isn't Satisfactory Yet, He Says

Business Manager Joseph M. Seider of the M. P. T. O. A., charges Will H. Hays with breach of faith.

The national exhibitor organization's stand for a system of "voluntary" arbitration, whereby dictators would be eliminated, was gaining such headway in the publicity channels of the industry that it was Mr. Hays, claims Mr. Seider, who several months ago broached to the M. P. T. O. A., the subject that both organizations clamp down the lid and desist from a public airing of arbitration affairs until negotiations in this respect had been consummated under cover.

Mr. Seider says that is why the national headquarters shut down on news.

"For Mr. Hayes at this time to issue a statement giving the impression that arbitration in the motion picture industry has reached its millennium and is satisfactory to all factors, naming specifically the distributors who sell the pictures and the exhibitors who purchase them, is decidedly contrary to fact," declared Mr. Seider. He added:

"Much progress has been made in our negotiations for a better contract, but no agreement on its entirety has been reached. The public and theatre owners should not be led into a false sense of security.

"The statement of Mr. Hays that the Arbitration Board consists of an equal number of exhibitors and distributors is not based upon true facts. The distributors actually appoint their arbitrators because of the fact that their organization — the Film Boards of Trade—is a closely knit, small unit.

"It is stretching the imagination to assume that the exhibitor or theatre owner has a voice in the selection of his arbitra-

(*Continued on page* 4)

Rhode Island Considers Overcrowding Measure

(*Special Dispatch to* MOVING PICTURE WORLD)

Providence, January 26.

A bill to prevent overcrowding of theatres has been introduced in the Rhode Island Legislature by Representative James H. Kiernan, Democrat.

The act prohibits persons standing in excess of one person to every square foot in buildings where there are 400 or more seats and where the main entrance of the building is more than five steps above the sidewalk and where the level of the stage is more than five feet above the level of the sidewalk. In buildings where there are more than 150 seats and not more than 400, no standing is permitted. The act does not interfere with buildings having less than 150 seats. A fine of $100 is provided.

Once Again

While newspapers all over the country were carrying pictures of Martin Durkin, notorious gunman, the Chicago Police Department, which acts in a censorial capacity over motion pictures, barred news reel pictures of Durkin from Chicago screens.

Mayor Rosenfeld of Rock Island, Ill., also refused to allow them to be shown in his city.

Kansas City Prospering

(*Special Dispatch to* MOVING PICTURE WORLD)

Kansas City, January 25.

Kansas City and St. Louis today offer an interesting study in contrast. In St. Louis a seating average of one seat for every 7.05 persons is causing a slump, exhibitors there assert. At the other end of the State in Kansas City a vastly different situation exists.

A check-up of about a year ago in Kansas City revealed that there was a seat for every 4.05 persons. Since that time approximately 8,000 seats have been added to the total, with more than 6,000 more—not plans, but actual construction—to come by the middle of next summer. And business is good, not theoretically but in physical fact, as the lobby of any down town first-run house will prove almost any night. Kansas City draws from a field of 600,000.

Important announcements were made this week concerning the new 4,000-seat Midland Theatre, construction on which starts in a few weeks. Herbert M. Woolf, president of the Midland Theatre & Realty Company, which is constructing the house at Thirteenth and Main streets, announced that M. B. Shanberg, president of the Shanberg Poster Advertising Company, will manage the new theatre. Mr. Shanberg manages twelve other theatres of the Midland chain.

There no longer exists any doubt concerning the fact that the new theatre's booking will be controlled by Metro-Goldwyn-Mayer, although the actual financial interest which M.-G.-M. has in the house has not been disclosed.

King Seeks Stories

Henry King, director of "Stella Dallas," is in New York on a still hunt for stories. He received trade paper men this week at the Ambassador and discussed the box office features of productions. Mr. King believes that certain incidents or spectacular scenes considered sure-fire from past experience, should not be crammed into pictures, but that the director should at all times consider the theme and atmosphere of the story and not depart from it. In this connection, Mr. King talked directing methods. Some pictures, he said, show plainly that the director had told his players, "Now you walk across the stage and wave your hands."

New Censor Bill

Another bill has been introduced before the Kentucky Legislature for the creation of a state board of moving picture censors. The bill is the identical bill that has come up every two years for ten years or more.

Senator Brock of Harlan, Ky., has been trying to pass such a bill ever since he has been a state senator. Apparently it is not a question of whether the state needs such a law or not, but Brock has started to put over such a law and won't quit, or else he feels that he must place a certain number of bills in the hopper every session, so the folks back home will think he is attending to business.

St. Louis Exhibitor Seizes Armed Robber

(*Special Dispatch to* MOVING PICTURE WORLD)

St. Louis, January 26.

The St. Louis, Mo., police are holding six men, including a former policeman, and others are being sought following an alleged attempt to rob the Grand Central Theatre, Grand boulevard at Lucas avenue.

Manager Spyros Cardas discarded James Walsh, 18 years old, one of the men, after he had been handed a note in the theatre lobby which read: "Get into your office and don't make any noise. If you do, I'll blow your head off." This was at 5:15 p. m., Sunday, January 24, while the theatre lobby was filled with people.

Instead, Cardas seized the young man's left wrist and snatched a loaded revolver from his belt. Walsh had rope in his pocket with which to tie up Cardas.

In a subsequent confession to the police he is alleged to have implicated the former policeman and several other men in the plot to rob the theatre or in other robberies recently committed.

Albert J. Marks, manager of Kingsland Theatre, Alma and Gravois avenues, St. Louis, Mo., operated by William Goldman, reported to the police that he was kidnapped by two masked men in the garage in back of his home, 5828 South Kingshighway boulevard, and forced to return to the theatre, open the safe and surrender $680 in cash. The kidnapping took place at 11:20 p. m. Sunday, January 24, Marks told the police. He furnished the police a description of the two men.

War in Missouri

Governor Sam Baker can expect a battle if he intends to go through with his announced plan to saddle a 10 per cent. amusement admission tax on the people of Missouri. He plans to use the money for public schools. He plans to assess a similar charge on cigars, cigarettes and other tobacco sold in the state.

Exhibitors of St. Louis and Kansas City and elsewhere in the state will cooperate with their national organizations in combatting this vicious class measure. The proposition will come before the people at the general state elections in November, 1926.

Baker hopes to raise $4,000,000 through the tax.

Riesenfeld to Lead Carnival Orchestra

Hugo Riesenfeld will make a brief return to his old stamping ground to direct the premiere performance of "Three Faces East." The picture is to be presented as part of the entertainment at the Motion Picture Carnival which is being staged at the Hotel Plaza on February 3 by the Film Mutual Benefit Bureau. Riesenfeld will take complete charge of the showing. He will write the score and direct the orchestra.

Two thousand members of the motion picture industry and society world are expected to attend the Carnival, the proceeds of which are to be turned over to charity. In addition to the preview, the entertainment will include a midnight ball and carnival features in which debutantes will impersonate film stars. For this purpose the producers are loaning the original costumes used in recent well known pictures. About a hundred film stars are also to take part in Carnival features, the nature of which will be announced later.

All-Northwest Combine Of Exhibitors Planned

(*Special Dispatch to* MOVING PICTURE WORLD)

Seattle, January 27.

After sounding out the sentiment of theatre owners in other Northwest states, the Washington unit has invited showmen of Oregon, Montana and Idaho to join them in the forming of one giant body for the entire Pacific-Northwest.

The first meeting to consider this question is scheduled for Portland, February 2, when it is expected by those interested in the movement that fully 200 theatre owners will attend a meeting at which many prominent Washingtonians will be present.

Bob White of the Bob White Theatre has been acting as temporary chairman of the movement in Portland, and will preside until a permanent official is selected. James M. Hone, executive secretary of the M. P. T. O. of Washington, will assist the Portland showmen in planning for the state-wide meeting.

It is planned to have many prominent speakers at the February conference, among whom will be L. A. Drinkwine of Tacoma, Wash., president of the Washington showmen's organization.

Those who favor the all-Northwest body say that with such a large membership as such an organization will have, they can accomplish more for their members and theatre patrons than could be hoped for, working as individuals or as state units.

It is said that many prominent Oregon showmen have voiced their approval of the scheme and predict that the vote will be practically unanimous for joining with the Washington showmen.

Slogans Now Popular In New York State

(*Special Dispatch to* MOVING PICTURE WORLD)

Albany, January 27.

Slogans have been adopted by many picture theatres in New York State. Take, for instance, the Keeney of Kingston, the newspaper advertisements of which say: "Where you see more stars than there are in Heaven."

The Rialto in Little Falls is not a bit backward, for a newspaper advertisement last week carried the fact that it was "The Duck's Quack."

The Kingston Opera House calls attention to the fact that the show "is always good and most times great." Up in Northern New York there are at least half a dozen picture theatres which declare that they are "the greatest institutions" of their kind in that part of the state, but in view of the fact that each of the theatres is located in a different village or city, no signs of jealousy have cropped up.

Balaban & Katz Get Quincy, Ill., Home

(*Special Dispatch to* MOVING PICTURE WORLD)

Chicago, January 25.

The Washington Square Theatre, Quincy, Ill., has been added to the Balaban & Katz chain. Confirmation of the close of the deal has been received in St. Louis. The price paid or other details have not been revealed.

The Washington Square, completed a few years ago at a cost of approximately $200,000, seats 2,000 and is among the finest theatres in the Middle West. It has been showing pictures and vaudeville in recent months.

Joe Desberger is manager of the house. It is said he will continue in that capacity.

Fire Destroys Grand

Fire destroyed the Grand Theatre, Duquoin, Ill., on January 16. The house seated 1,200 and was operated by the Reed-Yemm-Hayes chain. The house cost about $150,000 when built a few years ago.

"Jaydee" Signs Dorothy Gish

J. D. Williams, managing director of British National Pictures, Ltd., London, announced immediately after the "Nell Gwyn" preview at the Ritz-Carlton Hotel, New York, that he and his English associates were so strongly impressed as to the future of Dorothy Gish, following her brilliant triumph in the name part of Herbert Wilcox's production, "Nell Gwyn," that his company had made a deal with Inspiration Pictures, Inc., who has the star under contract for five years, under which she is to return to England immediately to be starred in three productions.

"Jaydee," when manager of First National Pictures, saw the possibilities and promoted to front rank stardom several of the present day reigning screen favorites. He sees in Dorothy Gish a player capable of creating for herself an unique position on the screen. "She'll be the feminine Harold Lloyd," he declared.

Cleveland Raps Zoning System

(*Special Dispatch to* MOVING PICTURE WORLD)

Cleveland, January 26.

That the zoning system in Cleveland, Ohio, operated by the Film Board of Trade, is a distinct handicap rather than an advantage is the belief of exhibitors, who have let it be positively known that they consider the existing arrangement inequitable and discriminatory.

Thirty-nine zones exist, whereas the exhibitors contend that there should be not more than twenty, as the greater number results in compulsion to play day and date, when otherwise the theatres would be playing opposition. They also advance the argument that the first-run release dates are unreliable and uncertain, and any change therein must of necessity cause all subsequent runs to be shoved forward or pushed back. Where an exhibitor has a picture booked for the date, he must either play day and date or let the picture go to an opposition house.

Naked Truth Tickets In Demand Nationally

Demands for tickets to the A. M. P. A. Naked Truth Dinner to be given at the Hotel Astor Saturday evening, February 6, are coming into the offices of the ticket committee of the A. M. P. A. from all parts of the country. It's a far cry from Broadway to the small town, but right now it's a far cry from the small town to Broadway for tickets. Residents of Massachusetts, Pennsylvania, Maryland, Virginia, California and Canada have already placed orders.

Among these are Boyd D. Chamberlain of the Chamberlain Amusement Enterprises of Shamokin, Pa.; the management of the Rex Theatre, Ottawa, Ont.; the Schine Enterprises, Gloversville, N. Y.; Irving Zeltner, Washington exploiteer, and the owners of the Salem Theatre, Springfield, Mass.

Births

Mr. and Mrs. C. C. Burr, January 23, son, Richard Henry Burr. He is the fourth boy. His father is the picture producer.

N. Y. to Study Juvenile Bill

(Special Dispatch to MOVING PICTURE WORLD)

Albany, January 27.

Assemblyman Charles A. Freiberg of Buffalo, member of the New York State Legislature, will introduce a bill identical with one of a year ago, which was buried in committee and which seeks to amend the general municipal law relative to the care of unaccompanied children admitted to picture theatres under an ordinance which may be adopted by cities, towns and villages.

The bill provides that a board of aldermen, or other legislative body of any city, town or village, may adopt an ordinance permitting a child over the age of 12 and under 16 years to be admitted to a picture theatre where films are shown as having been designated by the New York State Motion Picture Commission as especially suitable for children under 16 years, and which film shall bear and display upon the screen the words "for family use." Admittance of the children, however, is limited to Saturdays and legal holidays, Sundays excepted.

The bill further provides that children shall not be admitted before 2 p. m., and not allowed to remain after 6 p. m. All such unaccompanied children shall be segregated in the theatre and in charge of a matron to be supplied by the exhibitor. If the segregated portion seats more than 200 children, there shall be an additional attendant. The segregated portion as well as the matron shall be subject to the approval of the licensing authorities of cities, towns and villages. A license fee of $10 will be required of the exhibitor and may be revoked for any violation.

INCORPORATIONS

Without a single one of the eight motion picture companies showing a capitalization over $10,000, the past week in the secretary of state's office at Albany was one characterized by uniformly low capitalization in practically all companies that incorporated. The following shows the incorporators of each company, the capitalization and the name chosen under which the company filed its papers of incorporation: Fitzer-Syracuse, Inc. $10,000, Ben Fitzer, Syracuse; Charles D. Blessing, Joseph N. Schwartzwalder, Auburn; Woodrock Amusement Corporation, capitalization not specified, Edward Speigel, Charles Fisher, I. M. Racer, Brooklyn; Kingdun Productions, Inc., $10,000, H. A. Bloomberg, Richard Amado, Israel Finkel, New York City; A. and L. Film Advertising Co., Inc., $1,000, L. B. Appleton, F. H. Lincoln, Samuel Kramer, New York City; Lloyd Hamilton Corporation, capitalization not stated, I. M. Michelman, R. Liebhoff, A. J. Johnston, New York City; Bellaire Amusement Corporation, $2,000, R. L. Schiff, Joseph Sussman, Isador Finkelstein, New York City; William K. Hedwig Picture Enterprises, Inc., $10,000, with Elsie Hedwig, William K. Hedwig, Forest Hills; Edward E. Makholm, Jersey City; Boheme Film Producing Company, $10,000, Anthony Fiorino, Brooklyn; Joseph O. Laine, Domenico Cassio, New York City.

Seeks Old Film

Where is the print of "Les Miserables," copyrighted by K. W. Linn either late in 1912 or early in 1913?

Mr. Linn, now living at 63 West 94th street, New York City, is very anxious to locate it. He is interested in the preparation of Universal's "Les Miserables," also made by Pathe of Paris and soon to be shown and wants to locate the old picture for reasons of comparison.

OBITUARY

Frank Shallebarger, publicity writer for Warner Brothers, died on January 25 at the Plainfield Hospital, Plainfield, N. J., from heart disease and asthma. About ten days before his brother, Joseph Shallebarger, an attorney, took him there. A private funeral was held on January 28. Shallebarger was about 47 years old. He had been associated with Selznick, Associated Exhibitors and Vitagraph. Previous to his entry into the picture business he had served on London and Parisian newspapers.

Rudolph Pelisek, one of the most noted theatre orchestra directors in Canada and for years the conductor of the Regent Theatre, Orchestra, Ottawa, died January 21st in his 37th year after a lingering illness. He was born of Bohemian parents in Schumia, Bulgaria, and before going to Canada had played as a violinist before the Czar of Russia, the King of Serbia, the King of Bulgaria and other representatives of Royalty in Europe.

The oldest exhibitor in the Dominion of Canada passed out in the death a few days ago of Capt. John Powell, owner and proprietor of the Grand Theatre, Barrie, Ontario. Capt. Powell was in his 83d year, and while he had left the direct management of the theatre to his son, John Powell, during recent months, he was keenly interested in the moving picture trade activities to the end.

Stewart Maxwell Walkinshaw, president and general manager of the Lyman H. Howe Films Company, Inc., Wilkes-Barre, Penna., died at noon on January 25 at his late residence, 395 South River street, Wilkes-Barre. He was a real pioneer in the motion picture business, having joined Lyman H. Howe in his film activities in the year 1898. He was born on April 27, 1873, at Buffalo, N. Y., but removed with his parents at an early age to St. Catharines, Ontario, where his family continued to reside.

Mansur Blanchard Niven, part owner and manager of the U. S. A. and Cover Theatres of Fort Morgan, Col., was found dead on a lounge chair at his home, 517 East Platte avenue, at 4:10 p. m., January 16. His death was caused by a heart attack. He was 46 years old. For fifteen years he had been an active exhibitor in Fort Morgan. The funeral was held in Fort Morgan. He is survived only by his wife.

Liberal Sunday Gets a Setback In Canastota

Special Election Not Allowed in N. Y. Village

(Special Dispatch to MOVING PICTURE WORLD)

Buffalo, January 26.

Justice Abraham L. Kellogg of Binghamton, N. Y., has issued a temporary injunction restraining the president and the board of trustees of the village of Canastota, N. Y., from permitting Sunday motion pictures in the local theatre and also restraining the board from calling a special election in the town to take action on Sunday picture presentations. The president and trustees also are ordered to show cause before the court in Oneonta why the injunction should not be made permanent.

These court proceedings are the result of an action brought by a quartet of Canastota pastors which came to a climax in a taxpayers action brought by George B. Russell, a lawyer and citizen of the town, against the village. Russell charges the board acted illegally in passing a resolution upon the request of William McNeily to allow a special election for the purpose of voting on the proposition of Sunday pictures.

It is alleged that McNeily presented a petition to the board, containing the names of some thirty-seven persons, which asked that the question be put up to the voters, and agreed to put up a certified check for $100 to pay expenses of same. It is charged that the board voted on the proposition and set a date for the election. Russell charges the board acted illegally because the petition did not have the required number of qualified voters and that the board is also guilty of bribery in accepting the check to defray the election expenses. Russell in addition asks that the court review the acts of McNeily and of the board to decide whether they shall be punished for accepting the offer of McNeily.

Trade Commission Data Shows Firms' Earnings

Figures offered by Famous Players to the Federal Trade Commission to prevent a possible reopening of the case show the rate of earnings of some companies. Warner Bros., with tangible assets of over $5,000,000, had its profits for 1924 increased almost $900,000 over 1923. Paramount profits increased about $1,200,000, Loew-Metro-Goldwyn-Mayer about $2,400,000, First National about $900,000, and Fox about $200,000.

The rate of earnings in percentages follows: Warner Bros., 21.5 per cent.; First National, 16.1; Loew-M.-G.-M., 13.4; Famous Players, 13.5 per cent.; Universal, 12.8 per cent.; Fox, 12.2 per cent.

State Closing?

The M. P. T. O. of Maryland has practically completed plans to close all theatres, including first-runs, throughout the state the first two weeks in July, according to "Tommy" Goldberg, who was in New York this week from Baltimore

The exhibitors believe that it will stimulate business. These two particular weeks are always poor in Maryland. Non-theatrical showings, he said, are a source of continual annoyance.

Seider Charges

(Continued from page 1)

tors when an organization in which he is not a member is designated to appoint the arbitrators for him.

"In addition to the fact that the arbitrators are appointed for the exhibitor and not selected by him, the exhibitor has not even the right to challenge any of the exhibitors appointed to arbitrate his case.

"The recent move of the Chamber of Commerce of New York City in resolving to withdraw their arbitrators from the Joint Arbitration Board unless an equitable contract is forthcoming, is commendable. We are particularly gratified that they have approved the form of contract we had submitted to the industry as a solution of this vexatious problem."

Mr. Seider refers to President Charles L. O'Reilly's suggested changes in the contract. The T. O. C. C. proposes a provision for protection against specifically named theatres, and to follow those also to be named, after a period to be definitely prescribed in the contract.

Other changes suggested include the right to challenge members of the arbitration board being limited to two instead of three; that the chairman of the board of arbitration shall be elected alternately between distributor and theatre owner representatives; that provision be made for liquidated damages for breach of any contract which provides that no photoplays specified in the contract shall be re-issues from old negatives unless so expressly stated. Also, that the assignment of contracts be permitted without consent, in which event, without release to the assignor as the case may be; and the elimination of the National Arbitration Commission consisting of three exhibitors and three distributor members to be appointed by the Independent Motion Picture Association and the M. P. T. O. A.

GIVES HOUSEWARMING

A real old fashioned housewarming was tendered the press by F. B. O. on Friday afternoon, January 22, in the projection room of the new quarters at 1,560 Broadway, New York. The party started at 4 P. M., with a screening of "Flaming Waters," an Associated Arts Corporation production. Light refreshments were served. Major H. C. S. Thomson, president, Colvin W. Brown, vice-president in charge of distribution, and Nat G. Rothstein, publicity and advertising director, were official hosts.

MOVING PICTURE
WORLD
Founded in 1907 by J. P. Chalmers

THE COSTERMONGERS' CHARIOT RACE ON 'AMSTEAD 'EATH—He wins the race and the girl's hand. The beginning of the steadfast romance in "My Old Dutch." Universal has taken the subject matter in this famous old song and woven it into an epic of devotion, with May MacAvoy and Pat O'Malley. Albert Chevalier's great song, which made a great play should make a great, touching picture.

Exploitation—THE way to buy DOLLARS

SCRATCH a Turk and find a Tartar. Scratch a WORD and find a STORY. Scratch army terms such as LIEUTENANT, BATTALION, GENERAL, COLONEL, REGIMENT; and you will find the genius of French military organization at the ROOT of almost all of our ARMY terminology.

Look into such automobile terms as TONNEAU, CHASSIS, GARAGE, CHAUFFEUR, and you will find that the MOTOR CAR, too, was BAPTIZED in French.

Pick up almost any foreign periodical or newspaper and see how highly Americanized is its SPORTS vocabulary. The words "knockout," "left hook," "right jab," "round," "inning," "home run," pop up at you from the pages in UNTRANSLATED form.

AMERICA is writing the sports dictionary of the WORLD.

The word, EXPLOITATION, did not originate in America, but it is this country which lifted the word from linguistic LIMBO and put it into CIRCULATION. And, narrowing the circle, it is the moving picture industry which made the word what it is today.

The picture business has rewritten the definition of the word, merchandising.

And narrowing the circle still farther, it is Epes Winthrop Sargent who has done more to circulate exploitation among the PICTURE THEATRES than any other man in the industry. For over fifteen years Sargent has been teaching, helping, advising the exhibitor that the CHEAPEST way to buy dollars is EXPLOITATION. Helping, teaching, advising by object LESSONS.

The value of this one man's contribution to the SUCCESSFUL operation of picture houses cannot be over-estimated. His department in Moving Picture World has been a HUB with a thousand SPOKES, radiating in ALL directions.

Sargent's "Selling the Picture to the Public" has been moved this week to the FRONT of Moving Picture World. We are rotating our SERVICE departments in this manner to show a heavily trade-papered field that food presented in capsule form can never SATISFY the active man on the firing line; that Moving Picture World serves the only FULL-COURSE meal which lines the showman's stomach and POCKET-BOOK.

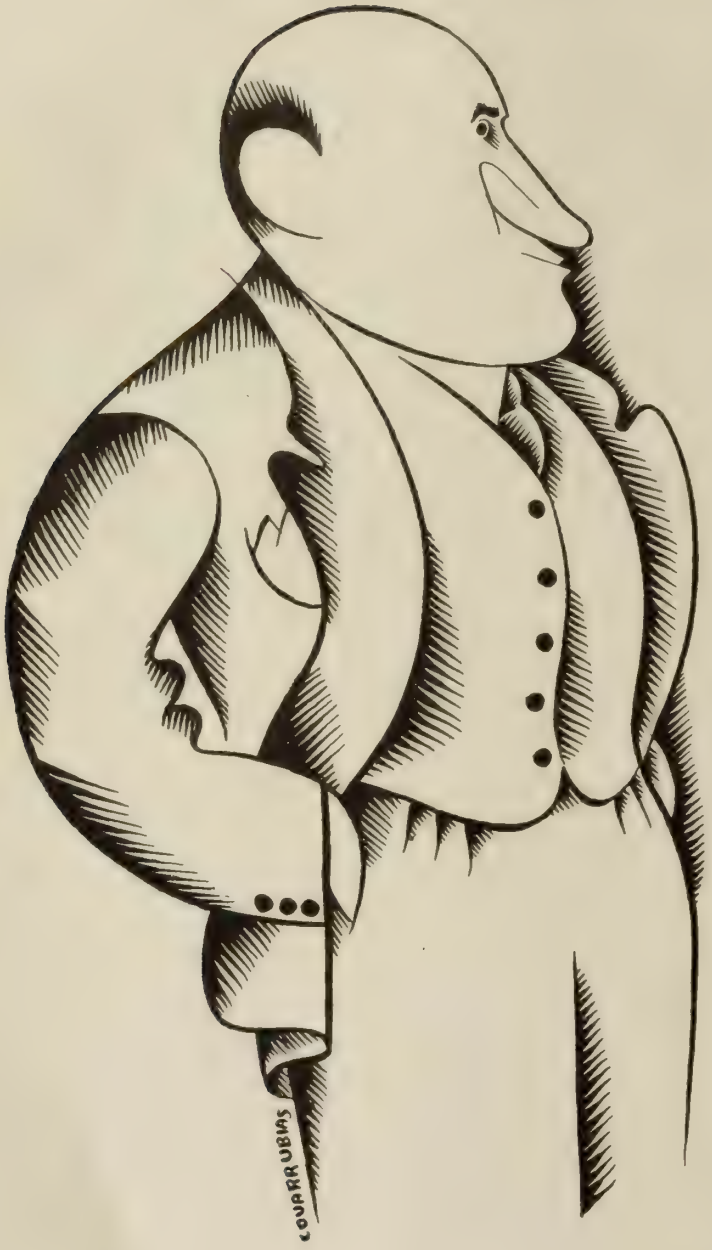
Sargent's department has always been a HEFTY course of that meal.

You will find it on Page 525 of our MENU this week. Don't Fletcherize your exploitation food. Sargentize it.

WILLIAM J. REILLY.

Distinguished Picture People

By
COVARRUBIAS



SAMUEL GOLDWYN

President, Samuel Goldwyn Productions, Inc.

Samuel Goldwyn was not elected one of the twelve immortals in the list compiled by the Associated Motion Picture Advertisers. He should have been. We hereby elect him as one of the immortals done by Covarrubias. Mr. Goldwyn is the leader of a group constantly in action, in an era when the pioneers must keep up their pioneering. We give unstinted praise to "the discoverer" of Vilma Banky, Lois Moran, Belle Bennett, Ronald Colman—to the man who gave George Fitzmaurice and Henry King their greatest opportunities. We nominate the producer of "Stella Dallas" to a Select Little Cabinet of Six Immortals (we may name our remaining five later). The last year in business has made Mr. Goldwyn the greatest independent producer of motion pictures.

Something Revolutionary—*By Bill Reilly*

GEORGE K. SPOOR'S Third Dimension films which have successfully put a picture on the screen exactly as you see it in life, are going to SCRAP a lot of existing METHODS and MACHINERY in the film business. We have neither the flowing ROBES nor the flowing BEARD of the prophet. But we can see changes of significant dimensions on the horizon.

Chicago, Building Kiddy Koops, Couldn't See Skyscraper

We went to Chicago last week for the express purpose of seeing Mr. Spoor's invention. Chicago's official film circles were too busy building Kiddy Koops to know that a gigantic SKYSCRAPER was going up in their midst. So we went to Chicago to get the NEWS, published EXCLUSIVELY in last week's issue of Moving Picture World.

Mr. Spoor's invention, now perfected, and ready in April, gives EVERYONE in the industry something to think about.

The devices invented and patented by George K. Spoor and his associate, John Berggren, the Swedish engineer, UPSET the existing mechanism in photographing, developing, projecting, and exhibiting pictures. Not to mention PRODUCTION as a whole.

Producers Face Change First of All

In the first place, after the Spoor-Berggren pictures have been introduced to the public this spring by road shows, companies will be LICENSED to carry on with production. Which means that every producer, now lord of all within his own domain, will have an over lord, whose plans he is BOUND to carry out, under pain of LOSING his license.

Camera Field in for Radical Change

Secondly, the Spoor-Berggren pictures throw the present mechanism of cinematography out of focus. Because these two men have patented the Camera which has captured the Third Dimension Picture and put it upon negative. THEIR picture will have to be seen through the eyes of THEIR cameras.

Developing and Printing Methods Effected

Next, the present machinery for DEVELOPING and PRINTING film is thrown out of gear. It was necessary, in putting the Third Dimension Picture on positive, to invent a NEW printing machine. Existing methods of printing lose the Two Ray picture. The Spoor-Berggren printing machine is under heavy lock and key and under heavy patents. THEIR pictures will have to be printed by THEIR machinery.

Projection Equipment Entirely New

Next, the new PROJECTOR. The standard make Projector, in turn, lost the Two Ray picture once it was put upon positive. It was necessary for Spoor and Berggren to make a new projector. They DID. Eight more of these new projectors were made by them at the Essanay Studio. They stand in a row there, WAITING to go out with the road shows and take up their new duties on the new picture.

Small Theatre Cannot Use New Film

Next, comes the effect of these inventions on the picture THEATRE itself. The Third Dimension Pictures are shown in their birthplace, the Essanay Studio, on a screen 23 feet high and 42 feet wide. Only theatres that can accommodate a screen 38 feet wide at the MINIMUM, will be permitted to show the Spoor-Berggren pictures. This size can be enlarged but under NO circumstance reduced.

The more you examine into the effects of this MANY-SIDED invention, the more you see that an hour of REVOLUTION is upon the picture industry.

Vaudeville "War" a Bloodless One

It means a NEW DEAL all around. And the VAUDEVILLE interests, before they tangle further with the motion picture business, as they have shown signs of doing of late, need to see the "Stop, Look, Listen" sign. A new film LOCOMOTIVE is coming down the track.

The vaudeville boys may know more TRICK holds than the picture boys. But the picture business is a wrestler that cannot be pinned to the mat. Like the mythical fighter of old, it takes on NEW STRENGTH every time it hits the EARTH. Vaudeville will ALWAYS be vaudeville. The moving picture today is SOMETHING ELSE again tomorrow.

The effect of the vaudeville "war," if any, on the picture business becomes an incident in the face of the change which is coming in the film industry, from within itself.

George K. Spoor and John Berggren are breaking a COLD DECK into the picture game. They are going to hand out a new deal ALL AROUND.

THE RIGHT MEDICINE

Compounded During Laugh Month

"No use of you calling again, Doc. I've got the right medicine all right."

WILL SOMEBODY kindly trot out a gold and diamond medal for J. D. Williams for his work in actually bringing out "British pictures?" In "Nell Gwyn" he strikes the universal chord. It's a pip!

PATHE NEWS gets a medal for assisting Judge V. M. Brennan, of Detroit, to decide a case with something of the sagacity of the great Solomon. The Judge, after studying camera "shots" gave the baby to Mrs. Irene Goosens, the foster-mother, shown here holding the child in her arms. The real mother doesn't seem to care a hang about the child she gave in adoption when it was three months old.

Somebody Oughta Give 'Em a Medal

So Here Goes!

We have handed a medal.

For some time.

To M-G-M's advertising department.

For a revolutionary use of type.

In a business.

Where stills are the mainstay.

Of advertising display.

Now we give 'em a medal.

For the use of color.

On the inside front cover.

Of Moving Picture World.

Last week.

On "Mike"—"It's a riot!"

Riot is right!

On their color treatment.

Two colors talked.

Like a rainbow.

On "The Talk of the Industry."

ROD LA ROCQUE, seen as the Indian in "Braveheart" (Producers Distributing Corporation), deserves a medal for his development into one of the screen's dominant figures.

KATHRYN PERRY, the William Fox star, wins a medal with clasps! She always scores in the "Helen and Warren Series," and in "The First Year" she helps translate a hit fom stage to screen!

Looking Them Over—With Gray Strider

Reviews from the Screen Angle of Plays, Books, Stories and Operas

Picture Chefs Can Make Dishes of Cuts from Broadway Play Meat

WHEN I first tried to cook I noticed that nobody liked my roast meat. No matter how carefully it was prepared each member of the family pushed it to one side and tried to fill up the vacuum with vegetables. Now that meat cost money and it couldn't be thrown away so the next day I would make a delicious stew, curry, goulash—or whatever you like to call it —out of the discard roast and the family's enthusiasm was boundless.

Of course it was uphill, discouraging work for I had no cookbook. My imagination was my only guide. And what orgies of paprika, worcestershire sauce, bay leaves and sage I indulged in before the curry reached the tempting point! BUT I KNEW I HAD SOMETHING BASICALLY GOOD. MEAT! I only needed to find out THE TASTE OF THE FAMILY.

"Beware of Widows" (the review appeared in this magazine December 26th) which Crosby Gaige recently presented, did not have a particularly long run on Broadway but he sold the movie rights to Universal for a satisfactory price. It will make an excellent picture—for it's a satisfying comedy that will delight nearly every type of person. BROADWAY'S MEAT TODAY WILL BE THE MOVIE'S GOULASH OF TOMORROW—goulash which will amuse the many millions throughout the United States.

There are hundreds of plays which are basically good going to waste each year while producers tear their hair for something original. These plays need only a far-seeing eye to whip up the whites of comedy and beat up the yolks of action into a thoroughly delectable dish—a well balanced picture to thrill the audiences and to enrich both producer and exhibitor.

No Theatrical Producer on earth can know the exact taste of the public each and every day of the year. But here is where the Picture Producer gets in his subtle work. If an experienced theatrical producer thinks enough of a play to pour his thousands into its presentation a clever moving picture producer can surely find PRETTY GOOD PICKINGS.

The Romance of Ponce de Leon

One of the most beautiful and one of the most miserable plays I have seen this year is O'Neill's "The Fountain." Now Picture Producers, don't bridle up. There is no Literateur living or dead too good for your movies. Don't get the idea because O'Neill is a so-called "highbrow" that he has no place on the screen. Just remember if there were no experimental theatres of today there would be do dramatic originality tomorrow.

With one hand bound behind me and one eye glued shut I could make "The Fountain" (review appeared in this department January 9) into an enthralling picture. And no credit to me—the essentials are there! The romantic figures of Christopher Columbus and Ponce de Leon, Indians in tortuous dances; semi-tropical settings; chanting monks; gorgeous women and a heartbreaking love story. What more could a director ask? And there's no trouble about the happy ending for Ponce de Leon's young nephew comes out of the East and marries the lovely Beatriz.

This play has unearthly beauty and marvelous possibilities. And someday soon somebody will wake up and see it!

"The Jazz Singer"

And while you are looking around don't pass up Sam Harris' "Jazz Singer" (the review appeared in this department January 23). With the rash of mother and daughter pictures which is breaking out on all sides—NOW is the time for this poignant story of the young Jewish boy's sacrifice for his mother and father to be picturized. It's a strictly Hebraic play but mother and father love are catholic, disregarding religion, color or country. And the "Jazz Singer" is a magnificent chip of dramatic worth. There's nothing forced or sugary about it. It's just heart's blood all the way through.

"The Makropoulos Secret"

Karl Capek's comedy, "The Makropoulos Secret" which Charles Hopkins is presenting at the Charles Hopkin's Theatre is unsuited for the screen in every way. But if any Moving Picture Producer is looking for a second Lois Moran he can find her in the person of Joanna Roos, who plays the part of Kristina in this drama. Miss Roos bears no physical resemblance to Miss Moran but they both have that quality of sweet freshness of unsophisticated girlishness which the screen so bitterly needs. AND THEY CAN BOTH ACT!

All Dillingham & Erlanger Plays Released for Films

Within a few days all of the stage successes of the Dillingham and Erlanger forces produced individually or in association over the last twenty years are to be released for cinema treatment. The list includes "Sunny," "These Charming People," "The Last of Mrs. Cheney," "Stepping Stones," "Tip Top," "Chin Chin," "Jack O' Lantern," 'Good Morning, Dearies," "Loyalties," "The Pink Lady," "The Soul Kiss," "Apple Blossoms," "The Prince of India," "Oh, Oh, Delphine," "The Fair God," "Chris and the Wonderful Lamp" and "Papa's Darling."

TELL YOUR PROBLEMS TO GRAY STRIDER

MOVING PICTURE PRODUCER—Have you a star or director for whom you cannot find the proper story? Tell Gray Strider! Let her find it for you!

THEATRICAL MANAGER—Have you a play which shouts for the Movies? Call on Gray Strider. Let her worry!

BOOK PUBLISHER—Why let good novels remain with the movie rights unsold? Send them to Gray Strider! She will do the work.

EXHIBITOR—What type of picture do you need to keep your people happy and your box office fat?

Write Gray Strider. Let her help you!

IT'S HER BUSINESS AND HER PLEASURE TO SERVICE YOU—TO COMB BOOKS, PLAYS, STORIES AND OPERAS OF ALL COUNTRIES UNTIL SHE FINDS YOU WHAT YOU WANT.

SHE DELIVERS THE GOODS—AND NO C. O. D.!

Selling the Picture to the Public

This Department Was Established September 23, 1911 by its Present Editor

Epes Winthrop Sargent

Exploitation Stunts Are Not Limited To Any Particular Picture. Save All

EXPERIENCED readers of Moving Picture World know the value of the service section in the back pages. They know that the real exhibitor helps take care of themselves and can be safely shoved back.

Moving Picture World is something like a rice pudding. Most the raisins fall to the bottom of the dish. In other words, the real meat is found in the back pages where the service departments are tucked away.

But this week we are carefully hoisted to the front, where even the chance reader can see what it is all about, and this seems to be a good opportunity to talk about the exploitation raisins that are bumping around the tail end of every issue.

Some, perhaps many, managers fail to get the full good out of this department because they fail to realize that an exploitation stunt is not riveted to one particular picture. They do not get the big idea that a stunt is a stunt, no matter to what picture it may be applied. Of course there are some limitations, but not many. Most of the ideas we pass along can be applied to almost any picture.

Change It Around

For example, take the Live Wire Exhibition used by George E. Planck in the last issue. This was suggested by The Live Wire, a Johnny Hines picture. But if you figured that this does not interest you because you already have played The Live Wire, or because you do not expect to, you are losing about ninety percent of the idea of this department.

There are a number of titles to which the same idea may be applied. Universal's The Home Maker is one of them. The various frivolous wives titles also apply. It's not the title but the idea which has the real value, and hundreds of titles will permit you to make a display of electrical labor savers that will draw a crowd to your house, get you plenty of free advertising and sell extra tickets. The title is the least important part of the story.

Change Them Around

The main thing is to get the idea. The application will suggest itself. Some years ago the Metro-Goldwyn exploitation staff conceived the idea of a demonstration of cosmetics in a drug store window. It fitted a certain title. It was a money maker for theatre and store. Metro-Goldwyn has used precisely the same idea on half a dozen other titles, and always with the same result. The title was secondary. The idea was the main thing.

Fashion shows have generally been tied to clothes titles or to pictures in which there was some sort of fashion display. It is an idea that is worked two to five times a year in some houses. For years it was that and nothing more. The idea was good for dry goods stores.

Then a live wire went out and got a hardware store, too, on the argument that dishwashers and vacuum cleaners made it possible to wear pretty things. Now whenever you use the fashion show you can hook the hardware man in, too.

All Are Plastic

Practically all of the ideas offered in this department can be changed as readily as a sculptor remodels his clay. You can take the main idea and alter it to suit any picture of the same general style. Hundreds of exhibitors built miniature locomotives on auto trucks for The Iron Horse, but the miniature locomotive has been used on scores of other plays: not so universally, but with considerable regularity. The prehistoric monsters for The Lost World sound new, but the skeleton of a dinosaur was paraded in Los Angeles for a De Mille play some years ago.

Read the department with an open mind, and with the idea of adapting the ideas to your own needs. Only in this way can you get the full benefit of the suggestions from other live wires.

Keep a Scrap Book

The best way to use this department is to keep a scrap book. The very best way is to keep several, classifying the stunts to your own liking, but even a straight scrap book will soon become a real asset in your business.

If you want to classify, clip only the best basic stunts, with one book for lobby work, another for street stunts, a third for advertisements and another for newspaper schemes and merchant hook-ups.

This may be some trouble, but it will pay you in the long run. Books known to stationers as invoice books make the best scrap books because they are so bound as to allow for the pasting up of invoices. They are larger than the average scrap book, and better and cheaper.

Just One Book

But even a straight pasting up of the pages will help when you have accumulated a three month's file. For this get a book with a page about ten by thirteen inches. Cut a sheet of cardboard the size of the type page of the paper. Use this as a guide to cut out a section of each sheet. Paste the edges on one side and put down a page so that the reverse side shows through the window thus formed. You'll have both sides of the sheet with only one copy.

When you need an idea, keep turning over the pages until you hit something that fits. You are bound to find something; probably a number of ideas.

Do this and in six months you would not sell your books for real money.

But the big idea is not to look for a stunt ON a certain title but FOR a given feature. That's different.

A Naval Premier

Bremmerton, Wash., got The Midshipman before Seattle or Portland. There is a Navy Yard there, and the premiere was given in honor of Rear Admiral Chase and his sisters and his cousins and his aunts. When he drove up to theatre in company with the Mayor he got a salute of thirteen guns. The streets near the theatre had been decorated by the store keepers in recognition of his visit.

A prologue was given by two naval bands, one from the U. S. Virginia and the other formed from the yard workers.

Several thousand persons had to be turned away, but they came on other nights and helped to keep business to the maximum.

A First National Release

NO FORD CHASSIS FOR GUATEMALA—THEY USE A DRAY

J. C. Searcy, of Guatemala City, is doing exploitation stuff pretty regularly for the Palace Theatre. This is his stunt for Sandra. It is not elaborate, but he can reach the entire town with this outfit. It's enough.

The Cream of Exploitation Ideas in Tabloid

Gets "Bug" Letters From All Sections

C. J. Latta, the manager of the Empress Theatre, Shenandoah, Ia., who got country-wide notice when he issued an advertisement warning his patrons not to come on a certain night, is reaping the harvest. He is getting letters from all over the country about all sorts of things.

A Canadian minister writes that he is short $20,000 on the construction of a $60,000 "high school academy" and wants him to remit by return mail, while a Pittsburgh paper scolds Mr. Latta for not having seen the picture before he booked it. It is supposed to be a picture publication, but any picture paper should know that often pictures are booked before they are made.

Mr. Latta has not yet received an offer of marriage, but short of that he has been the target of cranks from all over the country.

Also he has broken into the picture sections of the state papers. One Des Moines newspaper made the now famous ad one of the features of its rotogravure section.

And the next man to pull the same stunt probably will not be heard of in the next county.

Quarantined 1000

Yellow has been the quarantine color since memory of man runneth not to the contrary, and a thousand yellow quarantine signs with not only the color but the word in big black type startled Dallas, Texas, not long ago.

Closer inspection showed that the complete text read: "Even if you are in quarantine you should not miss Bebe Daniels in Lovers in Quarantine, the laugh classic of any season. Melba theatre."

The Health Officer told Raymond B. Jones that he should put him in jail for interfering with the department, which had been swamped with calls, but decided to come around and see the picture instead.

Production Hints from Edward L. Hyman

Managing Director, Mark Strand Theatre, Brooklyn

Four musical presentations, running altogether thirty-eight minutes, and the Mark Strand Topical Review, on the program with Corinne Griffith in "Infatuation" made up a show which was one hour and fifty minutes long. The feature itself was sixty-four minutes in length, somewhat shorter than average picture and thereby better for all concerned. The Topical Review ran nine minutes.

The opening musical incident was supplied by Lilly Kovacs, girl pianist. Sitting at her accustomed place to the left of the orchestra stage, she played Liszt's "Spanish Rhapsody," under a rose-pink bridge spot. The musicians were covered by midnight blue floods from the dome, and the new cyclorama drapes extending from one side of the proscenium arch to the other were flooded by amber from the sides and bridge, and augmented from the projection room. Seven minutes for this solo.

A Revue Espagnole introduced six principals and ten girl dancers. The number was in special Spanish setting showing garden with high wall and grill gates center-stage flanked on either side by a torch light. There was a star-lit sky-drop back of the wall. Routine of act: "La Paloma," mixed quartette (tenor, contralto, soprano, baritone) with dancers grouped in front of the wall; "Madeiro," by tenor; "El Chocolo Tango," De Villa and Ruarke; "Cuba," soprano; Spanish dance, ten girls; "Mattinata," baritone; "La Spagnola," by ensemble. This presentation required sixteen minutes.

Following the topical review came a xylophone solo by Harry Breuer, playing from his accustomed place to the right of the orchestra stage. "Opera a la Carte" was the selection, requiring three minutes.

The four Indian Love lyrics from the Garden of Kama were revived owing to their popularity, but were given with different choreography than previously. The setting included a large set row on which was painted mosques, minarets, arches, etc., with transparency windows. Over the top of the set was a canopy striped red and white and masked in at the sides by draped gold curtains. Back of the set piece was blue neutral sky, showing only one star. A raconteur, seated in Omar Kayham make-up on a pile of cushions, recited the verses preceding each selection. Members of the ballet provided pantomime story to fit the songs. In their order, these songs were "The Temple Bells," as an introduction; "Less than the Dust," contralto; "Till I Wake," soprano; "Pale Hands," tenor. The running time of this presentation was twelve minutes.

Reused Panels to Cut Display Costs

When C. E. Twiss, publicity director of the Gem theatre, Sandpoint, Idaho, writes that his display panels cost only 48 cents a piece, he forgets to add in the cost of labor. He never would do to make out "swindle sheets" on the studio lots.

He arrives at this figure by dividing the cost of a sheet of compo board by six and adding in the cost of the material used, but he does not figure the labor cost of these really artistic products. Forty eight cents is merely the material cost. A sheet of compo board will stand six repaintings, being coated each time with alabastine in some light color and then worked up with water colors.

The example shown is taken from the Fox cover for the campaign book on The Fool, and it will stand comparison with the best of them. One of these is prepared for each important picture, and is shown in the foyer for a week in advance of the opening. Then it is taken into the lobby for the run. As they are rather elaborate for a small town, they build business into S. R. O. for a three day run.

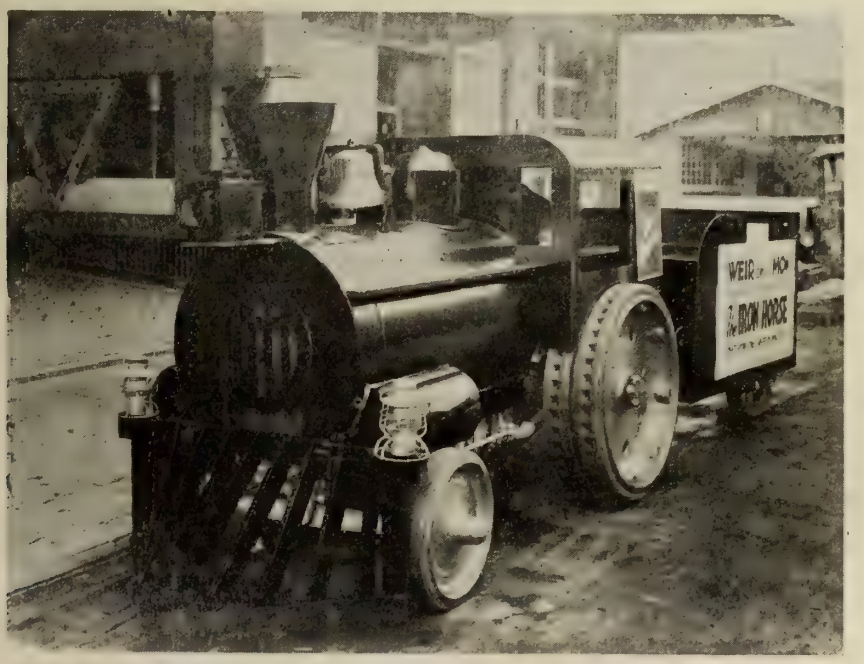
This is a fine stunt if you have a good artist, but unless you can come measurably close to a high standard, it would scarcely pay, for the chief appeal of such a panel is largely made through the elegance of its appearance.

A Fox Release

DOUBLE DUTY PANELS FROM THE GEM, SANDPOINT, IDAHO

Each panel can be used six times before a new sheet of compo board is required, cutting the material cost to 48 cents a showing. This design for The Fool is adapted from the Fox press book on the picture.

Ideas of Proven Value to Help Your Own Sales



A Fox Release

HERE'S AN IRON HORSE THAT BEATS THE BLOCKADE

We said we would use no more, but this comes with specifications, and so it gets in. It was built for the Weir Theatre, Aberdeen, Wash., mostly from borrowed materials, and it was built by Leo L. Hartley, of the D. & R. Theatres, Hoquiam.

Borrowed Most Parts For This Iron Horse

There are so many good points about this locomotive perambulator from the D. & R. circuit, Alberdeen, Wash., that we are showing it here, though most locos have gone to join Lost World monsters. It was built by Leo L. Hartley of the Hoquiam Theatres of the circuit, but is shown bannered for the Weir theatre, Alberdeen.

The tractor which serves as a foundation and motive power was borrowed from an agency in return for a sign three feet long by four inches high reading: "Every farmer needs an Iron Horse." This was lettered on the roof of the cab on that portion which shows all white in the photograph.

The boiler is of compo board, but the stack is tin, and the exhaust is connected so that the noise is amplified. Putting oil in the gas also gives a heavy smoke. The sand dome is an old washpan soldered to a cylinder of tin and the bell is the property of the Northern Pacific R. R. The whistle does not show as it was placed in the cab. This was taken from the photographer ni one of the theatres, and is operated by a bellows. The headlight is a baby spot and the two lanterns on the sides, as well as a tali light, als ocame from the N. P.

The tender is supported by a pair of front wheels from a Ford, bolted to a 2x2 frame, The front wheels are those of the tractor.

It was worked one week in each town and pulled a lot of real money into each house.

Finds New Hook-up for Classified Ad

Most managers have hooked Classified to the classified ads, generally through the names-in-the-ads stunt. That's good and has worked well all over the country, but H. Stelling beat this for the Plaza Theatre, Asheville, N. C.

He induced the newspaper to run a lot of small mentions in the classified ads without cost in return for the privilege of opening a branch office in the theatre lobby during the run of the play.

A regular office was set up in the lobby, with desk, filing cabinet and all the rest, and it excited no end of comment. There also was a large paste-up of the classified ad sheet with the slogan used by the newspaper, overpasted with the head of Corinne Griffith and stills.

Even without the generous allowance of classified ads Mr. Stelling would have profited on the lobby stunt.

Ground Novarro

Knowing what the picture was doing nearby, C. T. Perrin dropped his four-show policy at the Sterling theatre, Greeley, Colorado, and ground The Midshipman from one to eleven. The mere fact that he was grinding made people feel that they ought to see it.

The lastline-Limerick is not dead yet. Frank J. Miller recently used it to put over Introduce Me at the Modjeska theatre, Augusta, Ga., and he reports that he got a good business with it on a four day trial.

Suspected Realtors

Starting far enough in advance of his regular campaign, A. S. Grist tacked 200 pointers in and around Greenville, S. C., reading merely "California Straight Ahead."

Until he came through with his posters and display advertising a lot of people thought this a scheme of California realtors to catch the stream of Florida tourists which blocks all the roads leading into the state.

When the stunt was broken open they laughed a little and when the Rivoli theatre displayed an enlargement of the same sign, they hustled in to see Denny.

A Universal Release

A PERAMBULATING PHANTOM FROM THE CAMEO, PITTSBURGH

He was put on to help along the last week of a five week's run for The Phantom of the Opera. The hat and suit are black with a red velvet cape and green tinted mask. The sign is green lettering on a strip of Phantom Red silk. Done by Manager J. Knox Strachan.

There Are Enough Ideas Here to Pay Your Rent

Newspaper Tabloids Phantom Chapters

Because of the demand for the first instalments of The Phantom of the Opera in the Cleveland News after the serial had been started, the Broadway Strand persuaded the newspaper to reprint the first twelve chapters in tabloid form and took 6,000 of these to fold into rotos on the picture.

The very evident effect upon the circulation so pleased the News that it repainted its delivery fleet a Phantom Red and pasted the 200 wagons with advertising for the picture during the run at the theatre.

If your local editor does not believe in circulation schemes, show him this or refer him to the Cleveland News.

For Wise Ones

Would you give 500 singles for a three sevens for five days? The Kearse Theatre Charleston, W. Va., did and cleaned up.

Charles Lowenberg, of the Pittsburgh Universal exchange, framed the stunt and laid it off to the Gazette, which used it as a circulation scheme. Inside of a large outline horseshoe he asked 25 questions about racing, such as "What is a chief clocker?" "What is a tout?" "Who won the last English Derby?"

The best answers got the tickets, but they were good only for the opening day, to give the theatre the benefit of the verbal advertising on Sporting Life.

Courtesy Paid

Playing Thank You, the Grand Theatre, Marion, Ohio, linked the Star to a Courtesy Week. Readers were invited to report acts of courtesy notes through the week and the best of these were rewarded by tickets to the ones who were courteous and the reporters of the incidents.

A Fox Release

RAILROAD EQUIPMENT FOR THE IRON HORSE IS A HELP

The Cameo Theatre, San Francisco, playing the big picture second run borrowed switch points for either side of the lobby, strung lanterns below the banner and used a dozen signal flags to get an atmospheric lobby.

Followed a Fad

Iowa City, Ia., is a university town. Lately the students have had a craze for poetry and some of them have had their effusions set up and printed for distribution to their friends.

Charles Brown, or the Strand Theatre, knowing this, wrote a six stanza poem with the title the Hounded Bachelor, and had it set up in imitation of the prevailing style. At the bottom he ran a small line: "At the Strand! 'Twill be grand! This Week End!"

The students all grabbed for the sheets, read the story of Where Was I? and decided they would have to see the Denny comedy —so they did almost to a man.

A Premium

So far as we can figure there have been 7,873,961 appeals to patronize this or that sundae named after a star or a feature. All have been helpful.

So far as we know, J. P. Harrison, of the Hippodrome Theatre, Waco, Texas, is the first to offer a pass good for a month to the soda clerk selling the greatest number of a special sundae, in this case the Gold Rush. There were five stores and five hustling clerks.

Harrison's hotel ads were gilded rocks lettered for the attraction, and he did a lot of other good stunts but nothing as good as the prize idea.

A Metro-Goldwyn Release

TWO MONEY MAKERS USED ON THE MIDSHIPMAN BY LOEW'S VENDOME THEATRE, NASHVILLE.

Two of these marine booths were used during the run of the play—a ticket to The Midshipman being given all recruits. No man is going to join the navy to get one pass, but the offer gets him thinking about joining. The battleship is a light structure that can be run around on a chassis. It called for no special constructive skill.

What Other Managers Have Planned for Your Use

A Metro-Goldwyn Release

THE TOWER OF LIES WAS TWINS IN DENVER

The America Theatre used two towers with a crosspiece carrying the title and Chaney's name, forming a gateway to its semi-circular lobby. It made a conspicuous showing, but a miss was made in not counting in Miss Shearer.

Change of Pace Was Big Help to Faunce

D. Roscoe Faunce, of the Strand theatre, Birmingham, Ala., generally uses a large lobby display often animated so a small attractor for Cobra got more attention than it would have done had it been merely one of a series of small ones. He used the figure of Valentino coiled about by a cobra with a woman's face.

But on the other hand he went out and blew up the streets with 500 letter cards each set of five spelling the title. These were cutouts and the letters along the thoroughfares followed up a set of teaser ads previously run in the newspaper with tickets to those who could assemble the letters in their proper order. This was a part of the campaign as outlined by Lem Stewart and it worked out so well that a heavy lobby was not necessary.

Milk Diet Helped

Eleanor Boardman's milk diet, printed on a substantial card, was tied to each bottle of milk supplied by the Metzger Dairies, Dallas, Texas, one morning. The card added that if you wanted to see what it had done for Eleanor you could go to the Melba Theatre.

Really you did not have to do that, for there were more than two dozen window displays and any one of them would convert you to a milk diet. One of the stores never had used theatrical photographs before. Even with their first venture they would not name the theatre or attraction, but other means had been taken to tell the Dallas section of the world that she was at the Melba in The Way of a Girl.

A Color Scheme

For Thank You, which was its Thanksgiving attraction, the Wisconsin Theatre, Eau Claire, got out all its printing in red on white. All heralds, cards, stickers and even the shashes worn by the house employes were uniform with the result that the very colors helped to advertise the Fox release.

Another good stunt was a card ostensibly from the hotel manager to his guests, but which worked in a reminder that Thank You was at the Wisconsin. These were placed in all mail boxes Thanksgiving morning in the six leading hotels.

Girl Callers Were A Philadelphia Hit

Two exploiteers were used in putting over The Merry Widow at the Aldine Theatre, Philadelphia. Abe Einstein, publicity director for the Stanley Company, had L. B. Jacobs, of M-G, for an associate, and together they put over a campaign that was largely responsible for the lengthy stay of the Widow, though she is her own best advertisement.

About the best bet was the use of two college girls of good presence who made house-to-house canvasses in the better sections of the town. They knew all about the Metro-Goldwyn product and could discuss plays and players interestingly. They told about The Big Parade, The Unholy Three, Tower of Lies and a lot of others, saving the Merry Widow for the last. They created a new interest in Metro-Goldwyns and did more than put over the one picture.

The Stanley Company has a trackless train and this was sent through the streets with the observation platform piled with hat boxes labeled with the title. Two pretty girls stood on the platform and handed out printed matter.

Other hat boxes were perambulated by five girls, each carrying two of the fancy affairs made up from wallpaper. They stuck around the shopping district and everyone simply had to see them. They were far ahead of the usual sandwich men.

A drive put over the music in every phonograph store in Philadelphia and the suburbs. There were 75 windows in the city alone, and posters were sent to all Victor dealers within commuting distance, these being stripped for the showing at the Aldine.

And no radio, dinner or dance program was complete without the waltz. It was 100 percent Merry Widow even over in Camden.

A Warner Brothers Release

CUTOUTS AND STILLS COMBINE NICELY FOR KISS ME AGAIN

Ernest Morrison, of the Imperial Theatre, Asheville, N. C., combined the lithographs into a decidedly striking lobby display. Note the emphasis given stars and title by the display on the cross beam above.

Change These Stunts to Match Your Bookings

An Aerial Football For The Freshman

Thousands of ballons have been released from tall buildings to exploit various titles, but the Connellee Theatre, Eastland, Texas, put a new kink in the idea when a brand new football was kicked off the roof of the Daily Tribune office.

The idea was sponsored by the Tribune, which advertised the stunt for several days. A local football hero booted the pigskin off the roof of the building, which is close to the theatre. The boy who crossed the line in front of the theatre wit hthe ball in his possession kept the ball and got $5 in addition.

Traffic was stopped while the stunt was pulled and most of the town stood on the sidelines. The original catcher made his touchdown, but not until he had made Red Grange look like a one legged man in the last mile of a marathon.

Sixteen Miles

A once popular song had it that it was sixteen miles from Schenectady to Troy, and it is about the same distance to Albany. But there is a trolley to the Capital and the road ran a special car from Albany direct to Loew's State Theatre, Schenectady, that those along the route might witness The Phantom of the Opera.

The car wa swell bannered and the time table was played up in the newspaper advertisements. Paul Perez went up from the New York office to give a demonstration of the Universal plan book, and added this to the other stunts.

Floated

A compo board hat box large enough to enclose a Ford chassis was the perambulator for Her Sister From Paris at the Coliseum Theatre, Seattle. The box was gaily striped and had windows of gauze at the front and sides for the convenience of the driver.

A Pathe Release

FOOTBALL LARGE AND SMALL AT THE PALACE, McALESTER

A large compo board ball was the lobby announcement in the Oklahoma house and this was supplemented by footballs and helmets strung across the top. It was not very heavy exploitation but ample to get out a record crowd.

Keyed Right

Apparently W. A. Rogers struck the right key in his advertising for Seven Keys to Baldpate at the Tivoli Theatre, Chattanooga, Tenn., when he used a key shaped shadow box to house a miniature of Baldpate Inn. A small spotlight brought the door into relief with a suggestion of keys.

A hardware hook-up gave a trade display with another Baldpate Inn. Here four stills were mounted so as to suggest that they were interiors seen through the windows of the inn.

One of the sales features was the first stage presentation of the Charleston.

Spooky

Getting up Spook Ranch for his Hallowe'en attraction, Bert Jordan, of the Majestic Theatre, Memphis, played up the mystery angle. His lobby appeal was a square painted with a spook hovering over a ranch house, and this was framed in cornstalks. Pumpkins were hung from the underside of the lobby banner and lighted from the flasher sign so that the jack o' lanterns were intermittent.

Most of the lobby lights were shut off to enhance the mystery suggestion and the sidewalk crowds attested the value of the idea while the box office showed the best receipts for the past six months.

A Metro-Goldwyn Release

TWO NOVEL DISPLAYS ON THE MERRY WIDOW THAT HELPED THE RUN IN WASHINGTON, D. C.

On the left is an animated display in which the tiny dancers waltzed to the music of The Merry Widow, an arrangement of magnets under the false floor giving the movement. On the right is a gigantic compo board record properly painted for the selection. These are but two of the many windows that helped to put the picture over at Loew's Columbia Theatre.

Practical Examples of How Others Lay Their Ads

Planck Does Well With Narrow Cuts

George E. Planck, of the Sedalia Theatre, Sedalia, Mo., is doing some nice work with plan book cuts. He uses a narrow measure two-column cut in a three-column space and

LAST TIMES TODAY
This film everyone is planning on the occasion of 1925.
"THE DARK ANGEL"
TOMORROW AND THURSDAY
A Story of and Up-to-date Daughters Old-Fashioned Parents
Corinne GRIFFITH in Classified
Here's the biggest—here's the closest Corinne has come to the life of a girl who yearned for the moon, stumbled through the cloudy mists, but eventually found the silver lining.
Ralph Graves in "Don't Tell Dad"
Pathe Review
Topics
A First National Picture

A First National Release

A TWO IN A THREE

gets a much more sightly display than would come from the use of the full width cut. Although the cuts are slightly smaller than the full width, to allow for rule work, still a three-column cut will fill a three-column space uncomfortably full and will take a greater depth than a two-column. Planck

The DARK ANGEL
will burn itself on your memory as one of the great pictures of 1925 and all time.
Now and Tuesday
Matinee 20c
Evening 30c
Children 10c
with RONALD COLMAN VILMA BANKY

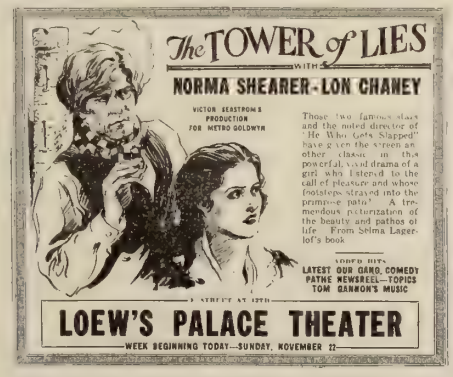
A First National Release

A PANEL WITHIN A PANEL

knows that white space is better than all-cut, and he saves money while getting out a more sightly display. This display for Classified is only a three sevens, but it has as good a display value as the average four tens because a better than usual employment of the space is made. One of the nice touches is the panel in the upper left hand corner for the closing attraction, The Dark Angel. Generally the closing show is tucked away wherever it can be slipped in and the effect is lost. Here the story gets the full advantage of the entire space. The opening on The Dark Angel gets a three eights, with a paneled space inside a panel. This is one of the best that Planck has sent in. It possesses a strong display value and by using a deeper margin on the left than on the right, he gets room to tell of the supporting features without either sinking them or spoiling the display for the feature. Planck writes that he has solved the problem of his vaudeville acts, mentioned in a recent issue. He just announces "Five acts of vaudeville" and lets the house put them over. Junior time vaudeville names do not mean much at best. The Sedalia standard does carry weight. He says merely that he has vaudeville on the appointed days and finds that this draws just as well without interfering with the film advertisement. Another angle to this is the fact that the bookings often are changed at the last moment. Merely announcing five acts avoids any disappointments due to a change in the bookings.

Good Selling Done In This Display

Loew's Palace Theatre, Washington, D. C., does most of the selling for The Tower of Lies in the eight point to the right of the cut, the latter serving as attractor. There is very little story to the cut, but it sells



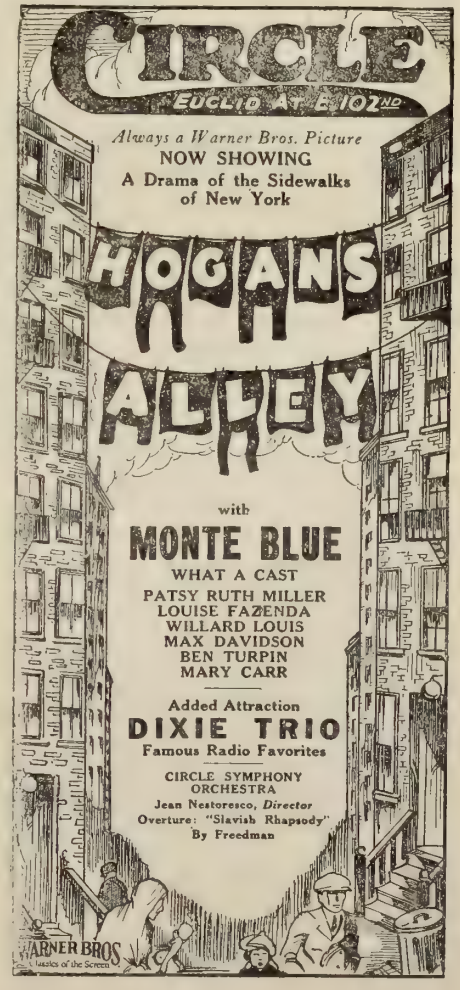
A Metro-Goldwyn Release

WELL WRITTEN TALK

characters, and the talk carries on with an exceedingly well written appeal. We think it would have been better to have told that this was a different from usual play, for the average spectator will not be prepared for the artistry of this picture without due warning. He needs to be told that it is different, or he will go in looking for the usual type of happy ending and perhaps be disappointed to the point where he will not appreciate the excellence of this picture. The success of The Tower of Lies is largely dependent upon the mental attitude of the spectator. If he knows what to expect, he will enjoy the fine work, but he must be prepared or appreciation will fall short of what is possible. Stress should be given the fact that this picture appeals most to those who want a higher grade of product than the usual machine-made plot. Like Begger on Horseback, the selling is half the battle. Typographically we think that this is better than the usual Loew space, though their usual space is a fine example of layout in this proportion. They always are better than average, but this is even better than their usual result. It is not flashy, but it is genuinely good.

Cut Attractor Is Half the Sale

Using the alley itself for the cut attractor gets the money for the Circle theatre, Cleveland, on Hogan's Alley. This seems to be a plan book cut, though the signature is so nicely set in at the top as to suggest that it is all a local drawing. Hogan's Alley sells



A Warner Bros. Release

A DESCRIPTIVE CUT

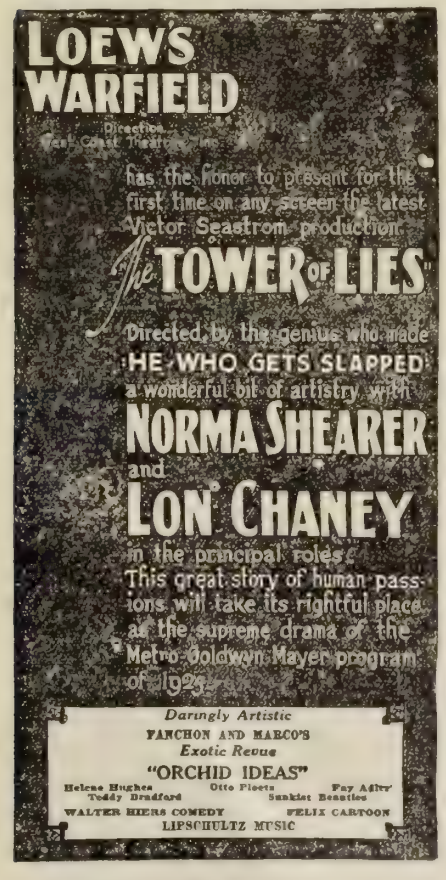
on the title, with its suggestion of the picturesque East Side, which is more picturesque the further away from it you get. The title sells the idea, and here the cut backs up the title to the point where it makes sales on its own account. Of course, the artist could not know that a six-story tenement is the limit where there is no elevator, so he makes these eight-story fronts. The space is a two nines, and it sells a lot for eighteen inches, but more space would have sold no more tickets. It's just about the right size, certainly not too large and yet not too small. The entire space could have been spoiled

Take These to Your Printer to Show Him How

with more type. Another 25 words would have flopped the entire investment. The management was wise enough to let the cut do its own talking.

Wastes Large Space With a Poor Reverse

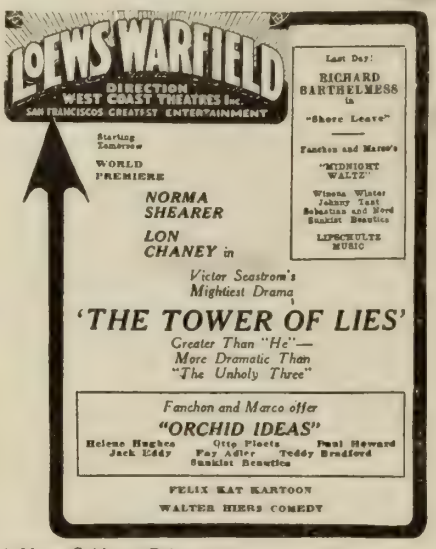
In the reproduction this all reverse on The Tower of Lies from the Warfield Theatre San Francisco, will look better than it did on the newspaper page where the small letters were additionally handicapped by poor presswork. Even had the space come out a strong black most of the lettering would still have been too small to come through, but with a poor impression the only things to show up are the star names, the title and the house signature. All of the rest would have sold as well had they been omitted, for they did


LOEW'S WARFIELD
has the honor to present for the first time on any screen the latest Victor Seastrom production
The TOWER OF LIES
Directed by the genius who made
HE WHO GETS SLAPPED
a wonderful bit of artistry with
NORMA SHEARER
and
LON CHANEY
in the principal roles.
This great story of human passions will take its rightful place as the supreme drama of the Metro-Goldwyn-Mayer program of 1926.
Daringly Artistic
FANCHON AND MARCO'S
Exotic Revue
"ORCHID IDEAS"
Helene Hughes Otto Floets Fay Adler
Teddy Bradford Sunkist Beauties
WALTER HIERS COMEDY FELIX CARTOON
LIPSCHULTZ MUSIC

A Metro-Goldwyn Release

AN ALMOST TOTAL LOSS

not come through. It is an almost total loss of nearly 16 column inches, not counting the loss of publicity, since the message did not get over. Probably this looked like a fine display when it was shown for managerial approval in india ink on a white card, but in a dirty grey on a newsprint none too white, the result by no means justifies the cost. This was the opening display. Contrast it with the smaller advance used the day before. This gets over in every line because it is all straight rule with a rule attractor. It is only ten inches against the other's sixteen, but it is worth a great deal more in display because every word can be read without the slightest effort. This is a much better black, because there is not so much surface. The trouble with the reverse is that the large surfaces do not ink well and come up poorly. The smaller lettering in the signature of the advance comes through much better because



A Metro-Goldwyn Release

VERY MUCH BETTER

there is less cut. It always is a risky experiment to use large reverses in newspaper work. It is impossible to use make-up to give additional pressure, and the paper simply will not take all the ink it needs on a cylinder press. Now and then an accident happens and a reverse will come through nicely, but the chances against this happening are so great that it does not pay to take the chance. In about 95 per cent. of the gambles the theatre loses, and yet staff artists never seem to learn through experience, though perhaps the staff man was not to blame. The loss on a reverse is not merely the cost of the ad. It is the loss of publicity from that issue of the paper, and generally reverse is used when the theatre is mose anxious to get the best display. That's why they take a chance on the reverse. The cut probably will be more legible in this reduction than it was in the original, since here it will come out a better black. A flat bed press and a better grade ink will give more nearly the effect the theatre did not get in the newspaper. The money that is wasted on poor illustrations, hand lettering and reverses would run into six figures were data accessible.

Burns Works in Cuts to Gain Art Effect

Frank Burns got busy on the Florida boom and forgot to send in his display for a time, but he promises to take his mind off real estate now and then and shoot in some ads from the Beacham theatre, Orlando, Florida. Meantime he sends in a couple of old timers, including this for The Marriage Whirl in which he gets very good results from a two column cut and a single column portrait. This is a four sevens, but unless you put the yardstick to it it looks like a five nines because the use of white space gives the appearance of greater size. The cut is the regular press book two-column design, but it looks much better in the four column space than would the standard three or four column, and it does not cost as much to run. The paneled portrait cut of Miss Griffith is more striking than it would be running wild, and setting it partly outside of the supposed limitations of the space gives it far greater attention value. This is rather a fussy sort of a job for the compositor and we imagine that Burns has to sweeten the printer with passes now and then, but he

A First National Release

LOOKS EXTRA LARGE

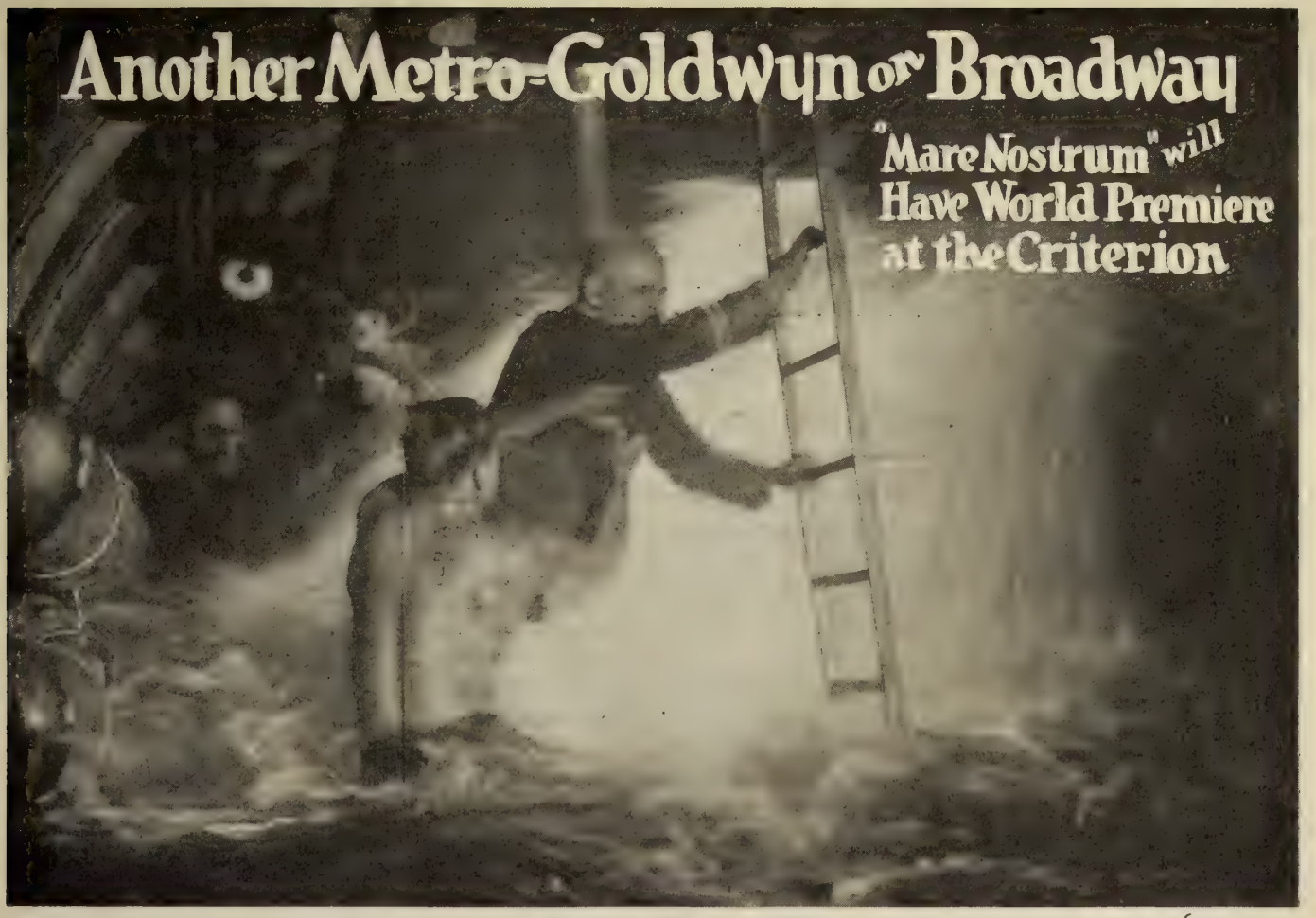
must do it very effectively, for the printer certainly works well with him and follows his designs nicely. The most valuable space in this layout is that three and a half square inches of white space to the left of the design. It looks like waste, but it really is what gives this entire space its distinction, and it looks even better in the page than it does isolated for reproduction, for there it functions to hold this announcement apart from all other matter on the page. We hold with Lem Stewart that the only proper way is to give the entire page, but this is not practicable in the limited space at our command so you will have to use your imagination. We think, however, that you can visualize this—and appreciate the idea.

More Than

H. C. Olson, who has been a valued contributor to this department, recently moved over to the Majestic Theatre, Reedsburg, Wis., and writes that he will have more chance than ever to work out schemes.

To build a mailing list in his new job he used the ever-reliable ten-names stunt with unique results. While only sixty children claimed the matinee tickets for turning in the books, he found that nearly one hundred books had been turned in. Eliminating duplications he still had a fine live list.

One good point in Mr. Olson's handling is that he told of the scheme at a regular Saturday matinee and gave the youngsters the outline of a selling talk on Tom Mix in The Everlasting Whisper, which was the picture they were to tell their ten about. That helped a lot.



WITH "THE MERRY WIDOW" AT THE EMBASSY, "The Big Parade" at the Astor, and "Ben Hur" at the George M. Cohan, this makes a quartet of long-run specials for M-G-M on Broadway. Scene shows commander escaping as "Our Sea" pours into the submarine. "Mare Nostrum" is a Rex Ingram Production.

"MARE NOSTRUM," Rex Ingram's latest photoplay for Metro-Goldwyn, will have its world premiere Monday, February 15, at the Criterion Theatre, Broadway and 44th street; and Lillian Gish in "La Boheme," with John Gilbert, soon will replace "The Merry Widow" in the intimate Embassy Theatre, Broadway at 46th street, according to announcement made yesterday by Nicholas M. Schenck, executive vice-president of Metro-Goldwyn-Mayer.

This arrangement, consummated by Mr. Schenck, will result in the same company having on Broadway at the same time four motion pictures running in four legitimate theatres—"Ben Hur" at the Cohan, "The Big Parade" at the Astor, "Mare Nostrum" at the Criterion, and "aL Boheme" at the Embassy.

The triple runs of "The Big Parade," which has standing room only at every performance, and of "Ben Hur," which has been running ever since the opening of the Embassy last August, set a new high water mark for New York motion picture showing by one company—and that is not counting the regular appearance of Metro-Goldwyn-Mayer film premieres of feature pictures at the Capitol and of their appearances in the Loew theatres and others, either. Now with four big pictures due to be unreeling simultaneously on the greatest show street in the world, each in its own theatre home, and with all seats reserved, this company will have set a high tide mark never before even approached.

John Gilbert has been playing in both "The Big Parade" and "The Merry Widow"; now he will be seen in both "The Big Parade" and "La Boheme," both of which pictures by the way were produced by Irving Thalberg and directed by King Vidor. Renee Adoree, the heroine of "The Big Parade," also is in "La Boheme."

Ingram was about nine months shooting "Mare Nostrum" from the novel by Blasco Ibanez. "Mare Nostrum" means "Our Sea," which has been the classic name for the Mediterranean ever since the old Romans conquered all the lands that surround its tideless waters. The story, in which Alice Terry and Antonio Moreno have the leading roles, has a war background. She is a spy who entangles the Spanish mariner, who is Moreno, in her net of intrigue. Submarines and torpedoes are used. This picture was made in the exact locations in France, Spain, Italy and the Mediterranean described by Ibanez.

"La Boheme," the first starring vehicle for Miss Gish since she signed her Metro-Goldwyn-Mayer contract with Mr. Schenck last Spring, is a picturization of the famous opera. Advance reports are that it is an unusual photodrama in every way; those few who have seen it in preview on the West Coast have called it a "screen poem." And it has love and thrills, and beautiful sets and locations and the best possible cast, supporting Miss Gish with Gilbert.

Porter in Hollywood

Verne Hardin Porter, former editor of "Cosmopolitan," "Smart Set" and other magazines, who now holds the position of editor-in-chief of Paramount productions, has arrived in Hollywood with story material for the inspection of Hector Turnbull and B. P. Schulberg, associate producers at Paramount's West Coast studio. He expects to remain in Hollywood several weeks.

Completes "Dixie Merchant"

Frank Borzage has completed "The Dixie Merchant," his fourth special production for Fox Films. J. Farrell MacDonald is featured in the title role of this whimsical drama, based on Barry Benefield's novel "The Chicken Wagon Family." Madge Bellamy and Jack Mulhall have the romantic leads. Others in the cast are Claire McDowell, Evelyn Arden, Paul Panzer, Edward Martindale, Frank Beal, Harvey Clark, Onest Conly and the horse "Cherryblossom," one of the fastest trotters in California.

Sol Lesser, First National Official, Insists Organization Is Independent

President of Principal Pictures, Releasing Through United Artists, Does Not Fear "Corner in Theatres"—Will Sell New York Franchise

By CHARLES EDWARD HASTINGS

SOL LESSER, First Vice-President of First National Pictures, Inc., Secretary of the West Coast Theatres, and President of Principal Pictures Corporation, is in New York City completing details for the further financing of the West Coast chain of 165 theatres. He will return to Los Angeles shortly. In a chat, at the Ambassador, Mr. Lesser brought out the following results of his trip to the Metropolis:

1.—Principal Pictures Corporation will produce "The Winning of Barbara Worth," the Harold Bell Wright novel, for release by United Artists Corporation.

2.—West Coast Theatres will issue $4,000,000 in treasury certificates to expand the company's business. Stockholders of record as of date of issue of this flotation will have first bid on the treasury stock.

3.—First National Pictures, Inc., remains free and wholly independent of any interests seeking to turn it from its original status of an independent producing unit. Rumors that First National might, under certain conditions, lose its identity as an independent production company, were frowned upon by Mr. Lesser.

4.—On the subject of "one group controlling all motion picture theatres in the United States," Mr. Lesser said he is not alarmed at the possibility of success for any such group. So many large "chains" enjoy such tremendous individual financial backing, they will experience no difficulty in maintaining their separate identification, in the opinion of Mr. Lesser.

5.—The West Coast chain seeks to operate exclusively on the West Coast, and for that reason the New York State franchise for First National Pictures, control of which is held by Lesser and his associates in West Coast Theatres, will be sold to any independent exhibitor or circuit, if such sale "will react to the general good of the industry." In some circles, it is expected that Moe Mark, head of the Mark Strand circuit, will acquire the Lesser interests.

Following a series of conference with Hiram Abrams, President of United Artists Corporation, Mr. Lesser said he will produce the Harold Bell Wright novel, "The Winning of Barbara Worth," for release through United Artists.

Lesser Casts His Lot With United Artists

"Frankly, I am an exhibitor, "Mr. Lesser said. "But at heart, I am a producer, and in this instance I feel that I can add to the picture a certain quality of showmanship that should, if the experiment proves to sustain my thought, enhance the value of the picture for theatre owners.

"Mr. Wright has given us a novel that anticipates some of the great hydroelectric development plans for the Colorado River, and while the romance is being woven into the picture, the cameras doubtless will catch splendid 'shots' of some of the greatest engineering works in the world, now building in the West.

"We shall bring to patrons of motion picture theatres a new angle on the West, we hope. Easterners will find, there, something of the 'contact' with the East, with which the West has been endowed. Eastern engineers, doubtless, are playing a mighty big role in those vast water power developments, and the Easterner feels more 'at home' now in the West than he ever did before. Basically, 'The Winning of Barbara Worth' will prove that it has an appeal that is universal—a story that will not be wholly associated with the West.

"Our plans for the production call for a fine cast and ample interiors, with about 70% of the story laid in the open. But the selling points will be story and author. Charles Brabin, our director, will have a free hand in every respect. Marceline Day, a new star, will be given the role of Barbara Worth."

SOL LESSER
Native Californian will sell his interest in New York State Franchise of First National to devote himself to West Coast Circuit.

West Coast Theatres to Issue Stock

When Mr. Lesser was asked regarding the West Coast Theatres situation, he said the circuit never was in better shape.

"Business expansion," he continued, 'requires an issue of treasury certificates up to $4,000,000, however.

"This will be offered first to our stockholders, and without doubt will be disposed of in that way. We do not anticipate any of it going outside the company."

Mr. Lesser said he had spent the better part of ten days chatting with bankers in Wall Street, and enjoyed every moment of it.

"West Coast Theatres will remain independent," Mr. Lesser said, "and we shall continue to grow."

He said there are 165 theatres in this

group, the bookings going through one office, thus tending toward efficiency and speed. Bookings can be arranged in fifteen minutes, where, before, the exhibitor went "shopping" among the exchanges for several days.

"West Coast never interferes with an exhibitor's business. No exhibitor can truthfully state that we have ever adopted a policy inimical to his welfare. The progressive showman will keep up his house, and attend to his bookings. Where a man 'falls down' on his community, and we see an indication of some other interests stepping in, we take action at once. But there is no 'stamping out' of the small exhibitor, and there won't be—while I have anything to say about it."

When asked whether showmen booking their houses through West Coast affiliation have ample sway for showmanship effort Mr. Lesser said:

"I can see no reason why he would not have plenty of elbow room. We save him all of the worry about the actual bookings, but with his press book, accessories, etc., at hand, he can go to any extremes, and in ample time. To this extent, chain houses work a great advantage to the exhibitor who delights in spreading himself on his bookings. I can lay my hand on no point where it operates to his disadvantage."

First National to Remain Independent

When the subject changed and First National matters were brought up, the First Vice-President of First National said he is not in any fear of this company losing its complete independence.

"I do not look for any meeting of First National franchise holders until the stated meeting in April, "Mr. Lesser said. "In the interval, there is nothing to become alarmed about. The franchise holders know, or should know, precisely what it is all about. The Katz interest is less than 50%, and with my knowledge of the men backing their own chain operations, I see no danger at this time. I cannot, of course, speak for the future, and I speak only for myself. I believe there are enough 'big men' in this group to see the thing right through to the end."

Without in any way admitting the success of any scheme to take First National into any other group, Mr. Lesser said he can't see where "big interests" will find competent men to manage their colossal theatre chains. He named a dozen big exhibitors, and gave it as his opinion that the industry will suffer if they quit.

Mr. Lesser pointed out that all the big theatre chains, regardless of where they are located, have their own financial backing, and are in a position to protect their interests in their own way, at all times.

On this subject, however, Mr. Lesser's seemingly decisive point is the inability of "a super-chain" finding qualified men to operate their houses.

First National New York Franchise on Market

When the topic of West Coast Theatres retaining its majority interest in the First National New York State franchise, Mr. Lesser asserted West Coast Theatres prefer to operate on the West Coast, and in curtailing its wide operations the New York State franchise will be sold to an independent exhibitor or a competent chain.

"I would sell that franchise tomorrow, if I thought it would react to the benefit of the industry," Mr. Lesser said. "We hold the majority interest in this franchise, but in order to center our operations in the West, I certainly wouldn't hesitate to dispose of my holdings in New York. I will study any offer presented, the matter of money being a remote consideration, I assure you."

It is understood that an offer has been made to West Coast Theatres for their interest in the New York State franchise for First National pictures. No details were forthcoming on this point when the World man was chatting with Mr. Lesser, however. It will be recalled that several weeks ago Moe Mark, head of the Mark Strand chain in New York and New England, announced that he would have an important announcement to make very soon. In this connection, reports couple Mr. Mark with the early acquisition of the Lesesr interests in this important franchise.

Big Laemmle Anniversary Party At Hotel Commodore, Feb. 5

1200 Employees, Associates and Friends of Universal Chief Will Gather to Felicitate Him on His Twenty Years in the Motion Picture Business

THE first event of the round of activities which will mark Carl Laemmle's Twentieth Anniversary in the motion picture industry, will be a big supper dance to be held by the officers and employees of Universal at the Commodore Hotel, New York City, Friday evening, February 5th. Mr. Laemmle will be the guest of honor. More than 1,200 persons will be present, including many of the leaders of the industry.

The Universal employees present will include the home office force, the personnel of the New York or Big "U" Exchange and the staff and operatives of Universal's laboratory at Fort Lee, N. J. These employees, many of whom are veterans in the service of Carl Laemmle, will gather to felicitate their chief on his twentieth anniversary and to pledge him another faithful twenty years of success in the motion picture field.

The affair will be held in the main ball room of the Commodore. Dancing will begin at 9 p. m. and will be interrupted by a supper at 11:30. Following the supper there will be dancing and entertainment.

Music will be supplied by Ben Bernie and his orchestra. E. H. Goldstein, treasurer of Universal, will be the master of ceremonies for the evening, and R. H. Cochrane, vice-president of the big film concern, will be the toastmaster.

Laemmle is now returning from Europe aboard the steamship Olympic, and will arrive in New York on February 2, well in time for the party at the Commodore. Many activities are projected for his anniversary period. His friends both in and out of the industry will participate in the various functions and festivities. The anniversary will be marked in all parts of the world—wherever Universal's and Laemmle's zones of influence extend.

Among the letters of congratulation pouring in upon the Universal president, are messages from heads of other film companies, including Marcus Loew, Samuel Goldwyn and Robert Lieber.

Loew wrote as follows:

"I just learned that it is twenty years since you entered the motion picture industry, and I wish to take this opportunity of congratulating you on your wonderful success.

"No one knows better than I of the trials and tribulations that attended both exhibitors and producers in the early stages.

"With very best wishes for continued success."

Lieber, the president of Associated First National Pictures, paid the following tribute to Laemmle:

"My attention has been brought to the fact that this year of 1926 marks for you twenty years of constructive work towards the advancement of motion pictures.

"I, myself, can think back over a goodly share of these same years, and as I do I am constantly reminded of your definite purpose through all of this time. Through all of this period your work has been significant of all that is best in the advancement of this industry of ours.

"I am hoping that you will continue to find this same interest for many years to come, for we still need you now as we did in the early days."

Goldwyn sent the following congratulations:

"It has just come to my knowledge that in February you will have been in the business for twenty years, and I therefore feel that it is only befitting the occasion that I express to you my appreciation for the constructive work you have done for the motion picture industry as a whole during that period.

"You have always stood for clean, wholesome entertainment and honest dealings with the public and motion picture theatre owners, as well as with your competitors, and I hope that you will continue for the next twenty years to do the good for the industry that you have in the past.

"Best wishes and kindest regards."

Exhibitors all over the country are felicitating Laemmle. The following letter was received from H. L. Berinstein of the William Berinstein Theatres, Elmira, New York, and is an example of the attitude of theatre owners towards Carl Laemmle:

"Allow us to congratulate you upon the twentieth anniversary of your entrance into the motion picture industry.

"We have been using your product for several years and to us, each season seems to be an improvement over the preceding ones.

"Trusting you may continue your excellent service."

HARRY

Favorite hero of the untamed west in

"Driftin' Thru"

When Harry Carey rides and fights in a Western feature there is excitement for all.

He epitomizes the old brave West,—quick to help the weak, ready to battle the strong, staunch as a rock, cool as a glacier when the bullets are flying, hard riding, warm hearted, the cowboy of cowboys.

No wonder the public likes him, wants to see him!

Now presented in his newest and greatest picture, with thrill, fight, heart interest and pathos. The Carey fans, who are legion, will eat it up. And it will make many new friends for him.

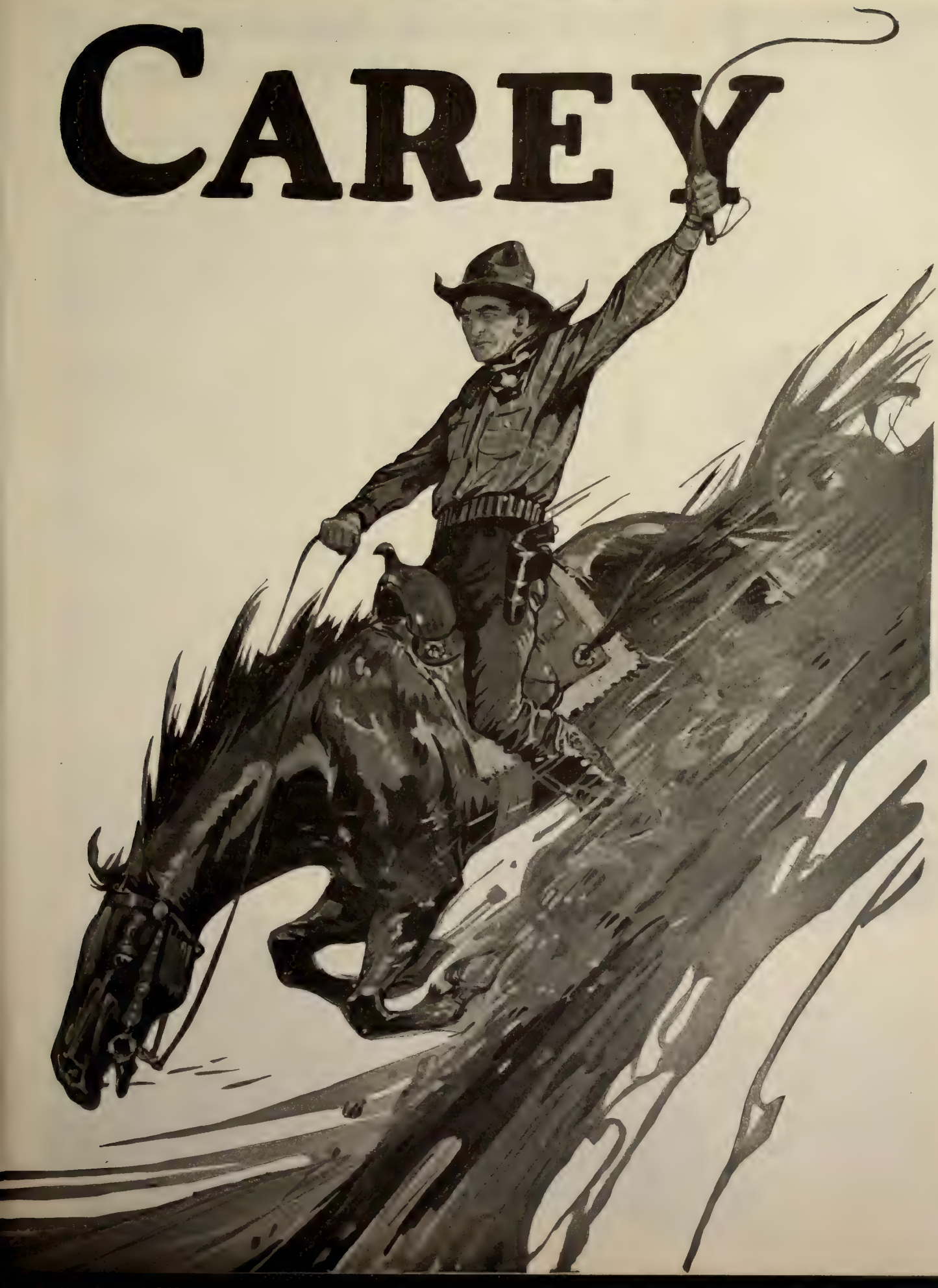
It's twice as good as anything he's yet done!

Presented by Charles R. Rogers

Pathépicture

TRADE MARK

CAREY



Mary Philbin to Star in "The Star Maker"

"Tecnic," Dana Burnett's brilliant "Saturday Evening Post" story of the making of a star, has been acquired by Universal as a starring vehicle for Mary Philbin and will be produced as a Universal-Jewel for the 1926-1927 season under the title "The Star Maker."

Francis X. Bushman has been engaged to play the important role of Barry, the talented but unfortunate actor, to whom the heroine owes her spectacular success in the story. Sada Cowan has been engaged to adapt the story for screen purposes.

Titled Russians Appear in De Mille's "Volga Boatman"

Many of the Former Czar's Blue Blood Drafted For Big Producers Distributing Corporation's Picture; Aristocrats Converse with Producer Through Interpreter

THE axiom pertaining to the superlative illness of a wind that blows nobody good might have been written with the needs of motion picture producers especially in mind. For the tornado of Bolshevism which upset the aristocratic apple-cart in Russia a short time ago, scattered titled Russians all over the face of the globe, and as a result Cecil B. De Mille was fortunate in casting his newest production, "The Volga Boatman" with Russia and the Red Revolution. For this picture De Mille drafted a dozen members of Imperial Russia's bluest-blood gentry to give an aristocratic background for the dramatic actions of his featured players.

For instance, there is General Ivan Ikonnikoff, one of the ranking officers of the Czar's army, in service for seventeen years before the Bolshevists captured him. A year and a half in the mines of Siberia was followed by a fortunate escape, and he walked from upper Siberia to China, from whence he made his way to America. He still retains his military bearing and superb aristocratic aloofness, and has figured prominently in several scenes in "The Volga Boatman."

Dimitriof Volgannin, uncrowned poet-laureate of Russia, whose lyrics in praise of the Volga were nationally famous, is another fallen aristocrat whom Cecil B. De Mille seized gleefully to give the much-desired Russian tinge to his picture, and Prince Sergis M'Divani, distanty related to the late Czar, and formerly possessing fabulous wealth, is also appearing in the production, George Blagoi, a young fleet officer, escaped with his life from the Bolshevik uprising, and now considers himself fortunate to do atmosphere work in "The Volga Boatman." Victor de Linsky, a lieutenant in the Imperial Russian Cavalry, also exiled, is portraying a prominent part in Revolutionary scenes, while Vasilli Kalmykoff, who stayed in Russia to gather the art collection of his father, Ivan, has just made his way to America to dispose of it. Kalmykoff was captured by the Reds and lifted up on their bayonets as a gesture of ruthlessness, and left for dead. The manner in which he regained possession of his father's valuable paintings and reached America is a remarkable story. He fills the role of a Russian officer in "The Volga Boatman."

Most of these former aristocrats speak little English, and converse with De Mille through Theodore Kosloff as an interpreter.

Konrad Bercovici, noted author from Asia Minor, wrote "The Volga Boatman" for De Mille, and Lenore J. Coffee wrote the adaptation. William Boyd, Elinor Fair, Victor Varconi, Julia Faye and Theodore Kosloff are the featured players.

HONEST INJUN, you ought to find audience appeal in "Braveheart" because Rod LaRocque put his best into it, with Alan Hale directing and Cecil B. DeMille supervising to hold it up to Producers Distributing Corp.'s standard.

Miss Marion Joins Goldwyn

Samuel Goldwyn advised Hiram Abrams, president of the United Artists Corporation that he has just completed an agreement with Frances Marion, well-known scenario writer, by which she will devote herself exclusively to Samuel Goldwyn productions, which are to be released through that organization.

Raoul Walsh in New York to Find Cast for "What Price Glory"

Important Roles Awaiting Ideal Players; Director Will Consider All Applications; Tests Being Made at Fox Eastern Studios

RAOUL WALSH, assigned by Fox Films to direct the screen version of "What Price Glory," has arrived in New York from Hollywood to put the final touches on the scenario of the great war play and select actors and actresses to portray the principal roles.

Players have not yet been selected for any of the parts. Mr. Walsh's visit to this city is for the express purpose of making screen tests of a number of prominent actresses and actors who have applied for the parts of Captain Flagg, Sergeant Quirk and the French girl, Charmaine. These tests will be made at the home office studios of the Fox organization, No. 850 Tenth avenue, New York City.

Regarding players for these parts Mr. Walsh let it be known that he still has an open mind regarding them. He invites the applications of all who consider themselves eligible, and is willing to interview them while he is here.

Seen at the Fox studios where he made his appearance on Tuesday, January 19, after his trip across the country, Mr. Walsh expressed his enthusiasm over the picture possibilities of "What Price Glory." He said: 'What Price Glory' in scenario form looks to me as the greatest of pictures. There is no doubt but that the tremendous success it has attained on the stage will be duplicated, if not surpassed, as a motion picture."

Mr. Walsh said he expects to complete his work here and secure players in time to begin filming on the Fox lot in Hollywood on February 10.

"What Price Glory," based on the stage play which is duplicating its sensational New York success with road companies throughout the country, will be Mr. Walsh's first picture for Fox under his new contract. Since he made "The Honor System" for Fox several years ago, Mr. Walsh has directed several successes, including Douglas Fairbanks in "The Thief of Bagdad." His most recent picture was "The Wanderer."

Universal to Make Soutar Story With Laura La Plante

ANDREW SOUTAR'S widely real novel, "Butterflies in the Rain," soon will be put into screen form, it was announced this week by Universal, which has acquired the motion picture rights to the story and will film it as one of the coming season's big pictures.

The story will be used as a starring vehicle for Laura LaPlante, Universal's blonde star, who has risen to top ranks during the past twelve months. It will be released as one of the outstanding features in Universal's 1926-27 schedule of productions.

"Butterflies in the Rain" had an immense vogue when it appeared as a novel. It first was printed serially in the New York Sunday American and in fifteen other papers.

O'Connor to Direct "Hearts and Spangles"

The favorable comments from the trade press, exhibitors and the public on the excellent direction of Frank O'Connor for the Gotham Production "One of the Bravest" secured for him the job of staging "The Speed Limit" which he has just completed.

At a pre-view of this subject in California, Mr. O'Connor's work so pleased Sam Sax, the producer, that O'Connor was immediately assigned the directorial megaphone on "Hearts and Spangles" and he was placed under contract to personally direct not less than two more pictures for the forthcoming Gotham program for 1926-27.

"STEEL PREFERRED" is replete with the things an audience likes. Producers Distributing Corporation saw to that

First National to Build World's Largest Studio, Announces Lieber

Site Located in Los Angeles and Comprises Seventy-Five Acres—Property, Plant and Equipment Will Represent $1,500,000 —Work to Start at Once

ROBERT LIEBER, president of First National Pictures, Inc., announced that in accordance with the company's policy of expansion, arrangements have been completed for the erection of a new West Coast Studio, which will be the largest and best equipped in the world. Negotiations, which have been under way for several months, were concluded this week by Richard A. Rowland, general manager of First National, and John McCormick, West Coast production manager, as announced in a telegram just received by Mr. Lieber from Mr. Rowland.

"This studio will provide First National with its own plant for the continuation and the enlargement of the policy which has been that of First National from its inception in the production and distribution of pictures," said President Lieber. "Through First National Productions Corporation, we will continue our individual efforts in making pictures for the entire world. As a distributing company we will continue to handle not only our own product but that of independent producers.

Will Continue to Develop Selling Policy

"Our selling policy will be developed along the same lines as in the past and changed only by the needs of the business as it expands. We will meet all changes in conditions and meet them in the spirit of fairness that has always characterized the policies of First National. And we will continue to conduct our selling operations in our own way and we hope with an ever increasing number of exhibitors.

"The very fact that we are entering into this studio project is evidence of our intention to meet all such needs. It is evidence also of our intention to continue First National's part, and in a bigger way, in providing the exhibitors of the world with the only necessity that they require for the growth of their business, namely, good pictures."

Investment Will Run to $1,500,000

The new studio site is located in Los Angeles and will comprise seventy-five acres. The investment will run to $1,500,000, including the property, studios, and equipment. The construction of the studios will be started at once and it is expected that a greater part of First National's West Coast units will be at work in the studio by June 1.

Mr. Rowland, in his wire to Mr. Lieber, said: "In looking over studios now standing and with the future in mind, and with the growing proportion of the film industry, we felt that there was nothing now built that would suit our purpose in size or modern equipment. We are progressing at so rapid a pace that we must look ahead fully twenty-five years. The only way to turn is towards acreage and this was our only solution in providing for our needs in years to come.

"We will pofit by the experience of others who have built large plants and we have made our plans to make this the most spacious and most perfectly equipped studio existing."

Will Have Last Word in Studio Organization

John McCormick, who has been working with Mr. Rowland on studio plans, makes the following statement:

"Beginning with this season, the First National organization will have the last word in studio construction and every up-to-date device will be installed. Bids are now being received from the foremost architects in the country and work on plans will commence at once. Special lighting system and hot and cold temperature for stages will be a feature, also experimental photographic laboratories will be installed for the obtaining of novel photographic effects. Plans call for the largest stages in the world and there will be sufficient space for as many stages as we find necessary."

Among the units now producing in Los Angeles for First National release are: The Joseph M. Schenck Productions starring Norma Talmadge, Colleen Moore Pictures, produced by John McCormick, Constance Talmadge pictures under Mr. Schenck, the Frank Lloyd Productions, the Edwin Carewe Productions, Corinne Griffith Productions, Sam Rork Productions, those of June Mathis, M. C. Levee, Harry Langdon, Marion Fairfax, Charles Rogers and the many special features together with the direct First National units controlled by the First National organization.

Stars, Players and Directors

Among the stars and players are Norma Talmadge, Colleen Moore, Corinne Griffith, Richard Barthelmess, Constance Talmadge, Milton Sills, Harry Langdon, Leon Errol, Johnny Hines, Lewis Stone, Anna Qi Nilsson, Doris Kenyon, Blanche Sweet, Dorothy Mackaill, Lloyd Hughes, Ben Lyon, Mary Astor, Jack Mulhall, Charles Murray, Philo McCullough, Hugh Allen, Joyce Compton and many more famous to the film fans of the country.

In the directorial division will be found Frank Lloyd, Edwin Carewe, Alfred E. Green, Alfred Santell, Lambert Hillyer, Sylvano Balboni, Clarence Brown, Sidney Johnny Hines, Lewis Stone, Anna Q. Nilsneur, Fred Newmeyer, Geoge Archainbaud, Sidney Olcott, John Francis Dillon and others who are directing product for First National at this time.

LOIS BOYD

Waiting for a "grouch" to happen along and be converted into a "laughster." She's in F. B. O.'s Standard Fat Men Comedies.

McEvoy With Famous Players; To Write For W. C. Fields

FAMOUS PLAYERS-LASKY CORPORATION has signed J. P. McEvoy, the humorist, to write at least three orginal stories for W. C. Fields. McEvoy also will co-direct, working with the Fields' unit from start to finish.

McEvoy's humorous syndicate series, "The Potters," is read by millions throughout the country every week. His sketches in Ziegfeld's "Follies" have introduced him to the audiences in the big towns. His play, "The Potters," based on the newspaper series, had long New York and Chicago runs, and is now about to proceed to the Pacific Coast.

The first of the McEvoy comedies starring W. C. Fields will contain the pantomime material with which Fields convulsed the Follies' audiences.

Abrams Announces Expansion In United Artists Sale Department

With Increased Product Company Felt Need of Dividing Country Into Three Divisions, Each Under Own Sales Manager; Hines Is General Sales Head

BECAUSE of increased product, and the certainty of a very considerable additional increase in the next few months, Hiram Abrams, president of United Artists Corporation, has announced several changes in the sales force and the sales department of the organization.

In making this announcement Mr. Abrams points out that United Artists Corporation rapidly is approaching another birthday, when the company will be seven years old, and in this connection cites the fact that is the only corporation in motion picture distribution which has maintained one continuous selling policy since its inception, or for anything like such a length of time.

United Artists' Corporation was founded on Mr. Abrams' idea that each picture should be sold separately and independently on its own merits, he believing then that was the only policy which was fair to exhibitor and producer alike.

Administration Satisfied With the Result

This policy and its administration has been more than justified with the result, Mr. Abrams states, that United Artists' Corporation, as it approaches its seventh birthday, occupies a position which commands the respect and confidence of every exhibitor, every producer, and every distributor of motion pictures.

"Because we had the right policy as a foundation, and because that policy faithfully has been adhered to and as faithfully administered," says Mr. Abrams, "United Artists' Corporation has most of the great screen stars and great producers for the screen in its ranks.

"Increased product brought with it increased problems. These, in turn, brought about the present phase of expansion. The necessity for intensive field supervision became felt. Men who had long been identified with the growth and development of our organization were called upon to help in reshaping and strengthening our sales force.

Hines Remains As General Sales Head

"E. A. Eschmann, a man of high standing in the film industry and its various branches, resigned as general manager of one of the large distributing companies and was added to our organization as assistant to the President. W. W. Hines, who long has been general sales manager, remains in that important post.

"It had become apparent that the sales business of United Artists' Corporation best and most efficiently could be handled by dividing the country into three divisions, each to be in charge of a general sales manager.

"Paul N. Lazarus, who has been with us since the corporation was organized, has been chosen as general sales manager of the southern and western division; Cresson E. Smith, long a valuable member of the selling staff, becomes general sales manager of the mid-west division, and Moxley A. Hill, well and favorably known in the industry, was selected as general sales manager of the eastern division."

To Direct "Silence"

Rupert Julian, whose reputation as a "builder of thrills" was convincingly established by his two most recent directorial efforts, "The Phantom of the Opera" and "Three Faces East," is to do another mystery melodrama. An announcement from the De Mille Studio tells of his assignment to the task of directing "Silence," the Beulah Marie Dix-Bertram Millhauser screen adaptation of Max Marcin's sensational crook play. Julian is now busy, the word says, collaborating on the selection of the cast. H. B. Warner, star of the original New York stage presentation, will be featured.

E. A. ESCHMANN
ASSISTANT TO THE PRESIDENT

W. W. HINES
GENERAL SALES MANAGER

PAUL N. LAZARUS
GENERAL SALES MANAGER
SOUTHERN AND WESTERN DIVISION

CRESSON E. SMITH
GENERAL SALES MANAGER
MID-WEST DIVISION

MOXLEY A. HILL
GENERAL SALES MANAGER
EASTERN DIVISION

"The Skyrocket" Gets Off to Flying Start in Providence

Rhode Island Audiences Applaud; Exploitation Keeps Big Crowds in Line Despite Inclement Weather

PROVIDENCE, R. I., greeted Peggy Hopkins Joyce in "The Skyrocket" with open arms and B. F. Keith's Victory Theatre where the Associated Exhibitors' special opened Monday, Dec. 18th, reports the picture drew tremendous crowds all day despite very inclement weather.

The SRO sign was in use during the afternoon and although a very severe rainstorm prevented a continuance of capacity business during the evening shows, receipts for the day were far in excess of the daily average for this theatre.

This was the first public showing of "The Skyrocket" and the first test of the drawing power of Peggy Hopkins Joyce as a screen star. Both came through handsomely and there is little doubt that this long-awaited Marshall Neilan production will prove an even greater box-office bonanza than was anticipated by its producers and the trade.

Despite heavy rain and fog which was general all through the East last Monday, "The Skyrocket" exceeded the opening day figure attained by "The Merry Widow" at the Victory Theatre, and the management expect to equal the house record at present held by Harold Lloyd in "The Freshman." The theatre availed itself of the remarkable exploitation opportunities offered by "The Skyrocket" and as a result there was a pronounced public expectancy for the premiere.

The picture lends itself to numerous tie-ups and all the larger stores carried Peggy Hopkins Joyce windows in which her fame as the best dressed woman in the world proved a considerable advantage. Peggy Hopkins Joyce demonstrated that she is "automatic front page copy" and the large newspaper space given her Providence screen debut is no doubt responsible for the immense crowd that assembled at the theatre awaiting its opening at 10:30 A. M.

Associated Exhibitors report heavy booking on "The Skyrocket" and contracts are underway in all important cities with many theatres already signed for showings during January and February. Among these is an extended run at the St. Francis Theatre, San Francisco, Cal., starting January 24, consecutive weeks over the Alexander Frank Circuit in Iowa and the Delft Circuit in Wisconsin; Poli's Bijou Theatre, New Haven, Conn.; Piccadilly Theatre, Rochester; State Theatre, Altoona; Temple Theatre, Toledo, and an extended Broadway run commencing January 24 at the Colony Theatre, New York City.

Finishes "Black Pirate"

The last shots for Douglas Fairbanks' latest production, "The Black Pirate," have been made. The picture is now completed. There remains now only to do the editing and titling. When this work is finished the master print will be sent to the Technicolor laboratory in Boston to serve as a guide in making all release prints. The picture will not be distributed generally through United Artists Corporation until autumn.

"Irene" Complet d; Prints in Exchanges February 21

A WIRE received from the Coast announces completion of "Irene," a special production starring Colleen Moore which, according to reports, surpasses any picture made by this popular actress. "Irene" is the first of the three First National specials for the coming season to be completed, "The Viennese Medley" and "Men of Steel" still being in preparation.

In order to give exhibitors every opportunity to arrange early showings for "Irene," orders have been issued for prints to be rushed to exchanges at the earliest possible date. According to the present schedule, all branches will be supplied before the end of January. The release date is set for February 21st.

In "Sally," "So Big" and "We Moderns," Miss Moore set a record for 1925 and proved her steadily increasing drawing power at the box office; but it appears that her earlier performances will be totally eclipsed by "Irene," an adaptation of the most popular musical comedy of the last decade. The picture is more sumptuous in its scenic investiture than any of Miss Moore's earlier productions and, in the character of the shop girl who aspires to become a lady, offers an ideal role for the piquant star. Comedy and pathos are delightfully blended in the unfolding of an unusual story.

Alfred E. Green, who has been so successful in handling other pictures starring Miss Moore, directed "Irene," with June Mathis acting as editorial supervisor. There are many striking sequences in this production, including a gorgeously lavish fashion show photographed in color through a new process. The most beautiful young women that could be found in Hollywood were enrolled for the fashion show.

Numbered in the large cast seen in support of Miss Moore are Lloyd Hughes, Kate Price,

Owen Moore Signs Long Term Contract With Metro

LOUIS B. MAYER, vice-president in charge of production for Metro-Goldwyn-Mayer, announced on the Coast early last week that he had signed a long term contract with Owen Moore. At the present time Moore is playing the role of West End Bertie in "The Black Bird," Lon Chaney's forthcoming M-G-M release.

By the terms of the contract entered into Owen Moore becomes one of the M-G-M featured players and his name is added to the list that already comprises Lew Cody, Eleanor Boardman, Aileen Pringle, Charles Ray and Pauline Starke. Mr. Mayer further announced that within a short time he would assign Moore to a big leading role for his initial appearance as an M-G-M featured contract player.

Otis Harlan and Rose Tapley Are Added to "Prince of Pilsen" Cast

Royal Tournament Scenes Already Filmed George Sidney Central Character in These Sequences Will Be Special Release by Producers Dist. Corp.

OTIS HARLAN, one of filmdom's best known character actors, has been engaged for the part of a comedy bandit in "The Prince of Pilsen," now being made at the Metropolitan Studios, for release by Producers Distributing Corporation.

Rose Tapley, formerly a reigning favorite in the old Vitagraph company in Brooklyn, has been cast in the part of the chief Lady in Waiting to Princess Bertha of Thorwold, played by Myrtle Stedman.

Film Spectacular Scenes of "Prince of Pilsen"

With more than five hundred extras in the scenes, the most spectacular sequences of "The Prince of Pilsen" were filmed this week under the direction of Paul Powell. The scenes represented the great court yard of the castle of Thorwald, and revealed the activities of a jousting tournament and the attendant festivities which immediaely precede the wedding of Princess Bertha and the pseudo Prince of Pilsen. George Sidney, of course, is the central character in these scenes, having been mistaken for the real Prince and made the center of the festivities, without realizing that it is more than simply a royal reception in honor of himself as a prominent citizen of Cincinnati.

There were knights in armor, all descriptions of soldiery in their gaudy costumes, great crowds of peasants and helmeted gladiators, forming a procession before the royal coach bearing George Sidney.

A jousting tournament was also staged and when the knights, encased from head to foot in heavy armor, charged at, and knocked each other from their horses with their levelled lances, director Paul Powell secured a number of scenes which are as stirring as anything of the sort ever seen on the screen.

For the First Time in History a Judge Plans and Renders a Decision Based on what a News Reel Shows

Of course it was the

Pathé News

Judge Vincent M. Brennan is a true modern Solomon.

He not only showed wisdom in planning the means by which he could render a just decision, BUT

He selected the most famous motion picture in the world, the one in which the public reposes its affection and confidence, to carry out his idea.

Pathé News Was First. There Was No Second!

Today!

Movie in Court is Test Of Mother Love For Baby

KING SOLOMON'S method of deciding which of two mothers was most devoted to a child they both claimed was adopted in modern form by Judge Vincent M. Brennan in the Circuit Court Saturday at the hearing of a writ of habeas corpus obtained by Mr. Julia Przybyla, 11570 Waltham avenue, natural mother of a three-year-old daughter Irene, in her fight to wrest the child from Mrs. Irene Goosen, 12599 Flanders avenue, foster-mother of Irene and formerly Mrs. Przybyla's sister-in-law.

Instead of threatening to dismember the child with a sword, as did King Solomon to study the emotions of the two mothers, Judge Brennan announced that he would award the child to neither Mrs. Przybyla nor Mrs. Goosen, but would commit her to an institution. At the very instant the announcement was made a movie man under Judge Brennan's direction trained his camera on the two women to record their emotional reactions on a film.

Judge Brennan said he would employ the aid of psychologists in studying the film and award the child to the claimant whose features show the greatest expression of grief. His decision will be announced Wednesday, he said.

After the hearing of testimony, which consumed the afternoon, Judge Brennan ordered the two women before him and directed court attaches to place the child, who is now living with Mrs. Goosen, between them on a chair. Behind the judge stood the motion picture operator with a camera and his lights.

"In view of the fact that the Court has heard much testimony against both parties in this action, I have decided to commit the child to an institution," announced the Judge.

As the "movie" lights were flashed on the women and the operator started grinding on his camera, Mrs. Goosen burst into tears and, bending over, clasped the child to her arms, while her 13-year-old son, Edward, who sat in the front row of spectators, also began crying. Mrs. Przybyla made no demonstration.

Asked if they had any statement to make to the court, Mrs. Przybyla said he was married and had a home, and wished the child for her own—so Irene could benefit by these advantages. Mrs. Goosen was so overcome she could make no statement.

A large crowd witnessed the experiment in the courtroom.

Irene, who was born out of wedlock to Mrs. Przybyla Feb. 10, 1922, was placed in the care of Mrs. Goosen at the age of six weeks. On Feb. 10, 1925 Mrs. Przybyla was married to her present husband.

Dec. 24 Mrs. Goosen obtained a decree of divorce from her husband, William Goosen, who is Mrs. Przybyla's brother, but retained possession of Irene. March 20, 1925, Mrs. Przybyla obtained a writ of habeas corpus but it could not be served on Mrs. Goosen.

A previous writ has been refused Oct. 24, 1924. The present action was commenced last week.

Detroit News
Jan. 18

Walter Morosco to Direct Warner Bros. Productions

In getting their stage set for next year's program, Warner Bros. are making several shifts among their stars, featured players and directors. Jack Warner announced that a contract had been signed with Walter Morosco, until recently a scenario writer with the company, whereby in the future he will become a director. The contract is for a long term.

Mr. Morosco is the son of Oliver Morosco, and the husband of Corinne Griffith. His first directorial effort will be "Silken Shackles," which will be Irene Rich's next picture after her long vacation and recent illness. Miss Rich will be supported by Huntly Gordon, Robert Schable and Victor Varocni, with the balance of the cast to be selected.

Arranges for Columbia

Henry Ellman, of the Capitol Film Exchange, Chicago, arrived in New York recently to complete arrangements for the distribution of the 1926-27 Columbia program in this territory.

Mr. Ellman is one of the first of the best known distributors to rally to the Columbia banner when it was announced by the officials of this organization that they intended to nationalize exchanges distributing Columbia products.

Walsh Completes Last Scenes of Chadwick's "Donald Norton"

George Walsh is now working on the final scenes of "The Test of Donald Norton," the Chadwick adaptation of the novel of the same name by Robert E. Pinkerton. It is expected that the picture will be completed within a week.

"The Test of Donald Norton" is a story of the Canadian Northwest, laid in the snowbound woods that are the domain of native Indian trappers. Robert E. Pinkerton, author of the novel from which the picture is being made, was formerly a district manager of one of the posts of the Hudson's Bay Company, world's largest dealers in furs, located in Canada.

George Walsh, as Donald Norton, has the role of an Indian, who is handicapped in his struggle for recognition by the Canadian prejudice against his race. Eugenia Gilbert, leading woman in Chadwick's "The Transcontinental Limited," plays opposte the star, Tyrone Power, Evelyn Selbie, Virginia True Boardman, Robert J. Graves, Mickey Moore and Joan Meredith are among the other players in the cast. Reeves Eason is directing the production under the supervision of Jesse J. Goldburg.

Jane Winton Signed to Contract by Warner Bros.

Jane Winton, through her work in recent Warner Bros.' productions, has been signed to a long term contract by that company to play in featured roles.

Miss Winton has been in pictures about a year and a half, and has appeared in such productions as "His Supreme Moment," "My Old Dutch," "The Love Toy," "Why Girls Leave Home," and "Don Juan." Previous to that time she was with the Fokine Ballet, later with the Ben Ali dancers from which she came to Hollywood under a year's contract with Famous Players.

Buy Six Gold Bonds

I. L. Walenstein, manager of the F. B. O. exchange at Boston, sold "Flaming Waters," "When Love Grows Cold," "The King of the Turf," "The Isle of Retribution," "A Poor Girl's Romance" and "The Non-Stop Flight" to the Fenway, Modern and Beacon Theatres, Boston, for day and date runs.

Gets Character Role

Guy Oliver has been signed for an important character role in "The Blind Goddess," Arthur Train's recent novel, which Victor Fleming is directing for Paramount. Feature players in the cast are Ernest Torrence, Jack Holt, Esther Ralston and Louise Dresser.

GOLDEN MOMENTS in "The Gilded Butterfly," in which William Fox presents Alma Rubens, Bert Lytell and other stars.

"SOUL MATES," Elinor Glyn's romance, gives Aileen Pringle and Edmund Lowe splendid opportunities, as these bits from Metro-Goldwyn-Mayer's picturization will prove.

Pick Story for Next Fitzmaurice Film

After a search of over four months, Samuel Goldwyn has at last found a story for the next George Fitzmaurice production. The producer announces that he has just purchased the screen rights of the celebrated novel, "Beauty and the Beast," written by Kathleen Norris. Ronald Colman and Vilma Banky, the Budapest dscovery, will be featured in the production.

This is the first George Fitzmaurice production to be released under Mr. Goldwyn's new contract with United Artists.

"Beauty and the Beast" will go into production immediately in Los Angeles where the important scenes will be taken. The picture will be released some time in the Fall by United Artists Corporation.

Barker Returns to M-G-M

Reginald Barker, famous director of many successes, returns to the Metro-Goldwyn-Mayer studios on a long term contract which he signed last week with Louis B. Mayer, vice-president of M-G-M, in charge of production.

Mr. Barker comes back to Metro-Goldwyn-Mayer after a short engagement with Fox Studios. He joined the Fox force after having completed "The White Desert" for Metro-Goldwyn-Mayer.

"The Devil's Circus" Is Christianson's First For M-G-M

LOUIS B. MAYER, vice-president in charge of production at the Metro-Goldwyn-Mayer studios, announced that the title finally decided upon for Benjamin Christianson's, the famous Swedish director's first American production, starring Norma Shearer, is "The Devil's Circus."

"The Devil's Circus" has had two titles previous to this one. They were "The Light Eternal," and 'The Devilkin." The title, "The Devil's Circus," was finally chosen as having more box office appeal, and being more fully descriptive of the picture, a story of Scandinavian circus life, than the two former titles.

Norma Shearer is the star of the picture, and gives an admirable performance as the entirely human, little human heroine, "Mary." Charles Emmett Mack, a comparative newcomer to the real of the reels, has the leading male role, as "Jensen," a handsome young rogue who is reformed by his love for "Mary." Carmel Myers, of "Ben Hur" fame, is the jealous woman, "Yonna," and John Miljan plays the part of her lover, "Lieberkind." Claire McDowell has the part of "Mary's mother," and Karl Dane, whose acting in "The Big Parade" made comic history, has a comedy role as the chief clown of the circus.

"Winning the Futurity" Cast Is Completed

I. E. Chadwick, president of Chadwick Pictures Corporation, has this week completed the selection of the cast for "Winning the Futurity," a melodramatic, horse race special, which will be made in Los Angeles under his personal supervision. Cullen Landis will play the leading male role and Clara Horton will be seen opposite him. Ernst Hilliar, Eugenie Besserer, Harry Todd, Bruce Covington, Pat Harmon, George Reed and Mattie Peters are among the others in the more important roles.

"Winning the Futurity" will be made at the Chadwick Studios in Los Angeles and at one of the largest race tracks in the South. Landis, Miss Horton and the rest of the company will leave for location next week. The picture will be completed in about twelve weeks.

Gotham to Feature Famous Canine Star

Advice received from California this week states that the famous police dog star "Peter the Great" has been placed under contract by Sam Sax to appear exclusively in Gotham Productions to be released through Lumas Film Corporation.

"Peter the Great" is one of the handsomest and most intelligent of screen canines and his unusually large physique makes him the most imposing appearing dog in pictures.

IN PARAMOUNT'S "DANCING MOTHERS" Alice Joyce, Clara Bow and Conway Tearle enact an absorbing modern story. The disappointed vamp, played by Elsie Lawson (left); Conway Tearle's lecture to flapper Clara Bow, and the vamp's vamping weave through the life of the wife, Alice Joyce (right).

"Lady of the Harem"

"Hassan," James Elroy Flecker's famous stage spectacle, will be released under the title of "The Lady of the Harem," according to an announcement by Hector Turnbull, associate producer at the Lasky studio.

The new title, which supplants "The Golden Journey," is considered exceptionally appropriate, as the story deals largely with the lavish harem of the Caliph of Khorasan, Persia, during the twelfth century.

"Tony Runs Wild"

Tony, Tom Mix's wonder horse, co-stars with Mix in "Tony Runs Wild," latest Fox Films Western production. Although he has a difficult part, Tony does it so well that he almost takes the honors away from his master. "Tony Runs Wild" is a modern, down to the last minute story set amid the rugged beauty of the oldest West. Jacqueline Logan has the feminine lead. The picture was directed by Thomas Buckingham.

Starts "The Second Chance"

Lambert Hillyer has started production on "The second Chance" for First National Pictures. The cast is headed by Anna Q. Nilsson, who recently returned to Hollywood after making a First National picture in New York. Huntley Gordon has been loaned by Warner Brothers for the male lead, whereas Charles Murray, Sam DeGrasse and others comprise a well balanced cast.

To Direct "Fighting Hearts"

So ably did he direct Alberta Vaughn in the Nell Martin "Mazie" series that Ralph Ceder has been chosen to direct the little F. B. O. star again in the new Sam Hellman "Fighting Hearts" series, according to advices from the F. B. O. Studios.

Ceder joined the F. B. O. forces several months ago, and has acquitted himself with high credit in the direction of two-reel subjects.

"Whispering Smith" Cast

With the signing of James Mason, Nelson McDowell, Richard Neill, Will Walling and Warren Rodgers, the cast for "Whispering Smith" is now complete. George Melford is directing this picturization of the popular Frank H. Spearman novel in which H. B. Warner, Lillian Rich, John Bowers, Lilyan Tashman and Eugene Pallette are featured.

Currier Signs with M-G-M

Frank Currier, veteran actor of stage and screen, who has the role of Arrius in the impending production of "Ben Hur", and also has appeared recently in many Metro-Goldwyn-Mayer pictures, including "Lights of Old Broadway", starring Marion Davies, has just signed a new long term contract with the company, according to an announcement by Louis B. Mayer, vice-president in charge of production at the West Coast studios.

Withers Signed By F. B. O.

Grant Withers, prominent juvenile of the stage and screen, has been signed by F. B. O. for a period of five years, according to an announcement by J. I. Schnitzer, vice-president of F. B. O. in charge of production, who is spending several months at the Coast Studios of the company.

Withers has been assigned to the juvenile heavy role in "Fighting Hearts," the new Sam Hollman two-reel series which was started this week by F.B.O. with Ralph Ceder directing. Alberta Vaughn is starred and Al Cooke, Kit Guard and Larry Kent are also in the cast.

The Chadwick Clarion

The Chadwick Clarion, a semi-monthly motion picture newspaper, published by Chadwick Pictures Corporation, made its initial appearance on January 1. The Clarion, which is the idea of Charles Reed Jones, director of advertising and publicity of the company, who will edit it, will be distributed on the first and fifteenth of each month to fifteen thousand exhibitors through the Chadwick exchanges.

Booked for Entire Circuit

R. E. Churchill, manager of the F. B. O. exchange at Kansas City, has sold "The Keeper of the Bees" to the Sears Amusement Company for their entire circuit. This picture will play the DeGraw Theatre at Brookfield, Mo., the Lyric at Booneville, Mo., the Star at Nevada, Mo., the Auditorium at Marshall, Mo., and the Best at Parsons, Kansas.

"BEHIND THE FRONT" is a war story with a comedy vein running through it—Raymond Hatton and Wallace Beery as two doughboys and Mary Brian in the leading feminine role. Paramount is releasing the picture.

INVEST—

Don't Gamble Your Advertising

For the ADVERTISER'S PROTECTION *the Audit Bureau of Circulation insists:*

1. That a paper keep its circulation records in a clean, business-like basis.
2. That it show its net paid circulation.
3. That it classify its circulation.
4. That it show subscriptions in arrears.
5. That it show the percentage of expiring subscriptions that renew.
6. That it show what premium or other come-on offers were made to get subscriptions.

It is these searching demands that strip a publisher of all his camouflage and leave his paper for what it is worth as an advertising investment.

The only true reason a paper will not meet these tests is Reader Weakness, and a paper that is weak with its readers is a poor advertising investment.

Advertising placed in the paper which measures highest by A. B. C. standards is INVESTED ADVERTISING.

Advertising placed otherwise is GAMBLED ADVERTISING. MOVING PICTURE WORLD does not have to resort to camouflage; it is selling proven facts; it is not asking its advertisers to gamble.

Published in the Interest of
More Productive Advertising

by the

Chalmers Publishing Company

516 Fifth Avenue, N. Y.

Publishing Moving Picture World—Cine-Mundial—
Spanish and English Books

February "Jimmy Grainger Month" at Fox; Sales Force Plans Big Drive in Chief's Honor

FEBRUARY is "Jimmy Grainger Month" at Fox Films. This signal honor is a tribute to the genial general sales manager by his associates in appreciation of his tremendous efforts for the Fox company since his affiliation with it last May.

During the short month, according to a scheme, details of which have just leaked out, every member of the greatly rejuvenated Fox sales staff is going to bend every muscle and strain every brain cell to make certain the accomplishment of their chief's one ambition, that is, to make the current season the most successful in the history of the Fox Film Corporation.

The production department, under the spur of General Manager Winfield R. Sheehan's personal direction, has come through with a group of releases that should lighten the sales force's task considerably.

The sponsors of the plan are confident of success. The spokesman for this group said: "When the boys in the field tell the exhibitors they are out to make a showing as a tribute to Jimmy Grainger we are confident of a response that will result in a greater gross than our chief ever expected. There is no doubt but that the exhibitors will meet our salesmen more than half way in showing their appreciation of the outstanding figure in the motion picture sales field."

Mr. Grainger knows nothing about his associates' plans to have him realize his ambition. He left for the Southland for a well earned rest a few days before it was mentioned by Fred C. Quimby, Fox short subject sales manager; J. Sichelman, assistant general sales manager; M. J. Schwartz and E. C. Grainger.

On Saturday, January 23, the details were set before the branch managers and special representatives and a number of the salesmen at specially convened gatherings at various strategic points throughout the country, and all is now in readiness for the start.

As an added spur, although it was not thought necessary, there will be a number of prizes to be presented personally by Mr. Grainger to the managers and salesmen who turn in the greatest amount of business during the twenty-eight days of "Jimmy Grainger Month."

Fox Selects Beaumont to Direct Great Newspaper Serial "Sandy"

Madge Bellamy Has Been Assigned the Role of Sandy; Production Will Have Many Prominent Persons in Cast; Work on Picture Will Start Within Ten Days

"SANDY," one of the most popular and widely-read serials ever written, which is running in over one-hundred newspapers throughout the country, will soon be produced on the screen by Fox Films with one of the greatest casts ever assembled, according to a telegram from the Fox West Coast Studio.

Harry Beaumont, who has been selected for the filming of this Elenore Meherin story, is considered one of the foremost directors in the motion picture industry.

Finding an actress who exactly fitted the role of Sandy was no easy task, since it requires a rare combination of beauty, vivacity and what Director Beaumont terms "pepful personality." After dozens of screen actresses had been carefully considered and found lacking in one or more of the essential qualities, Madge Bellamy, winsome little Fox star, was assigned to the part. She was highly elated at what she regards as the greatest opportunity of her film career and willingly had her beautiful hair bobbed in order to fit the author's description of Sandy.

Bardson Bard, a recent recruit from the vaudeville stage, will play the part of Ben Murrillo, the husband, with Leslie Fenton, one of the films' most talented young players, in the role of Douglas Keith. Fenton, who first attracted serious attention by his work in "Havoc," a Fox production, added greatly to his reputation in "Thunder Mountain," "East Lynne," and "Lazybones." Harrison Ford will play Ramon; Gloria Hope is to be Judith, with David Torrence and Lillian Leighton playing the father and mother of Sandy. Joan Standing will play the sister and Charles Farrell the role of Timmy.

Ralph Ince Plays Dramatic Lead in "Yellow Fingers"

Ralph Ince plays the leading male role in "Yellow Fingers," Fox Films version of Gene Wright's novel, in which beautiful Olive Borden is starred. As the gruff sea captain who has earned the sobriquet of "Brute" McShane, he does remarkable work.

Besides Miss Borden and Mr. Ince the cast includes Claire Adams, Nigel de Brulier, Otto Matieson, Armand Kaliz, Edward Piel, John Wallace, Charles Newton, Josephine Crowel and May Foster. Emmet Flynn directed the production.

Box-office nights should be long in Universal's filmland of "The Midnight Sun." As Laura La Plante shows, this Dimitri Buchowetzki production is blazing celluloid sunlight.

Although in chains here, Laura La Plante is free to help the exhibitor sit where the midnight sun shines—on top the world.

Laura La Plante

— in —

"The Midnight Sun"

A Dimitri Buchowetzki Production for Universal With Pat O'Malley, Raymond Keana and George Siegman.

F. B. O. at Work on Last Three Gold Bonds of Current Season

Schnitzer to Stay in Hollywood for Several Months; To Confer with Fineman on 1926-27 Schedule; "Non-Stop Flight" Based on Big Airplane Jump

WITH three of its twelve specials at the post and ready to start in the production sweepstakes the moment the barrier is sprung, the F. B. O. Studios are winding up their current schedule and completing details for next season's line-up.

J. I. Schnitzer, vice-president of F. B. O. in charge of production is in Hollywood for a stay of several months to confer with General Manager B. B. Fineman and conclude negotiations for the launching of the 1926-27 schedule, the largest in the company's history.

"The Non-Stop Flight," one of the remainining Gold Bonds on the current schedule, an Emory Johnson melodrama glorifying the famous hop to Hawaii by the navy seaplanes and the subsequent loss for nine days of Commander Rogers and his intrepid crew, is in process of filming; "A Poor Girl's Romance," second of the Laura Jean Libbey stories, and "The Isle of Retribution" await the starting gong. These last two specials will be begun within a few weeks, it is anticipated.

Fred Thompson 'Lefty' Flynn, Evelyn Brent, Richard Talmadge, Tom Tyler and Bob Custer are finishing work on their individual output of pictures. Alberta Vaughn has finished the first episode of the new "Fighting Hearts" series.

The same general type of production which was featured during the past year will compose the backbone of the forthcoming product, according to Mr. Schnitzer, but more attention will be paid during the next year to the exploitable possibilities of the productions, particularly the specials. Again there will be twelve of these, each with an outstanding "show idea. All but two have already been selected, and will be announced as soon as the list is filled.

Fred Thomson will produce several pictures for 1926-27, bigger than those of last year. Evelyn Brent, 'Lefty' Flynn, Richard Talmadge, Bob Custer and Tom Tyler were also scheduled for eight productions each, and Alberta Vaughn has been added to the list in her first series of feature length starring vehicles.

"Red Dice" Completed

The last foot of celluloid on "Red Dice" starring Rod La Rocque clicked its way through the cameras at the De Mille Studio this week, and into the cutting room where the film is now in the process of editing.

"Red Dice" is the screen version of "The Iron Chalice" by Octavus Roy Cohen. The adaptation was made by Jeanie Maspherson and Douglas Z. Doty. William K. Howard directed the picture, while Miss Macpherson as well as collaborating on the adaptation, supervised the filming of the production.

IF THESE DON'T CONVINCE YOU that Fred Thomson, in "The Tough Guy," is one of F. B. O.'s best with that popular star—you're harder boiled than we are.

"Her Lucky Leap" New Wanda Wiley Comedy Picture

THE Stern Brothers, makers of two-reel comedies for Universal release, announce a new Wanda Riley comedy for this week. It is "Her Lucky Leap," and is the first Wanda Wiley comedy of the new year.

"Her Lucky Leap" was made by Edward I. Luddy, with Whitney Raymond in the chief supporting role. In this picture Miss Wiley has ample opportunity for displaying her ability as a stunt comedienne. The action of the picture includes some thrilling motorcycle riding and an automobile accident in which Miss Wiley figures in hair-breadth escapes and reckless daring.

The popular comedy star is now at work on a new series of two-reelers, "What Happened to Jane," a series which will form one of the important factors in the Stern Brothers' new policy of high class comedy releases for the coming film season.

Columbia Films Signs Lester Allen for Comedy Series

THERE has been a concerted effort on the part of motion picture producers and theatrical producers to engage in a campaign to make the world ring with laughter. The ever-increasing demand on the part of the public has brought about the signing by Columbia Pictures of Lester Allen, a clever Broadway comedian, to appear in a series of comedies they will produce.

Lester Allen has created a tremendous following by his comical antics before the footlights and he will now bring to the screen a new and jovial form of entertainment.

Mr. Allen will enter into active work on his motion picture productions as soon as he is finished with his present engagement in the Earl Carroll Vanities, and Columbia Pictures have already secured options on several Broadway farces and comedy stories by several well known authors.

Selects Permanent Titles for Two F. N. Pictures

THE title of Edwin Carewe's forthcoming picture for First National has been definitely set as "High Steppers." This is an adaptation of the story "Heirs Apparent," which recently has been referred to under the title of "Twentieth Century, Unlimited." Another title announced by First National is "Her Second Chance" instead of "The Second Chance."

"Heirs Apparent" was written by Sir Philip Gibbs and deals with the post-war period in England, particularly as represented by the younger generation that casts off all restraint in a spirit of recklessness and cynicism. Lloyd Hughes and Mary Astor have the principal roles.

Lambert Hillyer is directing "Her Second Chance" from a story by Mrs. Wilson Woodrow, dealing with life in a smart social set. The cast includes Anna Q. Nilsson, Huntley Gordon, Charles Murray, Mike Donlin, Dale Fuller, Sam De Grasse and Corliss Palmer.

Famous Players Wins "Covered Wagon" Character Suit

A $1,000,000 suit against Famous Players-Lasky Corporation, pending since the release of "The Covered Wagon," has just been won by the defendant in the federal court at Kansas City.

The suit, brought by Mrs. Virginia Bridger Hahn, daughter of Jim Bridger, famous Indian scout, charged that the picture defamed the character of her father in that it depicted him as the husband of Indian wives and as a drunkard.

Federal Judge Albert L. Reeves held that the changing standards of living made it impossible to defame one's ancestors. Things considered proper in one generation might be held as improper in another, he ruled.

Critics Acclaim "The Skyrocket" As Peggy Joyce's Triumphant Debut

Associated Exhibitors' Production Now Playing at Moss' Colony Theatre Draws Unstinted Praise from Newspaper Reviewers

THE press of New York is unanimous in hailing Peggy Hopkins Joyce's screen debut in "The Skyrocket" as a triumph of entertainment. Opening at B. S. Moss' Colony Theatre on January 24, this Associated Exhibitors' special received the praises of some of New York's hardest-boiled critics. For instance, Quinn Martin, of the New York World, says:

"The fragilely white and internationally provocative Miss Peggy Hopkins Joyce, one-time show girl and married so importantly and so often as to have engaged the envy of the whole world of femininity is being seen (and by large and eager crowds) this week in "The Skyrocket."

"The Skyrocket" is better than dozens of pictures which have passed down the road this season. It is good enough to have held this reviewer through to the end without a struggle.

"As for Miss Joyce, this young woman appears in the films a lovely person of extreme blonde coloring. I see no reason for denying the beauty which is so richly hers. In closeups she seems even more delightful to look upon.

"Miss Joyce is now, and the statement is made without fear of any contradiction whatsoever, as well equipped in screen acting as are four out of five of the oldtimers, and, furthermore, she gives promise of a fine future. Especially, I thought, did she seem gifted with the ability to perform her serious scenes with effect.

Of course, she wore her suits and her dresses with great good grace. The girl is stylish beyond words.

The New York Times says that "The Skyrocket" is "fair diversion, the interest in which is heightened by the scenes in Hollywood." "Miss Joyce makes an auspicious bow," writes Dorothy Herzog of "The Mirror." "She photographs beautifully and stands out as a well-defined personality. Indeed, Peggy Hopkins Joyce is the magnet that should pack Mr. Moss' Colony this week."

Harriette Underhill, of the Herald Tribune, has this to say: "You won't be disappointed in Peggy Hopkins Joyce nor in her first picture, "The Skyrocket." Both are exactly what one would expect, at least that is our 'reaction.' Miss Joyce wears stunning costumes and looks very pretty in many of the scenes." To which Eileen Greelman of the New York "American," adds:

"Peggy Hopkins Joyce. Those three words are enough to fill the Colony Theatre during the showing of her first picture at least."

"MEMORY LANE" brings out the best of two talented First National players—Conrad Nagel and Eleanor Boardman.

Hutchinson to Make Three More Horton Features for Associated

Productions to Be An Addition to "Triumphant Thirty"; Officials Highly Pleased with "The Nutcracker" Picture at Its New York Preview Went Over Big

SSOCIATED EXHIBITORS, INC., have arranged with S. S. Hutchinson to produce three additional pictures starring Edward Everett Horton. These will be released as an addition to the "Triumphant Thirty" and great things are expected of them by all who have seen the rare talent and comedy flare revealed by Mr. Horton in "The Nutcracker," in which he is co-starred with Mae Bush.

"The Nutcracker" was originally listed in the "Triumphant Thirty" group, but when the completed picture was recently shown to Associated officials, it was decided that it should henceforth be issued as one of a group of Edward Everett Horton features to be released by Associated Exhibitors, Inc., in addition to their already announced schedule.

Officials of the company were highly delighted with "The Nutcracker," which was directed by Lloyd Ingraham for S. S. Hutchinson and is a comedy drama of married life based upon the stage and book success of that name. It was previewed at a regular performance in an uptown Broadway theatre two weeks ago and the audience showed a distinct preference for it over the regular feature in which two of the screen's foremost players appeared. The following day negotiations were started with Mr. Hutchinson and the contract for three additional Edward Everett Horton pictures was signed with him a few days ago.

Associated Exhibitors deem themselves exceptionally fortunate in having secured three additional pictures with Mr. Horton, as after "The Nutcracker" is generally released there will undoubtedly be a considerable demand for every picture in which he plays a prominent role. There is little doubt that "The Nutcracker" will prove one of the most delightful polite comedies ever made and that it will place Mr. Horton in an enviable position as a distinctive comedy player.

MILDRED RYAN
With Glenn Hunter in "Broadway Boob" for Associated Exhibitors.

Strayer Has Made Many Successful Productions

FRANK R. STRAYER, whose latest achievement is "Lure of the Wild," a Columbia Pictures Corporation production featuring the dog Lightning, was discovered by Harry Cohen, who is in charge of production for this organization. Mr. Strayer, who was formerly one of the best known assistant directors in the motion picture industry, was given his first opportunity to reveal his directorial genius when he was signed by Harry Cohen to direct "Enemy of Men."

The Messrs. Jack and Harry Cohn and Joe Brandt, the executives of Columbia, felt the need of new directors and decided that Mr. Strayer with his background of many years of experience associated with the production of pictures and as an assistant to many of the best known directors, would make good with the right opportunity.

Pickford, Haines and Bushman, Jr., Head Cast of "Brown of Harvard"

Popular Juvenile Players Cast for Principal Roles In New M-G-M Production; First of Scenes Were Taken Last Week by Director Conway

A TRIO of popular juveniles, Jack Pickford, William Haines and Francis X. Bushman, Jr., have been cast for the principal roles in the Metro-Goldwyn-Mayer production, "Brown of Harvard," the first scenes of which were shot last week by Director Jack Conway.

Jack Pickford, who has been cast for the important role of "Doolittle," has been a popular juvenile actor for many years. He has been signed by the M-G-M studios especially for this production.

William Haines, one of the most talented of the Metro-Goldwyn-Mayer stock players, has been given the title role of "Brown." Francis X. Bushman, Jr., has been given the heavy part, "McAndrews," in this story of college life.

Edward Connelly, veteran actor will complete his eleventh year in the same studio by playing the role of "Professor Abbott" in this production. Ernest Gillen, an exceptionally promising young man, has been given the character "Smythe" to interpret, and Guin (Big Boy) Willitms will play the part of "Walter," an all-American half back.

"Brown of Harvard" has been adapted by Dorothy Farnum from the famous stage play and novel by Rida Johnson Young. A. P. Younger wrote the continuity for Director Jack Conway. zines later, but will have their screen debut first, instead of the usual formula.

Roche to Write Series of Original Stories For Warners

ARTHUR SOMERS ROCHE, celebrated novelist and short story writer, who has been engaged by Warner Bros. to write a series of original stories directly for the screen, will arrive in Hollywood to begin work about April 2. He will remain there all summer.

During the past year, the Warners purchased the entire screen rights to Mr. Roche's work. He is best known for his mystery stories which have that element that combines not only intense interest, but qualifying humor. The stories that Mr. Roche will write for the Warners will no doubt be published in either books or maga-

Test Harry Langdon Comedy in Several Key Cities

HARRY LANGDON'S first starring picture for First National entitled "Tramp, Tramp, Tramp," will be given test showings in key cities before the sales department decides on a definite selling plan for this production.

It is believed that Langdon, as the most rapidly rising comedian of the day, offers a brand new element in the picture field and First National officials are anxious to get a line on the public reaction through engagements in different parts of the country.

"Tramp, Tramp, Tramp," is the first full-length feature in which the comedian has ever appeared and according to all reports from the Coast, will be one of the most continuously amusing comedies ever screened. The story was prepared with the assistance of Mr. Langdon himself.

JUDY KING
Who has been elevated to stardom by Associated Exhibitors.

To Star Judy King in Series of Comedy-Dramas

JUDY KING, who for the past few months has been breezing her buoyant way through comedies, has been elevated to stardom. Contracts have been signed whereby Miss King is to be co-starred with a male player as yet unnamed, in a series of comedy dramas to be produced by Thomas L. Griffith for release through Associated Exhibitors.

Plans are now going forward at the Associated Studios in Los Angeles, where Griffith is to make his production headquarters, for the series. Six pictures are to be made in the series, all of which will be up-to-the-minute comedy dramas by leading authors.

"Get Off the Earth" New Title of Griffith Film

"Get Off the Earth" has been selected as the final title for the picture which Raymond Griffith will make following "Fresh Paint." "Get Off the Earth" replaces the title originally selected, "The Ship That Sailed to Mars."

Kerr Signed by Fox

Robert Kerr, who recently finished direction on "A Trip to Chinatown," first of the Charles H. Hoyt comedy-dramas to reach the screen, has been signed to a three-year contract by Fox Films. His first assignment under his new contract will be a starring vehicle for Buck Jones, "30 Below Zero."

March Is F. B. O. Month

Public and Exhibitors Get Behind Picture Broadcasting

First National Announces That All of Its Pictures Will Be Put on the Air; Verdict Based on Messages Received from Radio Fans the Country Over

"RADIO-MOVIES" appear to have won a permanent place for themselves on the air. At least, First National Pictures, Inc., which launched the novel experiment recently with a broadcast of one of its productions, "Too Much Money," from Station WJZ, New York, now announces that it will put all of its pictures on the air. This decision was based, it was explained, upon the verdict of the radio fans, themselves.

A thousand or more telegrams, postcards and leters were sent in from all over the country, following the initial broadcast. They came from Michigan, Nebraska, Louisiana, Florida, Maine and points between. And the verdict was unanimous that the radio-movie afforded excellent entertainment.

Some of the messages offered suggestions aimed to improve the entertainment, but all agreed that it was a welcome innovation in radio programs and should be continued.

Equally enthusiastic has been the response of exhibitors who find in radio an effective way of interesting the public in their programs. A number of exhbitors report that their patrons are commenting favorably on the new broadcasting feature.

The time of broadcasting remains 8:30 o'clock every Thursday evening from Station WJZ, New York. "Just Suppose," starring Richard Barthelmess, was put on the air January 21; "The Reckless Lady," Sir Philip Gibbs' story, with Ben Lyon, Belle Bennett, James Kirkwood, Lois Moran and Lowell Sherman, will be the feature January 28; "Memory Lane," featuring Eleanor Boardman and Conrad Nagle is scheduled for February 4; "The Far Cry," featuring Blanche Sweet and Jack Mulhall, will be broadcast February 11, and the John McCormick production of "Irene," starring Colleen Moore, February 18.

Producers Dist. Corp. Arranges For De Luxe Trade Showings

Previews at Wurlitzer Hall Held for Convenience Of Exhibitors in New York Territory; Pictures Presented with Musical Setting from Cue Sheet

THE first of a series of de luxe trade showings of the Producers' Distributing Corporation releases was held on Thursday (January 28) at Wurlitzer Hall, 120 West 42nd Street, New York, beginning at 2:30 P. M. These showings are being held for the especial convenience of the exhibitors in the New York territory and as each picture will be presented with a musical setting arranged from the cue sheets issued with the production, exhibitors will be given a more comprehensive display of the attraction as it will shape up in their respective theatres.

Another feature of these screenings will be the presence of a "public" audience. George Dillon, New York sales manager for Producers Distributing Corporation, who is arranging the showings, intends to issue a limited number of invitations to persons outside of the industry, and especially to members of women's organizations, for the purpose of getting an actual public reaction on each picture. This will give exhibitors a splendid opportunity to judge the entertainment value of the production and gauge the reception it will be receive when presented in their theatres.

Two productions will be screened at the first showing next Thursday. "The Million Dollar Handicap," the Metropolitan Picture featuring Vera Reynolds, Edmund Burns and Ralph Lewis will be screened at 2:30. This will be immediately followed by the presentation of "Fifth Avenue" featuring Marguerite De La Motte and Allan Forrest. According to advance reviews, both of these picture are attractions of the highest type. "The Million Dollar Handicap" is an exciting story of the race track, adapted from W. A. Fraser's novel, "Thoroughbreds." "Fifth Avenue" is the long heralded epic of New York City's ultra fashionable thoroughfare, suggested by Arthur Stringer's Saturday Evening Post story of the same title.

A Word-Print of the Wisby Plan

SUPERVISING DIRECTOR

1-Director of Cinematography
2-Special Cinematographer
3-Associate Dir. (Gyro)

1-Director of Ensemble
2-Dir. of Cast & Rehearsals

1-Director of Studio & Properties
2-Wardrobe Man
3-Location Man

1-Director of Continuity
2-Script Checker

SUPERVISING REGISSEUR

1-Director of Stylization
2-Chief Designer (Sets)
3-Chief Designer (Costumes)

1-Director of Mise-en-Scene
2-Chief Architect
3-Chief Scenic Painter

1-Director Special Effects
2-Miniature Specialist
3-Glass Work Specialist
4-Mirror & Mask Work

CO-OPERATIVE DIRECTORSHIP
The
HROLF WISBY CINEMA-REGIE

This visualization of the Wisby Cinema-Regie, presented in recent issues of Moving Picture World, scarcely needs an explanation. This should be added: Each unit indicated above is asked to contribute something original and cinematic to the producton in advance. Following the selection and balancing of dramatic values the main sequences of the picture are blocked out and pre- visualized in a series of panels. This drama-blueprint permits of careful picture building and lops off an appreciable percentage of actual production time and costs.

George Ingleton Research Library Acquired by Fox for Coast Plant

In Addition to Books of All Kinds There Are Files of National and International Magazines Dating Back 40 Years; Collector in Charge of Literature

FOX FILMS West Coast Studios has just acquired the George Ingleton research library, one of the most complete private collections of rare books in America. Mr. Ingleton, who has spent twelve years assembling several thousand books, has been put in personal charge of the library and has organized what is probably the greatest research department in the motion picture industry. Besides the great number of books, obtained in every section of the world, the library includes files of national and international magazines and reference books dating back forty years.

These are supplemented by clippings from other magazines, covering every important event in modern history, postcards, color prints, drawings and photostat copies of architecture of every period since Rome.

Information is at hand dealing with peoples, customs, modes of living, habits of thought, dress, architecture, transportation, scenery and in fact every subject with which the motion picture maker needs.

One recent evidence of the value of the Fox Library appeared with the beginning of work on the screen version of "The Johnstown Flood," under the direction of Irving Cummings. From the recess of the library files were drawn original copies of all the Pittsburgh newspapers of May 31, 1889, and the following week, with all the first hand accounts of the great disaster.

The script writers found all their facts about Russians and Siberians, customs and thought habits. The wardrobe department obtained detailed descriptions, drawings and color prints of costumes. The technicians had at hand floor plans, elevations, sketches and prints of all structures varying from the peasant's hut, through the more pretentious homes of the local gentry, from the minor nobles to the palaces and castles of the grand dukes and other powerful nobles and the greatest of cathedrals and administrative buildings.

Furthman Is Scenario Editor-in-Chief at Lasky Studios

ANNOUNCEMENT of the appointment of Charles Furthman as scenario editor-in-chief of Paramount's West Coast studio was made recently by Hector Turnbull and B. P. Schulberg, associate producers.

The new scenario editor has been in motion pictures since the close of the World War in which he served as an intelligence department operative in this country and as a first lieutenant with the A. E. F. in Russia. He was with Universal three years, his last script there being "The Goose Woman." His original screen stories include "Purple Stripe," "Velvet Fingers," "Legally Dead" and others. His short stories have appeared in the Saturday Evening Post and other magazines.

Donald Crisp Signed To Direct De Mille Productions

DONALD CRISP was recently signed to a long-time contract by Cecil B. De Mille, and will direct three productions this year for release through Producers Distributing Corporation.

This announcement, coming from William Sistrom, general manager of the De Mille studio, marks the addition of one of the industry's motion picture figures gracing the De Mille roster. Crip comes to De Mille direct from his post as co-director with Douglas Fairbanks on the latter's most recent production, "The Black Pirate." Just prior to this picture he directed Fairbanks in "Don Q."

DORIS HILL

The new beauty signed by Warner Bros. Miss Hill is a cousin of Eugene O'Neill, the dramatist, and has had no professional experience.

Jones Finishes Work For Fox; Goes On Earned Rest

BUCK JONES, prominent western star, who recently completed "The Fighting Buckaroo" for Fox Films, thereby completing his season's work, has earned a vacation. Jones is undecided whether he will go to Europe, China or the South Seas—but wherever he goes he plans to rest.

Jones during the 1925-26 season made seven pictures for Fox Films, six of them westerns and the seventh, "Lazybones," a William Fox supreme attraction. In this picture Jones demonstrated that he could act straight leads as well as western roles.

The westerns made by Jones during the past season were "The Timber Wolf," with Elinor Fair; "Durand of the Bad Lands," with Marian Nixon; "The Desert's Price," with Florence Gilbert; "The Cowboy and the Countess," with Helena D'Algy; "A Man Four Square," with Florence Gilbert; "The Gentle Cyclone," with Rose Blossom, and "The Fighting Buckaroo," with Sally Long.

In the above six westerns Jones has played every conceivable role depicting the wide open spaces where men are men. His departure from westerns for a brief period to play the title role in "Lazybones" was perhaps the greatest achievement for this ace of the west.

American Films Firmly Entrenched Abroad Says Cruze

"EUROPE has some things to teach us in the production of motion pictures, but we have a great deal more to teach Europe. The making of motion pictures is a business that is changing so rapidly that Europe is having a hard time keeping up."

That is the impression of conditions in the European film industry which James Cruze brought back after a two months' tour abroad, which took him to Germany, France, England, Italy, and across the Mediterranean to Tripoli. He was accompanied by his wife, Betty Compson.

Cruze Returned From N. Y. With Stallings

Cruze returned from New York in company with Laurence Stallings, co-author of "What Price Glory," who is to act as special dramatist on "Old Ironsides," the epic of early American naval history, which Cruze is to make for Paramount. On their arrival in Hollywood they went into conference immediately with Walter Woods and Harry Carr, authors of the story of "Old Ironsides."

"European tastes in pictures change, just as tastes change in this country," said Cruze. "However, the American movie is firmly entrenched abroad. Except in rare cases, audiences seem to like American pictures better than those made in their own countries. In some ways producers have more liberty there than here. European audiences have no chronic objection to unhappy endings, and this enables European producers to produce tragedies."

Unit Production Policy Adopted by F. B. O.

J. I. SCHNITZER, vice-president in charge of production of F. B. O., will take complete charge of the F. B. O. Studios in Hollywood for the time being and will institute a reorganization based upon the unit of production, according to an announcement from Major H. C. S. Thomson, president and managing director of the company.

This move is the immediate result of the resignation of B. F. Fineman who has been, for the last two years, general manager of the F. B. O. Studios and who will supervise First National on the West Coast.

Mr. Schnitzer, who went to the Coast from New York early in December to work out details and plans for the 1926-27 releasing schedule of F. B. O., will remain indefinitely.

"The plan of unit production at our studios is the result of no hastily reached decision," said Major Thomson, in discussing the subject, "for it has been contemplated for some months that we would put it into effect at the start of production on next year's schedule. However, Mr. Fineman's resignation has precipitated an immediate organization along the lines of unit production.

"Since the reorganization of the executive staff, effective early last summer, at which time Mr. Schnitzer became vice-president in charge of production, and Colvin W. Brown became vice-president in charge of distribution, Mr. Schnitzer was able to concentrate on production, and it had been planned that he would spend considerable of his time at the studios.

"Mr. Schnitzer returned East a week ago for a short conference with me after my return from Europe, and at that time we decided that the unit plan of production would be put into effect in our studio operations as soon as it was practical to do so.

"We have always been convinced that the unit plan of production is the most efficient method of motion picture manufacture, but have operated our studio under a general manager because of the fact that up until this year our own production has been more or less limited. The percentage of F. B. O. pictures has increased to a point where we feel the adoption of a unit plan of management necessary.

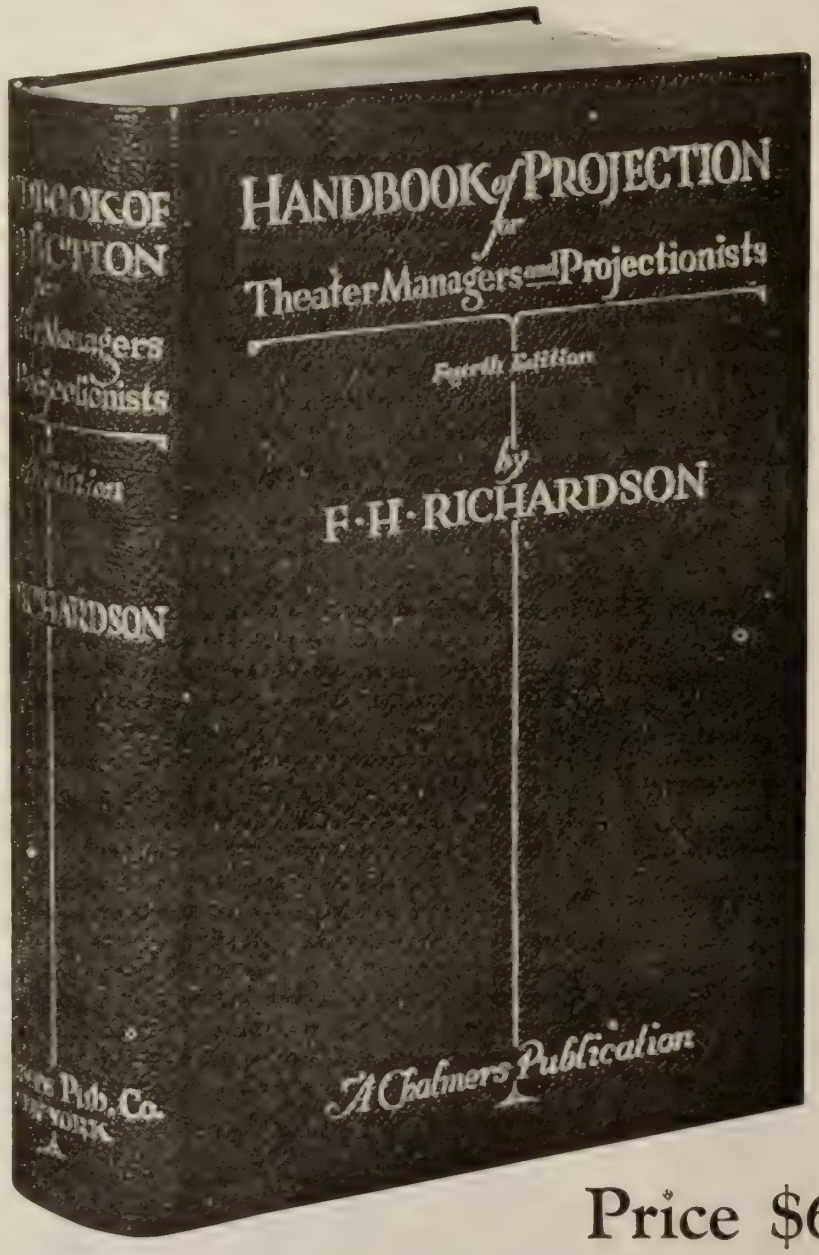
"In addition to taking direct charge of the studio, Mr. Schnitzer will handle the relations of the company with independent producers making pictures for F. B. O. distribution."

THE BIG THREE AT FILM BOOKING OFFICES

Left to right: J. I. Schnitzer, vice-president in charge of production; Major H. C. S. Thomson, managing director; Colvin W. Brown, vice-president in charge of distribution.

READ WHAT ROXY SAYS:—

"That the Handbook should have a place in the library of every motion picture projectionist goes without saying; also in my opinion it should be in the office of every motion picture theatre manager so that he may be able to check himself up on what is right and wrong in projection practice."



Price $6.00

AT YOUR DEALER OR DIRECT FROM

CHALMERS PUBLISHING CO.

516 FIFTH AVENUE, NEW YORK

Switching the Spotlight to the Exhibitor

Edited by Sumner Smith

They're Fiddling All Over New York

(*Special to* Moving Picture World)

A WAVE of old fiddlers' contests is sweeping over Northern and Central New York, with dozens of picture theatres arranging for these unique contests. William Smalley of Cooperstown, operating a dozen or more theatres in the Mohawk Valley and along the southern tier, will pit the old-time fiddlers of Herkimer county against those of Montgomery county in his theatres in these two counties, while a similar contest in the theatres of Otsego and Delaware counties will determine the winners in this district. Mr. Smalley is going a bit further and not only guaranteeing expenses and a salary to the old timers, but also a vaudeville engagement to the best. "Al" Bothner, one time of Troy, now connected with the Smalley circuit, has already unearthed an 80-year-old fiddler who he claims is the equal of Mellie Dunham. The Schine brothers, with headquarters in Gloversville and with over sixty picture theatres in the state, already have an old fiddlers' contest under way starting January 31. The fiddlers from Jefferson, Lewis and St. Lawrence counties will compete at Carthage and the winners will then do their best against winners from other counties. At Harmanus-Bleecker Hall in Albany, Manager Joseph Saperstein, enlisting the aid of one of the newspapers of the city, has a contest in which more than a dozen of the best fiddlers in the Capital District have been entered. There is a possibility that the winner of the Schine circuit will be pitted against the winner of the Smalley chain.

SLOW RECOVERY

Jake Golden, manager of the Griswold in Troy, isn't recovering from his illness as speedily as his friends would wish. Mr. Golden entered a hospital at Boston shortly after Christmas and is still confined there. Employes of the theatre have sent him flowers, but would much prefer to shake his hand and welcome him back. During Mr. Golden's enforced absence the theatre is being well handled by John Campbell, assistant manager.

WANTS NEW NAME

Carl A. Phillips of Watertown, who recently purchased the Antique Theatre in that city, doesn't take kindly to the name under which the house has been run for several years and is willing to spend $50 for a new and appropriate name. He has offered that amount and now the names are coming in thick and fast. The theatre will be remodeled before it is re-opened.

ROSE BUILDS ANOTHER

Jimmy Rose, one time Pathe salesman in Albany, who started a chain of picture theatres in Troy and Rensselaer on a veritable shoestring, is succeeding to the extent that he will erect a new house in upper Rensselaer, to be known as the Cameo, this coming spring. The house will seat 600 and be within a stone's throw of the Brightspot. Associated with Mr. Rose in the enterprise will be Henry Windeknecht, the two men constituting the Rosewind chain.

GOING SOUTH

Dr. J. Victor Wilson, for three years manager of the Robbins houses in Watertown, is about to become a resident of Miami, Fla., where he will manage one of the largest picture theatres in the southern boom town. Doctor Wilson resigned from the Watertown houses several months ago and managed a theatre in Great Neck, L. I., for a time.

PAGE CURWOOD

Wearing a big raccoon coat and looking like a denizen of the far north, Bob Landry of Ogdensburg was along Film Row during the past week, visiting the exchanges and incidentally booking pictures which will be featured during his coming big anniversary week.

THE AFTERMATH

Among well known exhibitors in town during the past week were Bill Smalley of Cooperstown and Bob Pierce of Ilion. While Mr. Pierce now runs Sunday shows, he admits that it has been rather tough sledding for the church members are still a bit sore over being defeated in the taxpayers' election.

CARRYING ON

Tom Thornton of the Orpheum in Saugerties since his father's death, has stepped into the breach and is handling the house like an old-timer, leaving the management of the automobile agency to his younger brother, Gene.

SALESMEN, PLEASE NOTE

If anyone in New York City wants to see Julius Berinstein of the Colonial and Hudson Theatres in Albany, all that is necessary for that person to do is to hang around the Grand Central terminal, for Mr. Berinstein always attends the big fistic battles in the metropolis. He was down to last week's affair.

Precautions

(*Special to* Moving Picture World)

Jake Rosenthal, owner of the Rose in Troy, certainly doesn't intend to take any risks if he can help it. Mr. Rosenthal is using a vaudeville act each Friday and Saturday in connection with his pictures. One of the actors announced a little something special in that he would stand on his head on the cornice running along the top of the theatre.

Jake thought that would be a good advertisement but on second thought he decided that he had better have the actor sign papers to the effect that the theatre would not be liable in case of accident. Jake and the actor stood across the street looking at the top of the theatre where the act was to take place. Mr. Rosenthal's eyes chanced to fall on the glass marquee.

"Who is to pay for the marquee in case you fall off the top of the building?" inquired Jake.

"Don't look to me for the money," replied the actor, "for if I ever fall from the top of the building, I'll be in no shape to worry about it."

A FIGHTER

Harry Lux of the Alhambra in Utica was in town last week in connection with a matter which was up before the Court of Appeals. Mr. Lux doesn't hit the local Film Row very often, as he is generally too busy in the winter and his camp calls him during the summer. Mr. Lux is a fighter and has carried his legal action from court to court until it is now before the highest tribunal in the state.

A RARE VISITOR

Well, Larry Tifft of Berlin was in town last week and he didn't bring his snowshoes with him, either. He did quite a bit of booking and the chances are that Albany won't see him much before next June again.

CONDOLENCES

The sympathy of the many friends of Fred Elliott, veteran exhibitor of Albany and owner of the Clinton Square Theatre, is extended through these columns over the death of a daughter, Dorothy, 19 years of age, which occurred a week or so ago, following an illness of some duration. Among those from out-of-town attending the funeral were Mr. and Mrs. Charles Charles of Wilkes-Barre. Mr. Charles was formerly connected with various exchanges in Albany.

IT WORKED ONCE

Bill Benton of Saratoga now has a considerable chain of houses and, like the Schine boys, is much sought after by the film exchange salesmen, as well as managers. When Mr. Benton came down to his theatre the other morning, he noticed from afar off a group camping in front of the house. Smiling quietly to himself, Mr. Benton entered the rear of his theatre and was able to accomplish quite a bit of work before the ruse was discovered. But he won't get away with it again.

A NICE BOOST

Manager Arthur M. Bowler and Smalley's Cameo Theatre in St. Johnsville, N. Y., got a nice boost recently when the St. Johnsville Enterprise and News remarked that the Cameo is "one of the things we should be thankful for." The editorial, signed by Bill Slocum, also pointed out that St. Johnsville folks are seeing first releases almost at the same time that they are playing Broadway, and at moderate prices. "Three Faces East" was the current attraction.

A CLEAN BILL

Maybe C. H. Buckley of Albany and John Garry, manager of Mr. Buckley's house, the Empire in Glens Falls, weren't a tickled pair last week when James L. Gurnon, director of the State Bureau of Inspection, after looking over the theatre remarked: "My wife is a good housekeeper, but our parlor is no better kept than the Empire." Mr. Gurnon stated that the sprinkler system of the theatre is the most complete of any in New York State. He said many nice things about the theatre.

A TALENTED FAMILY

Harry Hellman of the Royal in Albany played the part of host a week or so ago to his daughter and his talented son-in-law, Jack Little, the well known song writer. Mr. and Mrs. Little stopped over in Albany on their way to the Middle West, where Mr. Little has a vaudeville engagement of many weeks.

CONGRATS

Elmer Griffin, exhibitor in Troy, who has been confined to the hospital in that city, is back on the job.

Kenmore, N. Y., House Opens Brilliantly

(*Special to* Moving Picture World)

THERE was a brilliant gathering of town officials, stockholders, Buffalo city officials, invited guests and friends of Mitchell Fitzer at the private formal opening of the new Kenmore Theatre in Kenmore, N. Y., January 29, when the beautiful 2,000-seat picture theatre was enthusiastically praised by those assembled. Mr. Fitzer, who also operates the Strand in Auburn and the Rivoli, Swan and Savoy in Syracuse, has leased the house for a long period. The theatre has a $50,000 organ and is modernly and completely equipped. George Albert Bouchard has been engaged as organist. Mr. Fitzer will personally manage the house.

A BATAVIA SALE

The Dellinger theatre property in Batavia has been sold for approximately $65,000. While the buyer's name has been withheld, it is understood that the house went to Wolf and David Krieger of Batavia and a capitalist in Medina. This trio desires the property for theatre purposes. A court order has been applied for to allow the sale to go through and at the same time to make it valid under the will of the late John Dellinger, which provided that William F. Haitz, present manager of the property, should have the life use of it in case of his wife's death. Mrs. Haitz died some time ago.

PLANS READY

Bacon & Lurkey, architects, have completed plans for the new picture theatre that Hager, Askey, Forrest, Inc., will build at Main street and West Northrup place, Buffalo. Plans call for an 1,800-seat house in Spanish architecture to cost about $300,000. There will be a stage 30 by 80 feet and an organ to cost $50,000.

ELECTED DIRECTORS

The following have been elected members of the board of directors of Loew's, Inc., controlling the Loew State Theatre in Buffalo: Maurice Yellen, Dr. John R. Perry, J. Chester Goldberg, Maurice L. Perry, George P. Rea, Max M. Yellen and Marcus Loew.

FORM STOCK COMPANY

Fitzer-Syracuse, Inc., a stock company, has been formed and papers filed with County Clerk Harry D. Banham in Auburn, N. Y. Benjamin Fitzer is president. The papers set forth that the company will purchase, lease and manage theatres and opera houses, and deal in film and picture supplies. The directors are: Mr. Fitzer, Charles D. Blessing and Joseph N. Schwartzwalder. The company operates the Strand Theatre in Auburn, N. Y.

STILL AT IT

Al Beckerich, manager of Loew's State, Buffalo, put over some fine publicity for "Mike," his current attraction, when he tied up with the Evening Times in a contest to find a Buffalo girl who resembled Sally O'Neill.

Heroism

(*Special to* Moving Picture World)

THE recent fire in the Strand Theatre at Woonsocket, R. I., made heroes of the house employes. Thomas Gilbert groped his way through smoke and flames to the front row of seats where a boy had fainted. With the lad Gilbert made his way to a window facing Main street. Stopping only long enough to inhale the fresh air, he continued to the exit and out of the theatre. Just as he reached safety Gilbert collapsed.

William Dunn, projectionist, continued to run the machine while the audience rushed for the exits and until the pictures on the screen were totally obscured by the dense smoke. When the house nearly was empty Dunn left the booth and grabbed two children, one of whom was caught between seats. Just as Dunn started down the stairs he turned one of his ankles and fell. The boys scrambled to their feet and rushed on. Dunn got up with difficulty and managed to make his way out.

Fred Puffer, pianist, played until the last person had left the roaring furnace. His piano is junk now, but he had the satisfaction of knowing that he had extracted from it its last harmonious note.

Albert Hebert, another employe of the Strand, was overcome with smoke while endeavoring to direct children to safety from the balcony. He was saved by firemen.

Peter Clark, chief projectionist, helped in the removal of children and also was one of the last to leave the burning theatre.

Canadian Managers Win Bonuses

(*Special to* Moving Picture World)

THE Famous Players Canadian Corp., Ltd., Toronto, recently concluded a three months' managers' bonus competition in which a majority of the houses were entered, three classifications according to a quota system being arranged.

In the highest division, the winner of the $400 first prize was James Lynch, manager of the Capitol Theatre, Regina, Sask. The next in order were Harry Dahn, manager of the Capitol, Montreal, and Manager J. M. Robertson, Dominion Theatre, Victoria, B. C. In the second group, the winner, A. P. Drohan, Princess Theatre, Chatham, Ont., took down a $300 cash prize. Other winners were Frank Miley, Daylight Theatre, Saskatoon, Sask.; E. Christensen, Capitol Theatre, Brandon, Man.; Leon Osler, Regent Theatre, Oshawa, Ontario; T. R. Tubman, Algoma Theatre, Sault Ste. Marie, Ont. In Class 3 the winner was C. S. Ferguson, manager of the Dominion Theatre, Nanaimo, B. C., whose prize was $250. Others were E. Landsborough, Regent Theatre, Galt, Ont.; J. S. Smart, Royal Theatre, Port Hope, Ontario; J. P. Pitner, Starland Theatre, Nelson, B. C.

NEW MANAGEMENT

The Algoma Theatre, Sault Ste. Marie, Ontario, is under the management now of W. P. McGeachie, who for some years was manager of the Capitol Theatre at Welland, Ontario. Ray Tubman, formerly manager of the Algoma, is now in charge of the Capitol Theatre, Hamilton, Ontario.

New Conn. Theatre

(*Special to* Moving Picture World)

A new $300,000 theatre, the Capitol, the stock of which was sold to the movie-going public as well as large investors, was opened in Willimantic, Conn., last week, with a special program of vaudeville and pictures. The Capitol is one of the most beautiful theatres in New England. It seats 1,200, with 800 seats in the orchestra and 400 in the balcony. Its stage is unusually large, being 80 feet wide and 36 feet deep. Manager George A. Bartlett announced that Metro-Goldwyn-Mayer and United Artists pictures would be shown, besides vaudeville three days a week.

A Bit of Luck

(*Special to* Moving Picture World)

The biggest surprise in his career as an exhibitor came to Leon C. Bolduc of the Bijou Theatre, Conway, N. H., when he presented the motion picture, "Abraham Lincoln," at Lovell, Me.

For in the audience was W. W. Durgin, aged 86, of North Lovell, Me., the only living pall-bearer and bodyguard of Abraham Lincoln.

Fiddlers the Rage in Lynn, Mass.

(*Special to* Moving Picture World)

HATS off again this week to "Al" Newhall, managing director of the Mark-Strand Theatre in Lynn, Mass. Al had as his concert feature all last week no less a distinguished personage than the champion fiddler of New England—so acclaimed in a contest conducted at Boston. He is Johnny Franklin and what gave Al Newhall an even better break was the fact that Franklin is a resident of Lynn. Luck? No, sirree. Al's showmanship, nothing else but and we don't mean perhaps or maybe. The old-time fiddler was a riot and aside from his appearance being a success for Al, he got, and of course so did the Strand, reams of publicity not only in the local newspapers, but in the Boston sheets as well. This week the fiddler is at Abe Goodside's Capitol Theatre in Springfield. Then he will go to Hartford for a week. This date will be followed by an appearance in Boston and then Worcester.

BAD LUCK

While other exhibitors are finding it a simple matter to obtain old-time fiddlers for contests, E. L. Knight, manager of the Strand Theatre in Westfield, Mass., was out of luck. He announced such a contest but no one in Westfield could be found to enter it. When Manager Knight attempted to get some fiddlers from out-of-town it was too late and he had to call off the contest. Amateurs are easy to get, says Manager Knight, but old-time fiddlers, "phew, what a job it is to try to corral them."

Inexpert Advice

(*Special to* Moving Picture World)

Does an exhibitor know anything about the cabbage industry?

Adolph Eisner, former president of the M. P. T. O., Kansas City, and manager of the Circle Theatre, believes not, but he couldn't convince a circuit court judge of that fact this week. Mr. Eisner was summoned for jury service. The case involved a delayed carlot shipment of cabbage. A dozen or more farmers were discharged from jury service, but they kept Adolph.

And Claudia, the good wife, worked harder than ever as first assistant manager.

Kansas City's Newman Changes Policy

(*Special to* Moving Picture World)

THE Newman Theatre, Kansas City Paramount house, will start a change of policy begining January 30. Instead of showing a new picture on Sunday the change will be on Saturday. It is to be made largely to accommodate the John Murray Anderson Revues, musical and dance acts, produced in New York and first featured at the Rivoli there before being sent westward.

The Garden Theatre, Kansas City, formerly a vaudeville house, began operation under new management this week. A. L. Greene, formerly of Goodland, Kas., and C. F. Case of Kansas City leased the theatre from the Davidson estate for the showing of first-run pictures. Only the highest type of pictures will be shown, according to Mr. Greene, and one of the city's most popular orchestras eventually will be a feature.

BOXING PROFITABLE

Fred Sears of the Empress Theatre, Kansas City, found the stunt of staging three boxing bouts at his theatre Firday night to be a profitable venture, obtaining publicity gratis on one bout as a proverbial "family quarrel." Thus far this season Mr. Sears has found that wrestling bouts as an added attraction draw big, but boxing is a new venture.

PALMER BOOKED

Archer Palmer and his Revellers, Chicago orchestra, have been booked at the Isis Theatre, Kansas City suburban house, according to Jack Roth, manager.

ULRICH KIDNAPPED

After kidnapping H. E. Ulrich, manager of the Midland Theatre, Hutchinson, Kas., and Mrs. Ulrich, two youthful bandits forced them to disclose the combination of the safe Sunday night in the theatre, escaping with about $2,000.

NEW UNIVERSAL HOUSE

A deal between Universal and J. W. Cotter of the Fourth Street Theatre, Moberly, Mo., has been completed whereby Universal purchases the house, according to Charles Sears, in charge of Universal theatres in the Kansas City territory. Lee Jones will manage the house temporarily. The purchase price was not named.

A CLEAN-UP

Hugh Gardner, manager of the Orpheum and Fotosho Theatres, Neosho, Mo., not only induced the mayor of his town to declare a "Thank You" week in conjunction with the showing of the Fox picture by that name, but succeeded in getting all ministers of the town to write editorials on the subject. It was a great week, financially and otherwise.

VISITORS

Among the out-of-town exhibitors in the Kansas City territory this week were: Hugh Gardner, Orpheum and Fotosho Theatres, Neosho, Mo.; Laurence Brenninger, operating a Topeka, Kas., chain of theatres; Ed Peskay, Sun Amusement Company, St. Joseph, Mo.; Ensley Barbour, Orpheum, Springfield, Mo.; G. L. Hooper, Orpheum, Topeka, Kas.; Edward Wilhoit, Jefferson, Springfield, Mo.; M. W. Hubble, Hubble Theatre, Trenton, Mo.; Myer Brothers, Slater, Mo.; Mrs. H. Winkler, Mainstreet Theatre, Lexington, Mo.; William Sears, Lyric, Boonville, Mo.; C. M. Pattee, Pattee Theatre, Lawrence, Kas.

REX REOPENED

The Rex Theatre, Maysville, Mo., has been re-opened by J. C. Allison, veteran showman, it has been announced.

Altoona Exhibitor Wins His Spring Hat

(*Special to* Moving Picture World)

RAY C. BROWN, manager of the Strand Theatre, Altoona, Pa., is wearing the latest in Spring hats. "Jake" Silverman, owner of the Strand, bet Ray he wouldn't reach a certain figure on the week when the house played "The Phantom of the Opera." The Strand broke records of ten years' standing. Ray reached the figure and "Jake" bought the hat.

NEW COMBINATION HOUSE

Parkersburg, W. Va., is to have a fine new combination house. The new theatre is to be erected by Ben Nathan, prominent local clothier, and a group of New York capitalists, and will be located on Seventh street, near Green. Plans for the structure have been under way for a month and are being drawn by J. D. Folwell, well-known local architect. The new building will cost at east $70,000. It will be four stories high, contain 850 seats and have two balconies. Mr. Nathan has just returned from New York, where he attended a conference with a group of promoters relative to the construction of the theatre.

VISITORS

Recent exhibitor visitors to Film Row included George J. Schweitzer, Titusville; Andy Battison, Yukon; V. F. Scott, Johnstown; Jake Smith, Barnesboro; O. J. Sybert, Moundsville, and G. B. Meyers, Derry.

NEARS COMPLETION

George Panangatoco's new 1,800-seat theatre in Johnstown, is rapidly nearing completion.

CRANDALL WITH DAVIS

Milton D. Crandall, formerly advertising manager for the Rowland and Clark Theatres, is back in town and has connected with Harry Davis, prominent theatrical man.

A NEW TWIST

Charleston contests are proving a big money-getter as added attractions in picture theatres, and most theatres hold them for a week's duration. However, George Sallows, manager of the Strand Theatre, Morgantown, W. Va., is working a little differently, with excellent results. George is conducting his contest in somewhat of a serial nature. Every Tuesday for four weeks he stages his contest, and on the final Tuesday the prizes are awarded. Working out great, and a crackerjack way to boost business on a poor night.

George Hall will reopen his Lyric Theatre, Monogh, W. Va., about February 1 and will have the house in operations three nights a week for the present. The Lyric has been closed for two years on account of poor conditions in the town, owing to the miners' strike.

SOON TO OPEN

Holt and Hamilton will soon open their 650-seat picture theatre at Richwood, W. Va., although a definite date has not as yet been set. The house, which also is equipped to handle road shows, is one of the prettiest in the territory and modern to the ninth degree. Wendell Holt will manage the house. He is the son of Charles Holt, owner of the Star Theatre in Richwood, which was destroyed by fire four years ago and never rebuilt.

Jinx Pursuing Ohio Theatre Owner

(*Special to* Moving Picture World)

MANAGER JOHN SCHWALM, big chief around the Rialto Theatre, Hamilton, Ohio, is wondering whether he is being pursued by a miniature jinx. During a recent matinee his house was in darkness for thirty minutes owing to mechanical trouble at the city power plant. Candles were lighted to keep the audience quiet. Almost the next day he had a slight fire at his home. "It's all a part of the game," is Schwalm's view, "and as long as it's nothing worse, I'm satisfied."

MEYER TELLS 'EM

Fred Meyer, managing director of the Palace Theatre, Hamilton, is gaining quite a reputation as a radio announcer. Fred, personally, is on the air every little while, when his orchestra broadcast.

PRINCESS SOLD

Joseph E. Rex, Wauseon, Ohio, has sold his Princess Theatre in that city to E. T. of Ft. Wayne, Ind. The consideration for the house, which seats 400, is said to have been $11,500.

GOLDBERG HOLDS REINS

The Circle Theatre, Cleveland, is now under the temporary managerial guidance of Raymond Goldberg.

Marissa, Ill., House Hasn't Been Sold

(*Special to* Moving Picture World)

THE Gem Theatre, Marissa, Ill., has not been taken over by Noah Bloomer of Belleville, Ill. That house was confused with the Gem Theatre, Mascoutah, Ill., which Bloomer did take over a few weeks ago. Frank A. Finger and Louis A. Degen are the owners of the Gem Theatre, Marissa, Ill., and they intend to continue to operate it.

MUELLER SELLS?

It is reported that the Mueller and Jefferson Theatres, Jefferson City, Mo., have been sold by Billy Mueller to Dubinsky Brothers.

SKOURAS DIVIDEND

A quarterly dividend of 75 cents per share has been declared by Skouras Brothers Enterprises. The rate is the customary one. It is payable February 1 to stockholders of record January 25. The stock closed January 23 at $52 bid and $57 asked. St. Louis Amusement was held at $53 bid and $57 asked.

VISITORS

Callers of the week were: Jim Reilly, Alton, Ill.; Bob Cluster, Johnson City, Ill.; Mr. and Mrs. O. W. McCutcheon, Sikeston, Mo.; Grant Martin, Chaffee, Mo.; "Doc" Tetley, Farmington, Mo.; Vernon Kauffman, Mowequa, Ill., and Charles Horsefeld, Union, Mo.

Koppin Now Controls Detroit Majestic

(*Special to* Moving Picture World)

HENRY S. KOPPIN has secured control of the Majestic Theatre, Detroit, a big Woodward avenue house within the mile circle. Heretofore it has been playing stock but sudden reverses sent it on the rocks. Under Koppin's regime it is a three-change-a-week picture and vaudeville theatre.

CHANGE OPENINGS

With no undue confusion, the Capitol and State theatres, two of John H. Konsky's four downtown first-runs, changed from Sunday to Monday opening this week. Within the next two months the Adams and Madison will follow suit, leaving no Sunday opening theatre in the first-run movie district.

COHEN RETURNS

Lou Cohen of the Colonial Theatre, with Mrs. Cohen, has returned from a trip to New York. Within a few weeks he plans to take his annual excursion to New Orleans. Phil Kaplan, president of Theatrical Advertisers, Inc., will accompany Cohen.

NEARS COMPLETION

W. S. Butterfield's new theatre in Pontiac, has been under course of construction for six months, is rapidly nearing completion and may be ready for its opening the middle of February, as originally planned.

Time Change Threatens in California

(*Special to* Moving Picture World)

DAYLIGHT SAVING, with which exhibitors had to wrestle during a part of the war period, promises to be an issue in California at the next general election. The movement is being fostered by a group of financial men who favor a daylight saving law for this state along the lines of those in effect in some of the eastern states. An initiative measure is being prepared and will be presented to voters next fall for their approval or rejection.

STRICT ON MINORS

Albert Nasser, manager of the Castro Theatre, San Francisco, recently found himself in trouble through the employment of a 9-year-old child singer. A warrant for his arrest was secured by Deputy Labor Commissioner Harry Gorman, on the charge that the state child labor law had been violated.

CARROLL ARRIVES

E. J. Carroll, well-known theatre owner of Sydney, Australia, arrived at San Francisco on the steamer Sierra, January 19, accompanied by Mrs. Carroll and their two sons. After a stay of a couple of weeks they will journey to New York and London.

VISITORS

Among the exhibitors who visited San Francisco's Film Row during the past week were B. B. Byard, Eureka; R. E. Byard, Arcata; W. S. Lester, California Theatre, Turlock; C. J. Paul, Pepperwood Theatre, Pepperwood; Charles C. Kaufman, Gem Theatre, Colusa; Harry Fortuna, Lindsay, and George Sharp, Fresno.

PANERO BUILDING

Frank Panero, a pioneer exhibitor of Delano, Cal., is erecting a fine new house and plans to have it in operation some time in February.

PARTINGTON FETED

Jack Partington, whose affiliation with pictures at San Francisco date back almost to the commencement of the industry, has been appointed production manager for the Publix Theatres Corporation on the Pacific Coast, with headquarters at the Metropolitan Theatre, Los Angeles. He was tendered a farewell banquet at the Fairmont Hotel, arranged by Louis R. Greenfield, Charles M. Thall, W. J. Citron, George C. Warren, Al Greenebaum and Edward B. Baron.

BUY AN INTEREST

Robert McNeil and associates have secured an interest in the T. & D. Theatre at Hanford, Cal., and will remodel it.

ADDS TO CHAIN

C. E. Petersen, who conducts a chain of picture houses in small communities near San Francisco, has increased this to nine by taking over houses at Brentwood and Newark.

WARE MAKES HIS BOW

The Palace Theatre at Dixon, Cal., has been taken over by I. W. Ware, a newcomer in the business.

FILMS TO AUTOS

Jack Dunfield has disposed of his picture interests at Colusa, Cal., and now has a new Dodge, having engaged in the selling of Dodge automobiles.

NEW RENO HOUSE

The Reno Theatres Company, of which Chester Dormio is manager, is erecting a picture theatre at Reno, Nev., across the street from the Hotel Golden. The house will seat 350, make a daily change of program and operate on an admission price of 15 cents.

SHASTONA OPENS

The Shastona Theatre has been opened at Mount Shasta City, Cal., by J. W. Bascom, taking the place of the old house occupied for years.

KARLIN TRANSFERRED

Eugene Karlin, who recently joined the staff of the California Theatre, San Francisco, has been transferred to the Granada Theatre, owned by the same interests.

PLANS A FOURTH

The Beach-Krahn Amusement Company, which conducts two picture houses at Berkeley, and one at Oakland, Cal., has arranged to erect an 1,800-seat theatre at College and Claremont avenues, Oakland, at an estimated cost of $250,000.

Novel Seattle Tie-up Most Successful

(*Special to* Moving Picture World)

UNIQUE in Seattle's show annals is the presentation of a dramatic offering on the legitimate stage and a motion picture of the same play during the same week. This was deliberately worked out. Manager W. B. McCurdy of the President Theatre, playing Henry Duffy stock attractions, brought Norman Hackett to Seattle for a two weeks' engagement of "Thank You." Manager Lloyd Dearth of Pantages secured a print of the film. Together they worked out a splendid campaign of "courtesy." Tremendous publicity resulted in capacity business at both houses.

VON HERBERG CONVALESCING

J. G. Von Herberg is reported to have stood the return trip to his home in Seattle nicely, but is still confined to his home until his complete recovery. During this period affairs of the firm will be under direct management of Claud S. Jensen, who went to his partner's bedside in New York during his recent severe illness.

HAZELTON LEAVES

Guy Hazelton of the Rialto Theatre, Missoula, Mont., has left for a three weeks' trip to New York, combining business and pleasure.

KELSEY BUYS LOT

R. A. Kelsey of Chelan, Wash., has purchased a lot on Woodin avenue with 120 foot frontage, upon which he plans construction this Spring of a $30,000 theatre, to be ready by September 1. The building will be 120x105, will be two stories in height, the second floor being used as a hotel, and will have five stores.

RIVERS MAKES GOOD

Edward B. Rivers, who earned for himself the reputation of a live-wire showman during his connection with the management of former Heilig Theatre in Seattle, is making good with real strides in Walla Walla, where he recently purchased the Arcade Theatre from G. M. Terhune. Rivers has had the house completely renovated and redecorated and has renamed it the Strand. He is doing an excellent business at 25c, notwithstanding the fact that his competitors reduced admissions to 10 cents.

Philosophy

(*Special to* Moving Picture World)

Bert Silver, manager of the Family Theatre at Greenville, Mich., and an old circus showman, was in Detroit last week and passed the following remark:

"I find it harder to manage a small-town show than a two ring circus. A man is more even-tempered in this kind of show business, as he is mad all the time."

Mulvehill Re-elected In Denver

(*Special to* Moving Picture World)

THE Theatrical Managers Association of Denver, an organization of first-run motion picture men, at its annual meeting re-elected J. Mulvehill president and Joseph Roth secretary and treasurer. Mr. Roth succeeds Rick Ricketson, who recently resigned as manager of the Rialto and Victory Theas as manager of the Rialto and Victory.

MANY VISITORS

Jack Eaton, well known in these parts as a former manager of the Fox Theatres in Denver, has arrived to take over the full management of the new State Theatre.

The annual stock show attracted an unusual number of exhibitors from all parts of the territory. Among those seen visiting exchanges were: Russell Hardwick, Lyceum Theatre, Clovis, N. M.; J. E. Thompkins, America Theatre, Colorado Springs; Ned Barringer, Princess Theatre, Cheyenne, Wyo.; Earl Nye, who manages the Carl Ray Amusement Company theatres of Cheyenne, Wyo.; John Bangs, Strand Theatre, Rawlins, Wyo.; Tom Love, who operates a chain of theatres near Hanna, Wyo.; William Delahoyde, Thermopolis, Wyo.; J. W. Borders, Majestic Theatre, Stratton, Colo.; De Forrest Swanson, Isis Theatre, Lamar, Col.; Mrs. Ossie des Combes, Unique Theatre, Gunnison, Col.; Mr and Mrs. M. H. Todd of Casper, Wyo.

Woodward Bros. Buy Two Iowa Houses

(*Special to* Moving Picture World)

WOODWARD BROS. have bought the Star Theatre at Kanawha, Ia., and the Grand Theatre at Story City, Ia. F. L. Woodward, who has been station agent for the Chicago & Northwestern Railway at Maurice, Ia., for eighteen years, has resigned and will become manager for the theatre at Store City, Ia. His brother, D. G. Woodward, who has been owner and manager of a theatre at Brighton, Col., for ten years, will manage the Kanawha theatre.

OTHER THEATRE CHANGES

William Bolan has bought the Rialto at Cozad, Neb., from Armstrong & St. John. M. Gehlsen has bought the Moon at Spencer, Neb., from C. H. Lyman. C. S. Everly has bought the Star at Maxwell, Neb., from C. H. Kuhns. M. M. Floos has bought the Rialto at Litchfield, Neb., from M. Daniels. Al Beams has bought the Auditorium at Red Cloud, Neb., from E. C. Preston. Roy Hedrick has bought the Jewel at Havelovk, Neb., from Karns & McLaughlin. L. H. Johnson has bought the Hipp at Omaha, Neb., from R. P. Kissinger. J. P. Jolly has bought the Municipal at Hospers, Ia., and the Lyric at Walnut, Ia., from M. O. Wantz. Ella I. Sage has bougnt the Princess at Dexter, Ia., from W. Knowles. George Monroe plans a theatre at Fifty-fifth and Military avenue, Omaha. It will seat 800. W. B. Franke has bought the Princess at Bode, Ia., and changed its name to the Strand. Mr. McChesney has bought the Monroe at Des Moines from F. L. Young. The Hostettler Amusement Co., of Omaha, has bought the Odeon and the Strand at Marshalltown, Ia., from A. H. Blank. C. A. Hunerzerg has bought the theatre at Parkersburg, Ia., from Bean & Prusha. C. A. Doty and Orville VanCleve will soon build a new theatre at Dickens, Ia.

A TOUGH BREAK

A Merry Christmas wish from Moving Picture World to W. C. Herndon of the Royal Theatre, Valiant, Okla., brought forth the brief reply: "Burned out Friday, December 18."

Along Exchange Row

With the Men Who Sell the Pictures

Buffalo

(*Special to* Moving Picture World)

Manager Charlie Goodwin and his Buffalo Boosters for Laemmle Jubilee Month held an enjoyable supper-dance the other evening in the Hotel Buffalo which was attended by Mr. and Mrs. Goodwin, Mr. and Mrs. O. T. Schroeppel, Mr. and Mrs. Al Barnett, Mr. and Mrs. Charles N. Johnston, Lou Beckerich, Rose Owen, Bill Doyle, Marie Russell, Rose Alco, Mary Boyle, Bertha Seelbach, Anne Rafferty, Jerry Spandau, Ruth Rappaport, Robert T. Murphy and many Universal employers and friends.

SILBAR AT DEPENDABLE

J. H. Silbar, who hails from Milwaukee, is now a member of the sales force at the Dependable exchange.

RIEHL WITH LOTZ

Harry E. Lotz, who has acquired the Golden Arrow franchise for the Buffalo and Albany territory, has engaged Howard Riehl as a salesman. Harry is making his headquarters in the Freedom Film exchange in Franklin street.

Omaha

(*Special to* Moving Picture World)

Carl Nedley, formerly with Warner Bros., and also with Vitagraph, has taken a position as salesman for Producers' Distributing Corp. out of the Omaha exchange. James Bradford and John Graham have resigned as salesmen for P. D. C.

EDUCATIONAL MOVES

The Educational Pictures exchange has moved from 1511 Chicago street into the Film Building.

NEW SALESMEN

J. H. Olson and C. R. Malm have recently been added to the Associated Exhibitors sales force. Mr. Olson was assigned to Western Nebraska territory and Mr. Malm to Northern Nebraska, South Dakota and Iowa.

ROGERS RETURNS

James Rogers has been brought back to Omaha from St. Louis as manager of the Enterprise exchange.

GILMOUR ADDED

James Gilmour is a new addition to the sales force of Warner Bros.' Omaha exchange.

Ohio

(*Special to* Moving Picture World)

An election recently held at the Cincinnati Film Board of Trade resulted in the re-election of Roy H. Haines, First National, manager, as president; Fred Stief Universal manager, vice-president; James Allen, Warner's manager, treasurer; Evelyn McNamee, assistant treasurer and executive secretary.

KRATZ RESIGNS

Charles Kratz, booker for Associated Exhibitors, Cincinnati, has resigned and will leave the field entirely. He is succeeded by George Kirby, formerly office manager and booker for F. B. O.

HAYS A NEWCOMER

E. J. Hayes is covering Northern Ohio territory as salesman for Pathe, having come hither from Buffalo, N. Y.

Seattle

(*Special to* Moving Picture World)

W. K. Bloom, formerly of F. B. O. in Salt Lake, has been transferred to the Seattle office, covering Eastern Washington. He will have his headquarters in Spokane. Lee Marcus, general sales manager of F. B. O., is headed for Seattle on a flying trip covering Western exchanges. With him is A. A. Schmidt, general western representative.

Kansas City

(*Special Dispatch to* Moving Picture World)

Tommy Taylor, Universal representative, has been transferred to England as a reward for his work in Kansas City and Sioux Falls, S. D. Tommy is a "bally Britisher himself. Friends of C. E. Gregory, Metro-Goldwyn branch manager, are congratulating him upon being ranked by his company in the November fire prevention honor roll. C. A. Schultz, P. D. C. branch manager, is passing about the word that he soon will have four "big ones" for pre-view showings soon. Joe Rosenburg, Universal salesman, is to be transferred to England. W. E. Truog, assistant sales director for Universal, and Charles Sears, in charge of Universal theatres in this territory, turned from a business trip to New York just in time to bid farewell to J. E. Flynn, Metro-Goldwyn branch manager, who left for New York.

TOWARD THE TOP

The Kansas City First National force is in eleventh place in "First National Month" drive and still plowing ahead. Sam Goldflam and Joe Silverman of the Independent Film Corp., Kansas City, left for St. Joseph, Mo., and Wichita, Kas., on a business trip. The entire office force of Universal exchange was guests of Billy Truog and Harry Taylor at the Ivanhoe Masonic Club the other night.

Chicago

(*Special to* Moving Picture World)

Manager James Gillick of the Pathe exchange pulled the annual dinner for the salesmen of the exchange and the boys all reported a "whale" of a time. James Gillick, Sr., father of Manager Jimmie and one of the vice-presidents of the St. Paul Railroad, was an honor guest.

WALLACE RETURNS

C. C. Wallace, United Artists manager, is back after an extended eastern business trip.

JOINS RENOWN

O. J. Campbell has joined the sales force of the Renown Exchange under Irving Mandell.

GODSHAW RESIGNS

Maurice Godshaw has resigned as salesman for Metro-Goldwyn-Mayer in the Western Illinois territory. T. E. Delaney has taken over the territory in addition to his regular Indiana district.

MYERS RETURNS

Ted Myers has returned to the fold of Chicago Pathe and is assigned to the South Side.

TO VISIT NEW YORK

James Gillick of the Chicago office of Pathe and A. Plues of the Indianapolis office will go to New York next week. Ray Nolan of the Milwaukee office will be an eastern visitor, as will Harry Graham sales manager.

A Friendly Tip

Salesman Vincent A. McHugh of the Producers Distributing Corporation, Pittsburgh, has a wife and five kiddies. When he visited the Brockway Theatre at Brockway, Penna., one day recently, Owner Charles Kaosco bought six pictures from him, saying: "One is for Mrs. McHugh, and the balance, one for each of the kiddies."

The moral of this story to film salesmen is plain. Raise a family!

Albany

(*Special Dispatch to* Moving Picture World)

Harold Filkins, a former salesman for the F. B. O. exchange, who is very ill at his home in this city, will be tendered a benefit at the Colonial Theatre in Albany on February 5.

HERMAN TOURS

Alex Herman, manager for First National, was out on the road a part of the week, visiting exhibitors in Utica, Ilion, Rome and Oneida.

A QUIET MARRIAGE

Without saying anything to his associates around the Universal exchange, Ray Smith, a salesman, took unto himself a wife last week in the person of Miss Jane Kaiser, an Albany girl. In some manner, however, the Universal exchange got wise and presented the young couple with a carving set.

FISHER ON ROAD

Vincent Fisher, booker at the F. B. O. exchange, will now spend two or three days a week on the road, handling added new territory.

MACK A VISITOR

William V. A. Mack, short subject sales manager for Pathe, was in town during the past week and dropped around to many of the theatres.

Pittsburgh

(*Special to* Moving Picture World)

Manager Jack Cohen of P. D. C. recently took a swing around the territory, accompanied by one of his salesmen, Vincent A. McHugh. Manager R. S. Wehrle of First National is another exchange head who recently visited the exhibitors throughout the territory. Wehrle was accompanied by "Bob" Lynch.

OPERATED ON

I. T. Sweeney, Universal's West Virginia representative, recently underwent a slight operation on his jawbone. His recovery was rapid.

INCORRIGIBLES

"Bob" Lynch and "Ed" Lebby, well known local film salesmen, were in Greenville recently, when the town was blanketed with three feet of snow. But the snow did not deter them from playing golf—in Walter Silverberg's attic. Walter (owner of the Mercer Square Theatre) is practicing daily, and says that when the warmer weather arrives he's going to do the course with a score of 37.

MORAN IN NEW YORK

Manager Bert Moran of Pathe spent the week of January 18 at the home offices in New York.

San Francisco

(*Special Dispatch to* Moving Picture World)

Following a stay of two months at the San Francisco office of Pathe, J. C. deWaal, auditor for the company, left for the Northwest.

PETERS LEAVES

H. W. Peters, Pathe special feature representative, who spent the last couple of months in San Francisco, has since returned to Los Angeles.

HALL EXCHANGE SOLD

The Hall Film Exchange, 295 Turk street, San Francisco, has sold its business to the Independent Mutual Exchange.

PERCY PROMOTED

Harry L. Percy, road man for the Producers Distributing Corporation, San Francisco, has been promoted to manager of the Portland, Ore., branch.

Announcement Extraordinary!!!

TEXAS GUINAN

New York's Greatest Favorite and
Broadway's Most Sparkling Personality
Will Be the Official

GUEST CONDUCTOR OF WISE CRACKS
(AT THE)

sixth annual A·M·P·A Naked Truth Dinner

That will set the record for all revels in the history of the Motion Picture Industry

2—MARVELLOUS ORCHESTRAS—2
100 STARS——100 TABLES

The Twelve Movie Immortals

ASTOR HOTEL
SAT. EVE., FEB. 6th

Tickets $10—Tables Seating Ten $100

NAT ROTHSTEIN—Master of Ceremonies

Tickets from Charlie Einfeld, care of 1st National
383 Madison Ave., New York

SHORT FEATURE MAGAZINE

A MAGAZINE WITHIN A MAGAZINE, DEVOTED EXCLUSIVELY TO THE LITTLE PICTURES WITH THE BIG PUNCH

Edited By Charles Edward Hastings

Roy Tillson, of the Fuller, Kalamazoo, Wins First Week's Exploitation Prize

Michigan Showman "Spread Himself" on the Lupino Lane-Educational Comedy, "The Fighting Dude"—Kennebeck, of Omaha, Takes Second Prize

ROY TILLSON, Manager of the Fuller Theatre, Kalamazoo, Michigan, won first prize, $100.00, for the best entry for the first week in the Laugh Month exploitation contest.

Mr. Tillson's entry was the most comprehensive campaign ever displayed on a two-reel comedy.

Making the Educational Pictures release, "The Fighting Dude," a Lupino Lane Comedy, the center of his Laugh Month advertising for the first week of the month, Mr. Tillson backed up a great lobby display with newspaper advertising, newspaper publicity, street ballyhoo, special posters, half sheet posters on the fronts of street cars, trailers and slides and practically every other form of advertising available to this live wire exhibitor.

The second prize for the week, $50,00, was awarded to F. V. Kennebeck, North Star Theatre, Omaha, Nebraska, a second run house, for a comprehensive display arranged Uto run throughout the month and which, during this week, was tied up to exploit the Felix the Cat cartoon, "Felix Trifles With Time;" Pathe's Our Gang Comedy, "Dog Days;" an Aesop Fable, "Noah Had Trouble," and the Fox Imperial Comedy, "Cloudy Romance."

The Omaha newspapers were enlisted in support of the Laugh Month campaign by Mr. Kennebeck and the Laugh Month idea was carried through all the programs as well as through all advertising and publicity throughout the week.

The $25.00 third prize went to J. A. Murphy and Lou Williams of the Family Theatre, Philadelphia, Pa., a neighborhood house with a daily change of program. It was Lou Williams who won the cup recently awarded by "The Exhibitor," the Philadelphia regional trade publication, for "the best featurette exploitation campaign."

A large cut-out of a laughing face with red cheese cloth over the mouth was the center of an attractive lobby display at the Family Theatre. Behind this large head was a loud speaker connected by an automatic appliance to a phonograph which was kept continuously playing a laughing record.

As a lobby ballyhoo a colored mammy weighing 300 pounds defied all comers to make her laugh. A placard on her back bore the words: "January is Laugh Month. Sober Sal gives one dollar to anyone who can make her laugh. Sober Sal is the only one who won't laugh during Laugh Month."

Sam Carlton, manager of the Strand Theatre, Frankfort, Indiana, took fourth prize, $12.50, the principal item of his campaign for the week being a large newspaper display advertisement 3 columns by 11 inches in the form of a proclamation to the citizens of Frankfort, inviting them to begin the year with a month of laughter. Comedies released by F. B. O., Universal and Educational were shown during Laugh Month by Mr. Carlton.

The short feature department of Moving Picture World, detailing the news and reviews of the little pictures with the big punch, will be continued in our "Short Feature Magazine," which begins with this issue.

ROY TILLSON
Winner of the first prize in first week of Exploitation Contests in conjunction with the "Laugh Month" campaign.

Fifth prize, $10.00, went to Guy Bays, Globe Theatre, Buena Vista, Va., for a ballyhoo in connection with the two-reel Century Comedy "Queen of Aces."

Sixth prize, $5.00, was awarded to H. A. Giles, Royal Theatre, Garrett, Indiana. Mr. Giles' mail for the month of January went out in envelopes bearing a large type display calling attention to Laugh Month.

As to the results at the box- office, Mr. Tillson and Mr. Kennebeck, winners respectively of the first and second prizes, can testify.

"Box-office pepped up at least 25 per cent during Laugh Month campaign," is the report wired by Mr. Tillson, while Mr. Kennebeck closes his description of his campaign with:

"We have found that the business during this period has shown a good increase. * * * Yours till another Laugh Month."

Reviews of Little Pictures with a Big Punch

"A Bankrupt Honeymoon"

(Fox—Comedy—Two Reels)

BUILT around a novel and genuinely clever comedy idea, this Imperial Comedy proves unusually entertaining. Harold Goodwin appears as a young spendthrift who is informed just after his wedding that he is bankrupt. He already owes a terrible taxi-bill as he has kept the machine under hire for twenty-four hours. Buying sandwiches and coffee with his last quarter, the chauffeur forces him to vacate the rear seat for a cash customer who eats the sandwiches. Harold charges him a dollar for them and this gives him the idea of establishing an "Eat-as-you-ride" bus line which gets all the business. The father-in-law, who owns the old line, buys him out for $50,000. The combination bus-restaurant-automat gives good opportunities for gags and slapstick and for good measure there is a wild ride when the chauffeur is hit on the head and the bus runs away down hills and through traffic. A thoroughly amusing two-reeler that is full of laughs.—**C. S. Sewell.**

"For Sadie's Sake"

(Educational-Comedy-Two Reels)

COLLECTION of barnyard animals headed by a donkey are used in the earlier scenes of this Jimmie Adams Comedy in which he appears as a rube who has been commissioned to provide the animals for a city show in which his sweetheart, played by Molly Malone, is the star. The mule's propensity for kicking everything to pieces has been utilized in some amusing situations and Jimmie has an awful time with the traffic rules in getting his menagarie to the theatre, as they break away and create considerable havoc. Finally he gets in dutch with the manager and is chased on the stage in various disguises, as the king and even as a cow. These antics come very near breaking up the show but set the audience in the picture in an uproar and will probably amuse the majority of patrons. Finally Jimmie and Molly decide to go back to the farm. There is plenty of action, a real idea that is adhered to consistently and both situations and rough and tumble stuff that is funny. —**C. S. Sewell.**

"Marvels of Motion"

(Red Seal—Novelty—One Reel)

ISSUE "I" of this series, shows the movements of a horse in motion, a champion making a record broad jump, a number of spills at a steeplechase hurdle and other subjects. By means of Max Fleischer-Novagraph process these are all analyzed and presented in normal, slow, suspended and reverse motion, resulting in a number of novel and amusing effects. Especially amusing is the normal and reverse motion scenes attributing the "Charleston" to ordinary barnyard chickens.—**C. S. Sewell.**

"Funymooners"

(Pathe-Comedy-Two Reels)

MACK SENNETT'S newest comedy in the series featuring Ralph Graves, deals with his efforts to elope with Thelma Parr again her parents' wishes. Ralph disguises as a teacher to take her off to a boarding school and there is a new and amusing gag where he gradually discards his disguise while walking along the street. Marvin Lobach as an insurance agent who fastens himself on to the young couple succeeds in muddling things up generally, finally insisting on taking them to a hotel and sharing a room with his wife. Ralph gets around this embarrassing situation by getting the insurance man in his bed to talk business with him. The girl's father appears the next morning and Ralph is tickled when he insists that they get married, but the pest almost queers matters by phoning to the justice of the peace that his house is on fire and his wife murdered. There are a number of laughable situations and a witty lot of subtitles. It will provide good fund for the majority of patrons.—**C. S. Sewell.**

"The Strenuous Life"

(Pathe-Sportlight-One Reel)

GRANTLAND RICE in this issue of Sportlights shows how strenuous work enters into various lines of sport and entertainment. Among these are the professional strong man who bends iron bars around his neck, the arduous training and work of the gymnast, the training of the ballet dancer, while boxing, soccer and the popular Charleston dancing are all strenuous. An interesting issue of this series.—**C. S. Sewell.**

"Hair Cartoon"

(Red Seal—Cartoon—One Reel)

IN Issue "2" of the new series of Animated Hair Cartoons, Marcus of the New York Times continues his clever changing of character by moving about or adding bits of hair. These changes result in likenesses of Sessue Hayakawa, Pauline Frederick, Theodore Roberts, Anita Stewart and Pola Negri, the last one being especially good. In most of the instances portraits of men are changed to those of women and vice versa.—**C. S. Sewell.**

Max Fleischer's Ko-Ko Song Car-Tune
"DOLLY GRAY"
This Week Plays New York
CAPITOL
729 7th Ave.

N. Y. C.
DISTRIBUTORS

"Hearts of the West"

(Universal-Western-Two Reels)

DMUND COBB is the featured player in this Universal Mustang Western which deals with the attempt of a chap to keep from his blind mother the fact that his father left a trail of debt on the ranch when he died. Edmund saves the life of Sylvia, an Eastern girl and they become fast friends. Clegg, who holds the notes spills the beans to Edmund's mother and uses his henchman to keep Edmund from winning the cross-country race, he wins however and when he goes to pay off the debt discovers that Clegg has forged the notes. Edmund wins Sylvia's hand. An average western with the usual quantity of hard-riding and fighting.—**C. S. Sewell.**

"Helpful Al"

(Universal-Comedy-Two Reels)

THIS Century Comedy features Al Alt, who with his pal are shown as two well-dressed social climbers. After various mishaps with the flivver they find a kidnapped baby in the car. They have a time getting the right kind of clothes for her and finding out what she will eat. In the meantime the baby walks out on a plank hanging over a cliff and then is carried aloft by a bunch of toy balloons finally falling into the auto of her father. Al and his friend collect the big reward but the winds blow their money away. There are several amusing gags, and considerable slapstick of a familiar type.—**C. S. Sewell.**

"Pathe Review No. 6"

(Pathe Magazine-One Reel)

ANOTHER chapter of "Plundering the Sea," the camera record of the Beebe expedition to Equatorial waters is shown in this issue. The subjects include an enormous fish somewhat resembling a shark, weighing a ton, also views of a colony of frigate birds on Gallipagos Island. The male birds attract their mates by inflating a wind bag on their breasts until it resembles a toy balloon. Other features include a Korean marriage with its quaint ceremony and views in Pathecolor along the River Elbe and the City of Dresden, Germany.—**C. S. Sewell.**

"The Windjammers"

(Pathe-Cartoon-One Reel)

PAUL TERRY'S offering this time shows the familiar cat and mouse with a huge bellows which they use effectively. The mouse goes to the bottom of a lake and blows the fish into the cat's hands. Then they have an argument with a cop and finaly drive the old farmer and a horde of rats out of a house by blowing the smoke back down the chimney. Up to the standard of this series both from the standpoint of clever imagination and humor.—**C. S. Sewell.**

Paul Terry, the Artist, Gives Talk On How Cartoons Are Made

PAUL TERRY, cartoonist of "Aesop's Film Fables," made his first personal appearance since his entry into the film field, Saturday evening, January 23rd, to help Sydney Cohen and Felix Feist, well known film men, present a "Laugh Month" movie program at the famous Metropolitan Club on West 57th Street, New York City, upon the occasion of a special dinner, entertainment and dance.

As vice president of the Metropolis Club, Sydney Cohen is very active in the entertainment activities, as is befitting this well known New York City exhibitor, nationally known as former president, and now Chairman of the Board of Directors, of the Motion Picture Theatre Owners of America. Cohen has staged several movie nights at the Club but he wanted something out of the ordinary for "Laugh Month" movie night. Being a short subject enthusiast, he sought the aid of Paul Terry in making up his program.

Short subjects in general were paid a marked tribute by Mr. Cohen in his remarks on Saturday evening. He explained to the audience that his fellow exhibitors and he do not depend entirely upon so-called features for their programs, saying in part:

"There are many meritorious short subjects which are features in their appeal. We have short comedies, news reels and novelties like 'Aesop's Fables' and 'Topics' which we are showing here tonight. The shorts are very entertaining and very popular. We in the motion picture business are celebrating 'Laugh Month' and for our program this evening we have a comedy program with a personal appearance of a different kind of star—the creator of 'Aesop's Film Fables' cartoon movies, Paul Terry, making his first personal appearance."

Before the audience of about eight hundred members of the Metropolis City and County Club and their friends, Terry explained all the intricacies of making cartoon movies move. After a detailed description of the progressive stages of the work, the cartoonist drew Henry Cat in a sequence of poses. Then, by a clever manipulation of the sheets of drawings, he made Henry do a Charleston that took the house by storm.

Two pre-release subjects of "Aesop's Film Fables," embodying the drawings previously explained by Terry, were shown.

Through the courtesy of Amedee J. Van Beuren, of the "Fables" and "Topics" organizations, a special Metropolis Club reel of "Topics of the Day" was shown. This reel was replete with jokes and humor with local appeal, bringing the names of club members into the mirth-mentions on the screen.

REVIEWS OF LITTLE PICTURES WITH THE BIG PUNCH

(Continued from page 564)

"Montana of the Ranges"

(Universal—Western—Two Reels)

UNIVERSAL'S newest Mustang Brand western in the series featuring Josie Sedgwick follows one of the familiar formulas of this type, with an Eastern girl who owns a ranch falling in love with a polished villain who turns out to be a cattle rustler. Certain changes have been made to make Miss Sedgwick the centre of the interest and romance. She appears as the "foreman" of the ranch and, as in the past, proves to be as courageous and as fine a "horseman" as any of the male Western stars. There is even one snappy scene in which she subdues a bucking horse that no one else has been able to ride. Finally she unmasks the rustler but succumbs to the proposal of one of the boys who has fallen in love with her. A good average western which is made more than unusually entertaining by Miss Sedgwick's appearance in the role of the foreman.—**C. S. Sewell.**

"Your Husband's Past"

(Pathe-Comedy-Two Reels)

WHEN a reformed crook marries the governor's daughter, a detective recognizes him and secures proofs which the crook's pal steals. The truth finally comes out but the girl sticks by him anyway. This furnished the idea behind this Hal Roach comedy in which Tyler Brooke appears as the reformed one, George Cooper as his pal and Vivian Oakland as the girl. There are a number of amusing complications, most of the laughs being furnished by George Cooper as the pal who continues to lapse into his old ways and has to be refrained from taking everything in sight. The boob detectives are the butt of a lot of the comedy. Especially funny is a scene where Cooper razzes them when a diamond studded collar is stolen from a dog and he says that is about their speed.—**C. S. Sewell.**

"Be Careful Dearie"

(Educational—Comedy—One Reel)

Joe Moore, brother of Owen, Matt and Tom, has the leading role in this amusing Cameo Comedy, appearing in the role of a henpecked husband whose wife demands that he get a raise. The cook quits and comes to Joe's office for her wages and his bachelor boss mistakes her for Joe's wife, gives him the raise and invites himself to lunch. Joe's efforts to keep up the deception not only angers his wife but "starts something" with the cook's sweetheart and there are a number of laughable complications before all is straightened out. The boss at last learns the truth but forgives Joe. This reel has good snap and humor and is one of the best of the recent Cameos.—**C. S. Sewell.**

"Reelview"

(Red Seal—Magazine—One Reel)

A WIDE variety of subjects are covered by Issue "B" of the new Urban-Kineto Reelview. First comes studies of animals in a zoo, including a monkey, hyena, leopard, Rocky Mountain goat, wart hog, cheeta and brown bear with family. A section shows the by-ways of Egypt, crude methods of irrigation, camel power, boats on the Nile, hired mourners at a funeral, mimic fighters on a desert, and dancing women. The final section contrasts the modern girl with her predecessor, showing views of girls dancing, swimming, etc. An interesting number.—**C. S. Sewell.**

Pathe Review No. 4

(Pathe—Magazine—One Reel)

THIS presents three interesting subjects, "Workers Under the Earth," a microscopic study of the ant; "The Harvest Fleet," showing old and new methods of harvesting grain in the West, and Pathecolor views of Rutgers College. Well up to the standard. —**Sumner Smith.**

"Pathe Review No. 5"

(Pathe Magazine-One Reel)

INCLUDED in this issue of Pathe Review is a section devoted to the sport of archery showing various types of bows, feathered tails and arrow heads, also an expert showing how to hold the bow and making a perfect bull's eye. Another section shows pictures in color taken with the time-lapse camera, of American wildflowers including the aster and blazing star. F. H. Tolhurst contributes a section dealing with the hatching of the mosquito illustrated with miscroscopic views. A very instrutive and entertaining issue.—**C. S. Sewell.**

"Searchlight"

(Red Seal—Magazine—One Reel)

A SUBJECT that while not new is always intensely interesting opens Issue "B" of the Urban-Kineto Searchlight experiments with liquid air which is produced at 232 degrees below the freezing point of water. It has the effect of making objects such as a plum and a live eel so hard and brittle that they can be broken with a hammer. One of the marvels of nature is shown in the fact that an eel that has been frozen when thawed out is still alive.—**C. S. Sewell.**

"Dolly Gray"

(Red Seal—Song Car-Tune—One Reel)

ONE of the very best of this series of Ko-Ko Song Car-Tunes is "Dolly Gray." There is good snap to this war song of years ago and the handling of the chorus is a pippin. The soldier boy is shown doing various stunts, going to the front, fighting the enemy, shooting away the words, racing back to the rear, etc., all of this is handled in an exceptionally amusing and clever manner that is sure to get the laughs. Even if your patrons do not remember the song they will roar at the way the chorus is handled. Good for any audience.—**C. S. Sewell.**

Fox-O. Henry Two-Reeler Wins Review in Liberty Magazine

TO Fox Films goves the distinction of receiving the first review ever published in Liberty Magazine of a two-reel comedy.

The picture is "Cupid a la Carte," one of the O. Henry series released for National Laugh Month showing, and the reviewer is Quinn Martin, film critic of The New York World, who conducts a weekly page of screen reviews in Liberty Magazine. Mr. Martin devotes a column of praise to the comedy in the issue of January 23.

"The first motion picture company in the world," observes the reviewer, "to take seriously that much-abused line from Hamlet about brevity being the soul of wit is the firm belonging to William Fox and called the Wiliam Fox Film Corporation. As proof of his willingness to give Shakespeare a trial, Mr. Fox has begun the screening of a series of eight O. Henry stories, each to be of two reels' length and none of them running a second over thirty minutes. The first has come through, and in its presentation in the Fox private projection room in New York, it strikes me as being one of the most delightful novelties of the year."

Attention is called by the Fox publicity department to the fact that "Cupid a la Carte" is in reality the fourth of the O. Henry series. The first O. Henry comedy was "Shoes," and it was released September 6. Next came "Transients in Arcadia," on October 18 and "Failure" followed on November 29.

"'Cupid a la Carte,'" continued Mr. Martin, "is simple narrative spinning with the plot always running at even pace with itself in the running picture and with the characteristic O. Henry kick at the final scene. By its very simplicity and its strict adherence almost to the letter) with the original story it becomes a little thing of individuality and charm, and I should prefer seeing this series of bright, comic and human storiettes in the cinema than a like number of full-length productions by the best and most lavish of the screen makers. It is a distinct departure from the common run of the movies and so it is to be hoped that patrons everywhere will take advantage of the opportunity to view it as soon as it is placed upon the silver sheets over the land.

"Naturally it would be an unkind move for anyone to retell in advance the method employed in bringing about the 'O. Henry finish' in this story about Mame and her boarding house and all her gentlemen friends on the railroad line to whom she so handsomely and efficiently catered. But it may be remarked in passing that the author's fine flair for slapping a living, breathing caracterization into a story in a half-dozen bare lines of type has been lent to the direction of the film version, and so Jeffrey Peters, the comical railroad officer whose sole aim in life lay in eating, has been drawn truly, even to the expression which wreathes his face and the fleeting mannerisms with which his creator so painstakingly endowed him.

"For my part I am gong to watch for these short plays and see them whenever it is possible.

"Of course, what I mean to say is that you should watch for them, too."

The role of Mame in "Cupid a la Carte" was played by Florence Gilbert. Carroll Nye, a newcomer on the Fox lot, played Tom Hardin; Maine Geary did the part of Jeffrey Peters and William Colvin his voracious sire, with an eye for feminine charm.

The picture was directed by Robert Kerr, under the supervision of George E. Marshall. The next movie in the series will be "Elsie in New York," to be followed by "From the Cabby's Seat" and "A Social Triangle."

"TOL'ABLE ROMEO" is a Hal Roach single-reeler, directed by Jess Robbins. The plot concerns a presentation of Shakespeare's "Romeo and Juliet" with variations that provoke mirth. Katherine Grant is the leading lady.

CHARLES PUFFY

The jolly, rotund comedian of Century-Universal Comedies will be amply represented in "Laugh Month" offerings from the Universal exchanges.

Dr. Hugo Riesenfeld's Musical Settings On Short Reels

DR. HUGO RIESENFELD, famous musical director, and former leader of the Rialto, Rivoli and Criterion Theatre orchestras in New York, is responsible for the unusual musical scores which will be furnished to theatres with the various subjects of Pathe's new "Famous Melody Series," the first of which, "Songs of Ireland," will be released on February 7th.

Founded upon the folksongs and airs of the different nations of the world, the films naturally lend themselves to musical accompaniment. James A. FitzPatrick, the producer, who, with Peggy Shaw, former Ziegfeld Follies beauty, plays a leading role, has staged each production in the country which it picturizes, giving it a background of natural scenery and authenticity. Pictorially beautiful on the screen, the musical score enhances its romance and charm.

In the musical score for "Songs of Ireland" are such well-known Irish airs as "The Minstrel Boy," "Come Back to Erin," "Killarney," "The Low-Backed Car," "Rory O'Moore," "Believe Me If All Those Endearing Young Charms," and a medley of Irish dances.

Charles Chase in New York

Charley Chase, starred in a series of Pathe comedies produced by Hal Roach at his studios in California, arrived in New York on Friday, January 22, on the Twentieth Century for a month's vacation. The comedian was accompanied by his director, Leo McCarey.

Just before leaving California he completed a comedy in which Martha Sleeper, Virginia Pearson and Anders Randolph appeared in his support.

Pigs is Pigs

And when Ellis Parker Butler wrote that, he was not thinking of big, fat porkers, but of tiny guinea pigs.

Pictures is Pictures

if they're good entertainment, whether they're in one or two reels or in six or eight.

Exploitation is Showmanship

when applied to a Short Feature as well as to a longer one.

IF YOU still are in doubt about the box-office value of exploitation on your Short Features, book a **Juvenile Comedy** and ask your exchange about the great harmonica playing contest tie-up.

Here's one of the biggest money making tie-ups ever offered—and it costs you nothing. Lobby photos, window display and other publicity material, as well as harmonicas for prizes, are all furnished

FREE!

Tie-ups with local merchants are waiting to help you in connection with many other ***Educational Pictures.*** Ask about the campaign on **McCall Colour Fashion News,** with **Hope Hampton** displaying the latest style creations from Paris —and about the tie-up on the two-reel Special **"Wild Beasts of Borneo."**

*When you play **Educational Pictures,** you get the utmost in entertainment and box-office value, backed up by National Advertising and the finest kind of live-wire Showman's Exploitation. Is it any wonder that every week one hundred exhibitors are joining the ranks of showmen playing **Educational Pictures!***

Educational Pictures "THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, Inc. E. W. Hammons President

Member, Motion Picture Producers and Distributors of America, Inc.
Will H. Hays, President

"A Good Comedy Covers the Whole World"

BY MACK SENNETT,
Pathe Comedy Producer.

A GOOD COMEDY covers the world. There has never been a time when the public did not want comedies. In "Laugh Month" everybody will be able to enjoy a full share of laughs.

We have gone through many phases of melodrama, costume, sex and problem pictures. They have their day and pass on to the next sensation. These pictures are limited to localities. The sophisticated audience of a large city demands something different from a country town. A heated love drama will appeal to youth and old age will be held by human interest. A woman will rave over a romantic hero; while her husband is bored to slumber.

But the demand for short comedies, the desire to laugh, has always been consistent and unswerving.

The great problem of the movie-producer is to find an idea which will cover the whole territory. A good comedy does this as no other kind of play. All audiences seem to laugh at the same things.

Most adventurers in Laughland will discover, however, that there is more grief in making comedies than in drama. People have an almost pathetic eagerness to laugh; but it is hard to make them do it. In making my own comedies for Pathe I find we have to use better stories and directors than ever before. The fact is, making laugh plays has become almost inconceivably difficult.

Exaggerated make-ups and the custard pie have gone forever. A comedy in these days has to be built with brains and real drama as a foundation. A comedy produced in this manner is usually a good comedy. And a good comedy covers the whole world for the laugh in the only universal idea

WHAT BECAME OF THE MONEY? The police try to keep an eye on Harry Langdon in the latter's current three-reel Mack Sennett comedy, "There He Goes." The charming Peggy Montgomery is the beautiful girl opposite the comedy star.

"Flashes of the Past" to Be Released as 2-Reel Subject

AS a result of the nation-wide approval with which "Flashes of the Past," the Pathe News Fifteenth Anniversary film, has been received, both by exhibitors and press, the news film is to be released as a two-reel subject.

"Flashes of the Past," as its title indicates, is a comprehensive review of the historic events of the last fifteen years, and bring back to the screen the important happenings throughout the world as presented by Pathe News during that decade and a half.

First shown at the Pathe News Fifteenth Anniversary Dinner in New York, on November 14th, to a gathering of dignitaries of the nation, leaders in the motion-picture world and prominent editors and writers, the film evoked enthusiastic comment and brought forth many recommendations that it be released to the general public. Newspapers all over the country, notable among them the Chicago Tribune, Minneapolis Journal, Kansas City Journal-Post, Omaha World-Herald and Atlanta Journal, devoted columns to the reproduction of scenes from the film, in both rotogravure and black-and-white sections.

Subsequently, at the request of members of the National Press Club, in Washington, D. C., Emanuel Cohen, editor of Pathe News, brought the film to the capital, where it was given a private showing in Keith's Theatre before an audience of twelve hundred, numbering among them members of the Cabinet, prominent educators and representatives of newspapers and press associations all over the country.

RESOLVED THAT :—
"THIS IS LAUGH MONTH" and we
Shall Make it So By Giving The
Public BUSTER BROWN Comedies
That are bound To Make Them Laugh
BUSTER BROWN
MARY JANE
and TIGE

THE BUSTER BROWN COMEDIES are made by Stern Bros., producers of Century Comedies, and released through Universal exchanges.

Laugh Month's Practicability Tried-and-Proved

By FRED McCONNELL
Short Subject Sales Manager

EXHIBITORS have manifested great eagerness in getting behind National Laugh Month, in many cases running virtually all-comedy programs for the entire week. Judging by bookings received at the Universal exchanges, this situation will remain in effect during the entire month of January.

Virtually every exhibitor availing himself of Carl Laemmle's Complete Service Plan is able to present programs comprised, for the most part, of Universal's 1-reel Bluebird Comedies, 2-reel Mustang Westerns (including the highly-amusing series staring Ben Corbett and Pee Wee Holmes) and the chapter-thrillers released under the Adventure Pictures brand, as well as the several attractive series of two-reel comedies produced by the Stern Brothers.

To Make Public Realize Importance of "Shorts"

The purpose of National Laugh Month was to have exhibitors make the press and theatre-goers realize the importance of short products, especially comedies. By expending a little extra effort on his short features, the theatre manager has shown both editor and patron that short features are continually becoming more important. The result has been a recognition of this fact, evidenced by the newspapers in additional publicity, and by the public in increased attendance.

The exhibitor signing Universal's Complete Service Contract today gets a wonderful line-up to select his program. This arrangement has provided a great boon to the small-town theatre manager, and permits him to show his patrons a short-feature program, mostly comedies, thus deriving the maximum benefit of the nation-wide advertising and exploitation accorded Laugh Month.

THERE ARE LOTS OF WAYS TO GET THE LAUGH. Here's another combination — Edna Marian, Century Comedy and Universal.

A representative program, as employed by hundreds of exhibitors, includes a Bluebird 1-reel comedy, starring Arthur Lake, Charles Puffy or Neely Edwards; a 2-reel Mustang Western, starring Pete Morrison, Jack Mower, Fred Humes, Ben Corbett and Pee Wee Holmes; a 2-reel Stern Brothers Comedy, either a Buster Brown Production, or a Wanda Wiley, Edna Marian, Al Alt, or Eddie Gordon Comedy, and one of the many chapter-thrillers released under the Adventure Pictures brand.

Laugh Month May Become An Annual Event

This great variety of Universal short product enables the enterprising exhibitor to arrange a two-hour program without having recourse to full-length features. That programs of this sort meet the approval of theatre-goers is evidenced by the enthusiastic reports pouring into Universal exchanges from delighted exhibitors, praising both our short product and the Complete Service Plan.

Judging by the success enjoyed by exhibitors participating in Laugh Month, the project is almost certain to become an annual event. Although but one week of Laugh Month has elapsed, the results to date are most gratifying. In keeping with its policy of backing up its sales with every possible exhibitor aid, Universal has instituted a careful checking system to determine how exhibitors fare with its product during Laugh Month. Compilations of these reports, telegraphed to the Universal Home Office, indicate a considerable increase in box-office receipts during a corresponding period for several years past.

THREE TINY TOTS AID "NATIONAL LAUGH MONTH" —"Fat" Karr, "Tiny" Ross and "Fatty" Alexander do their stuff for Nat G. Rothstein, Director of Advertising, Publicity and Exploitation for F. B. O. Two of the three little tads seem to enjoy their contribution to "Laff Month." The firm of "Karr, Ross and Alexander" is featured in Standard Fat Men's Comedies for F. B. O. release.

"Too Many Relatives"

The seventh of the "Married Life of Helen and Warren" comedy series, "Too Many Relatives," has gone into production at the Fox West Coast Studios. Kathryn Perry and Hallam Cooley again portray the leading roles, with Arthur Housman, Belva McKay, Jimmy Boudwin, "Pal" the wonder dog, and "Pussy-Purr-Mew," the "Helen and Warren" Persian cat, completing the cast. Albert Ray is directing.

ANY RABBIT WOULD QUAIL to be hunted thusly as Clyde Cook proves for Pathe with his trick hunt-hound.

F. B. O. Breaks High Record For "Laugh Month" Bookings

Washington and Philadelphia Houses on List; Balaban and Katz Takes Several in Series; Loew's Newark Circuit Books F. B. O. Shorts

WITH reports coming in daily of new short subjects bookings in all sections of the country, the sales department of F. B. O. announces that at the present time it is far ahead of estimated returns on laugh subjects for "Laugh Month."

Evidence that F. B. O. short subjects are being booked extensively and largely by the biggest and best first run houses throughout the country is contained in an announcement, that to date scores of first run theatres have already contracted for laugh subjects for January. The list of theatre bookings which follows is but a portion of the contracts with which the sales department has been flooded for the last month:

Loew's Circuit, Newark, N. J., has bought "Mummy Love" and "A Peaceful Riot," two Blue Ribbon comedies starring Alice Ardell, the former for 31 days; the State Theatre at Oakland, Cal., will play six Bray cartoons; the Globe at McKeesport, Pa., will play "Dinky Doodle at the Circus," and the Liberty at Sharon, Pa., three Bray cartoons. The Bijou Theatre at Decatur, Ill., has contracted for the entire series (twelve episodes) of "The Adventures of Mazie," starring Alberta Vaughn.

The New Milo in Chicago (a Balaban and Katz house) will play ten Standard Fat Men comedies, ten Blue Ribbons and twenty-six Bray cartoons; the Lyric at Indianapolis has contracted for "Dinky Doodle in the Restaurant" and "The Leopard's Spots." Each will play one entire week. The Strand at Moundsville, W. Va., has bought "The Adventures of Mazie" series, the new "Fighting Hearts" series, consisting of twelve episodes, the thirteen Standard Fat Men comedies and thirteen Blue Ribbon comedies.

The Star Theatre at Fall River, Mass., has contracted for "The Telephone Girl" series, "The Go-Getters," "The Pacemakers," twelve Jimmy Aubrey comedies, eleven Stan Laurel comedies, thirteen Heeza Liar cartoons, twelve Dinky Doodles and nine Screen Almanacs. These subjects will be played at the rate of five a week.

Kearses Theatre at Charleston, W. Va., has bought six Bray cartoons; Proctor's Grand at Albany, N. Y., has contracted for the twelve Mazies, four Aubreys, five Laurels and two Blue Ribbons for a repeat performance in Albany; the American at Troy, N. Y., will play thirteen Dinky Doodles and thirteen Bray cartoons, while Proctor's Griswold, in the same city, will play thirteen Dinky Doodles for a repeat performance.

Fox's at Philadelphia has bought eight Bray cartoons; the Earle Theatre at Washington, D. C., will play "In the Air," a two reel Standard Fat Men comedy, and "Mummy Love," while the Gem at Salt Lake City, Utah, has contracted for the twelve episodes of "The Adventures of Mazie."

The Strand at Washington, D. C., has purchased "Mummy Love" and "All Out." Each subject will play one entire week. The American at San Jose, Cal., has contracted for twenty-six Bray cartoons; Pantages at Los Angeles will play "Hold Tight," a Blue Ribbon comedy, for an entire week, while the Saenger Amusement Company at New Orleans, La., has contracted for "The Adventures of Mazie" and "Fighting Hearts" for their entire circuit.

Stanley Circuit Likes "Ko-Ko"

"Ko-Ko Steps Out," the Max Fleischer Out-of-the-Inkwell Cartoon, released by Red Seal Pictures, has been booked for the entire Stanley Circuit after proving to be a hilarious hit last week at the Stanley Theatre of Philadelphia.

"Laugh and Grow Fat," Says Cline

By EDDIE CLINE
Mack Sennett, Director

"Laugh Month" has been instituted, no doubt, by the weight reducing organizations of the country. Those who attend the theatres will put on pounds and pounds of avoirdupois.

Think what this will mean to the guardians of the waist line, and all their allied industries, dietitians and such.

Just as a word to the wise—January is THE month!

WHO "WOODEN" LAUGH at "His Wooden Wedding" with Chase—the groom—to chase the gloom? Pathe distributing.

"Laugh Month" Is Particularly Fitting for F. B. O. Releases

"LAUGH and the world laughs with you. Weep and you make bum pictures!"

That is the motto which Vice President J. I. Schnitzer, of F. B. O., has adopted for his guidance in lining up next season's product. And there is nobody that believes more sincerely in the Creed of the expansive, open-faced, Swiss movement Gurgle any more heartily than this motion picture executive—even among the strict comedy producers themselves. Or rather, the producers of strict comedy.

"Laughter is the real essence of entertainment," says Mr. Schnitzer. "Drama and melodrama are all right in their place, and they have a big place on our program. Particularly the latter. But no production would be unrelievedly serious. Laughter is the back lighting by which strong situations are brought into stronger relief. After years of misunderstanding of the motion picture, producers are coming to realize that no production should be made devoid of humor. It's been a hard struggle, but we have finally found that out.

"The biggest and most outstanding successes have nearly always been either comedies or dramas with plenty of comedy relief. I attribute the success of such stars as Fred Thomson very largely to the fact that they realize the tremendous value of merriment. The public wanted to laugh in Caesar's time—and it probably did, at some of the antics of Senators dodging such political issues as the paving of the Appian way. The public wants to laugh now. And it always will. We have only to go back to the very human principals that the humble and lowly laugh at the pretentions of the great, and the great laugh at the naivete of the humble and lowly. Nowhere is this principle more apparent than in America. Americans are laugh-lovers par excellence, and 'Laugh Month' is therefore particularly fitting for us."

Pathe Release for February 7 Has First of Famous Melodies

"SONGS OF IRELAND," the first of the new "Famous Melody Series," and "The Strenuous Life," a Grantland Rice "Sportlight," add diversity to the Pathe short feature program for the week of February 7, which also includes the usual comedy, news and serial subjects.

Both Hal Roach and Mack Sennett offer two-reel comedies and "Topics of the Day" and "Aesop's Film Fables" add to the comedy element on the schedule.

The last chapter of the Patheserial, "The Green Archer," Pathe Review No. 6 and two issues of Pathe News complete the releases for the week.

The "Famous Melody Series" of single reel subjects, which is inaugurated with the release of "Songs of Ireland," affords exhibitors a novelty subject of great audience appeal. "The Streunous Life" is a timely Grantland Rice "Sportlight" produced by J. L. Hawkinson. "Your Husband's Past" is a two-reeler produced by Hal Roach with an all-star cast including such favorites as Vivian Oakland, George Cooper, Tyler Brooke, Fred Kelsey, James Finlayson and Arthur Millett. Fred L. Guiol directed.

"Funnymooners" is a two-reel comedy produced by Mack Sennett with Ralph Graves in the leading role. Thelma Parr continues as Graves' leading lady and Marvin Lobach lends capable support. Lloyd Bacon directed. "The Smoke Clears Away" is the title of the closing chapter of the Patheserial, adapted by Frank Leon Smith from Edgar Wallace's novel of the same name. Allene Ray and Walter Miller play the leading roes and are supported by such screen favories as Burr McIntosh, Frank Lackteen, Dorothy Kink and Walter Lewis.

Pathe Review No. 6 presents three subjects of wide appeal: "Art in Anarchy," an old

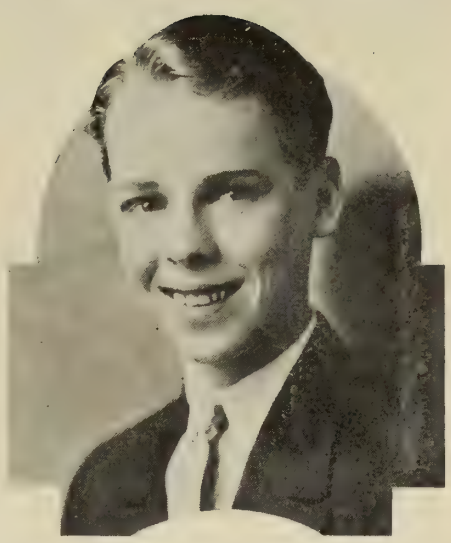
Bernstein Appointed General Manager of Red Seal Sales

THE first official act of Max Fleischer, President of Red Seal Pictures, upon assuming his present office in conjunction with his work as head of the Out-of-the-Inkwell Studios, was the appointment of Harry Bernstein to be General Sales Manager of the national Red Seal organization.

Bernstein previously was head of Red Seal's New York Exchange, where he was the prime factor in selling Red Seal's product to the big, first-run Broadway houses. Such big local theatre circuits as Loew's, Fabian, Reade, Stern and a number of others have already booked this product.

Before joining Red Seal, Bernstein ran a number of the biggest theatres in the East. His training in the show business included the management of important exchanges for a number of the big distributing organizations.

When questioned as to the forthcoming Red Seal policy, both Fleischer and Bernstein stated that a series of plans are being formulated, and a definite statement bearing on both productions and distribution will be issued within a short time.



ARTHUR LAKE

Among the things to "keep your eye on" during 1926 will be this splendid young comedian of Universal comedies.

Carey's New Mount

Harry Carey, the popular Western star now under the Pathe banner, introduces a new horse as his equine pal in "Driftin' Thru," which will be released on February 21. Charles R. Rogers is presenting Carey in this series. "Sandy" is the name of Carey's new mount. The equine is a little Western thoroughbred that Carey bought several years ago when it was just a little colt at pasture in Arizona, where he was on location. Pete, Carey's fellow player and faithful companion for twelve years, recently was retired for life, and pensioned with an acreage of green fields on the Carey ranch at Saugas, where the equine screen star may browse to his heart's content the rest of his days.

Red Seal "Up To Date"

Max Fleischer, president of Red Seal Pictures, after the second week of assuming his new duties as head of a national distributing organization, says his production work at the Inkwell Studios has continued up to schedule. "Our releasing is up to date," Fleischer explained, "thanks to the co-operation on the part of my entire organization, producing as well as distributing, during this period."

"Ko-Ko Paradise"

Dave Fleischer, general director of the Inkwell Studios, has just completed "Ko-Ko Paradise," an Out-of-the-Inkwell Cartoon. Dave's present efforts are centered upon a circus scene, to appear in the next Inkwell, which has just been put into production.

"Song Car-Tune" in Capitol

The Capitol, New York, played Red Seal's latest, Max Fleischer's Ko-Ko Song Cartune, "Dolly Gray," last week, following Red Seal's first of the new Urban-Kineo Reelview series which played this same theatre the previous two weeks.

ADVENTURES OF MAZIE NO. 9. (F. O. B. Series). Star, Alberta Vaughn. "High But Not Handsome," which is number nine of this laugh-producing series, is a jim-dandy; in fact they seem to be getting better, if that is possible. Tone and appeal, good. Sunday, yes. Small town class, town of 300. Admission 10-25. Roy E. Cline, Osage Theatre (200 seats), Osage, Oklahoma.

ADVENTURES OF MAZIE, NO. 3. (F. B. O.—Series). Star, Alberta Vaughn. Fine comedy. Tone, good. Sunday, yes. Special, no. Appeal, 95 per cent. Farm class, town of 1,1500. Admission 15-30. Robert W. Hines, Hines Theatre (250 seats), Loyalton, South Dakota.

AIR TIGHT. (Educational Comedy). Star, Bobby Vernon. Not quite as good as his usual comedies are. It has some new gags that give some cause for laughter, but enough of them. Tone, good. Fair appeal. Better class, town of 4,500. Admission 10-20. C. A. Angelmire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

ASSORTED NUTS. (Bishoff Comedy). This is the kind of stuff that hurts the cause of independent producers. Cheap production, poor photography and pathetic attempts at laugh making. Rotten. Appeal, 10 per cent. Working class, town of 7,000. Admission 10-25. A. M. Rosenbloom, Home Theatre, Rochester, Pennsylvania.

BABY BE GOOD. (Educational). If "Our Gang" comedies are uninteresting, then this is a news reel. Didn't get a laugh. The kids are not as clever as the Roach aggregation and the entire production staff doesn't come up to expectations. All classes, town of 3,500. Admission 15-30. Henry W. Nauman, Moose Theatre (700 seats), Elizabethtown, Pennsylvania.

BIG BUSINESS. (Pathe-Comedy). "Our Gang." No use to comment on this series. All "Gang" pictures may not get many laughs, but it's the idea of the thing; everyone likes them. David W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

BUSINESS ENGAGEMENT. Fox-Comedy). One of the two-reel comedies of the "Helen and Warren" series, and about the best polite comedy we have had. The laughs are in the situations, and not in a trick fall or a smear. The characters are real actors and Katharine Perry is one of the most pleasing actresses we have seen lately. The crowd liked it. General class, city of 15,000. Admission 40 cents. Ben L. Morris, Temple Theatre (1,000 seats), Bellaire, Ohio.

BUTTERFLY MAN. (Fox-Comedy). The best Fox comedy in many a day. A regular picture that will build up any weak picture. If you run Fox try and get this with a weak sister. It's slapstick. Factory class. Admission 15-25. David W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

CLOUD HOPPER. (Educational-Comedy). Star, Larry Semon. His last comedy of the Educational series and as good as all the others together. It was a riot in our house. A peach of a comedy. Tone and appeal, good. Better class, town of 4,500. Admission 10-20. C. A. Angelmire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

DON'T PINCH. (Educational-Comedy). Star, Bobby Vernon. This one helped hold up the high average set up in his former comedies. It had plenty of fine laugh-makers in it. Tone, okay. Good appeal. Better class, town of 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

DYNAMITE DOGGIE. (Educational-Comedy). Star, Al St. John. Al St. John uses some of his famous bicycles in this and thereby gets some hearty laughs. A dandy comedy and no mistake. Tone, okay. Good appeal. Better class, town of 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

EVERY MAN FOR HIMSELF. (Pathe-Roach-Comedy). "Our Gang." Biff-bang-bing. The Gang gets into battle royal and tin ears fly in all directions. Good show in a house that likes juveniles. Can't say much for it here. All classes, town of 3,500. Admission 15-30. Henry W. Nauman, Moose Theatre (700 seats), Elizabethtown, Pennsylvania.

Straight from the Shoulder, Jr.

Edited by VAN

The Little Picture With the Big Punch is what has made Laugh Month a big success.

It will make EVERY MONTH—and every show—a success!

Tips on these dependable program stand-bys are always a big help—so shoot them in every time you fill out a report blank. VAN.

FARMYARD FOLLIES. (Pathe Fables). Terry is a genuine genius with his pen. With an indifferent feature these short reels are genuine business helps and should be shown everywhere. All classes, town of 3,500. Admission 15-30. Henry W. Nauman, Moose Theatre (700 seats), Elizabethtown, Pennsylvania.

FOX NEWS 10. (Fox). A fairly good news subject. General class, town of 1,200. Admission 15-25. E. N. Prescott, Prescott Circuit (250-700 seats), Union, Maine.

GOOD MORNING NURSE. (Pathe-Sennett Comedy). Pretty good laugh getter. Will go over fine with Fables and a program picture. Show the comedy first to put them in good humor if you have a lemon. All classes, town of 3,500. Admission 15-30. Henry W. Nauman, Moose Theatre (700 seats), Elizabethtown, Pennsylvania.

GUMP COMEDIES. (Universal). Star, Joe Murphy. Have used three. They are mighty good comedies. Town and country class, town of 5,000. Admission 10-25. W. F. Jones, Criterion Theatre (300 seats), Frederick, Oklahoma.

HIGH JINX. (Fox Comedy). This is a good comedy and very good for Laugh Month. If all comedies were as good as this one they would laugh every month. Big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

HIGH SOCIETY. (Pathe-Comedy). "Our Gang." A bit dry to start with but with a whirlwind finish calling out fire departments, ambulances and police reserves. This comedy should get a bunch of laughs from an "Our Gang" fan. All classes town of 3,500. Admission 15-30. Henry W. Nauman, Moose Theatre (700 seats), Elizabethtown, Pennsylvania.

HODGE-PODGE. (Educational). These are always good, short and not long enough to be tiresome. Neighborhood class, city of 14,000. Admission 10-15. Ulysses Ponsant, Bijou Theatre (500 seats), Waterville, Maine.

HODGE PODGE. (Educational Novelty). Boys, if you're not running this one-reel novelty you sure are missing something. They are great for fillers and they sure like 'em. Sunday, yes. Good appeal. Big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

HOLD TITE. (Blue Ribbon Comedy). It's a fair comedy. Tone, good. Sunday, yes. Special, no. Appeal, 94 per cent. Farm class, town of 1,500. Admission 15-30. Robert W. Hines, Hines Theatre (250 seats), Loyalton, South Dakota.

HUNT. (Fox Comedy). Not a hilarious farce by any means, this comedy serves to hand quite a few good laughs to the crowd. Earle Foxe's wild ride on the back of a death-dealing bucker in a fox hunt is good and his stupidity is refreshing as well as his personality. All classes, town of 3,500. Admission 15-30. Henry W. Nauman, Moose Theatre (700 seats), Elizabethtown, Pennsylvania.

IDAHO. (Pathe Serial). Good at the start but am losing money every night I run it. I like a serial that holds up. Tone, good. Sunday and special, no. Oil class town of 250. Admission 10-15. W. H. Clower, Liberty Theatre (350 seats), Wirt, Oklahoma.

MEET THE AMBASSADOR. (F. B. O. Comedy). Star, Jimmie Aubrey. This was too silly to be good comedy. Aubrey has a fine face, but don't think he is a good comedienne. Tone, okay. Sunday, yes. Special, no. Poor appeal. Jack Stanton, Movies Theatre (200 seats), Onamia, Minnesota.

MILK BANDIT. (Sunshine Comedy). Very good. Lots of hokum. Business class and farmers, town of 2,200. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

MYSTERIOUS MYSTERY. (Pathe Comedy). "Our Gang." Again the Gang pleased and sent them out in good humor. Print good. Sunday and special, yes. Great appeal. Big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

OUT OF THE INKWELL. Winkler). Did not like the first one, but others after were better. Have played four in all. Neighborhood class, city of 14,000. Admission 10-15. Ulysses Ponant, Bijou Theatre (500 seats), Waterville, Maine.

PACEMAKERS. (F. B. O.—Series). Star, Alberta Vaughn. These are fairly good two-reelers that seem to please my patrons very much. Tone and appeal, good. Sunday, yes. Special, no. All classes, town of 500. Admission 10-25. Jack Stanton, Movies Theatre (200 seats), Onamia, Minnesota.

PERILS OF THE WILD. (Universal Serial). This is a good serial. Nithing to burn up the town, but lots of animal stuff in it and the kids like it. The hero, being one of the world famous strong men, is watched with interest by some of the village sports who come regularly to see him perform. Tone, okay. Sunday, yes. Small town class, town of 3,200. Admission 10-20-30. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

PLAY BALL. (Pathe Serial). A pretty good serial, but not enough baseball. Tone, okay. Sunday, yes. Special, no. Good appeal. All classes, town of 3,000. Admission 25-35. T. L Barnett, Finne's Theatre (600 seats), Jewett City, Connecticut.

POSTAGE DUE. (Pathe Comedy). A little comedy once in a while. Very few Pathe comics get more than a laugh only once in a while here. All classes. Admission 15-25. D. W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

RARIN' ROMEO. (Educational-Comedy). Star, Walter Hiers. A fair comedy that received some laughs. To me an inane effort with no thought back of it or any real comedy in it. Tone, good. Fair appeal. Better class, town of 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

ROMEO AND JULIET. (Pathe-Sennett Comedy). Star, Ben Turpin. One of Turpin's good ones. It's very seldom that Turpin can make our audience laugh; his eyes mean nothing here. All classes. Admission 15-25. David W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

SCRAMBLED EGGS. (Rayart Serial). Star, Richard Holt. A serial with plenty of action, thrills, stunts. Just a darn good serial and it's making money for me. Prints good. Tine, okay. Sunday, no. Very good appeal. Big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

SIT TIGHT. (Educational Comedy). Star, Jimmie Adams. This was a fair comedy. Some of the gags received some genuine laughs from our crowd. Film was very dark on screen. Tone, okay. Fair appeal. Better class, town of 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

TOURIST. (Educational Tuxedo Comedy). A fairly good comedy with two willums and a flivver hero who pays back taxes on the old inn and saves the fountain of youth in the front yard and incidentally getting the girl. Regular hokum. All classes town of 3,500. Admission 15-30. Henry W. Nauman, Moose Theatre (700 seats), Elizabethtown, Pennsylvania.

WILD WEST. (Pathe Serial). Star, Jack Mulhall. Wild West and world's worst go hand in hand. Title is misleading and Jack Mulhall as a halfbreed cowboy is a good joke. Don't play this one. Appeal, one-half of one per cent. Mixed class, town of 7,000. Admission 10-20. A. M. Rosenbloom, Home Theatre (350 seats), Rochester, Pennsylvania.

Through the Box-Office Window

Reviewers' Views On Feature Films

Edited by C. S. Sewell

"Nell Gwyn"—British National

Dorothy Gish Is Wonderful in English-Made Feature That Offers Splendid Entertainment

Reviewed by C. S. Sewell

BY FAR the best picture that has been brought to this country from England, and one that invites comparison with the best class of our product is "Nell Gwyn," the British National Pictures, Ltd., production starring Dorothy Gish, which was brought to this country by J. D. Williams, former manager of First National and a keen judge of picture values.

In construction, "Nell Gwyn" differs from the usual film offering in that it does not follow a certain defined plot or attempt to round out the story at the close. Frankly it is a character study of one of the most fascinating characters of English tradition, presenting on the screen the career of this girl of the London slums who in the time of Charles the Second, through her beauty and wit attracted the attention of the king, became the most popular and clever actress of her day and the idol of the people, and finally was ensconced in the palace of White Hall as the favorite of the monarch. The dramatic angle of the film is supplied in the jealousy of Lady Castelmaine the previous favorite and in the open disgust and dislike of this "gutter girl" by the heir apparent to the throne, whose accession to the crown brought Nell's career to an end.

CAST:

Nell Gwyn	**Dorothy Gish**
King Charles II	**Randle Ayrton**
Lady Castlemaine	**Juliette Compton**
Mrs. Gwyn	**Sidney Fairbrother**
Toby Clinker	**Judd Green**
Dickson	**Edward Sorley**

Story by Marjorie Bowen.
Scenario and direction by Herbert Wilcox.
Length, about 9,000 feet.

The presence of Dorothy Gish will insure American audiences giving this picture at least open-minded attention and her work will win their admiration. Miss Gish proves to be an absolutely ideal selection for the role of clever, buoyant, hoydenish irrepressible Nell. We know of no other actress who could have filled the role nearly so well. She brings to it beauty, vivacity, the requisite joyousness and abandon required, plus her charming personality. Her performance is a delight and is really the best thing she has ever done. She dominates the picture and holds the audience fascinated at all times.

The other players give her admirable support. We believe that despite the handicap of being entirely unknown to American audiences, they will be entirely satisfactory. Randle Ayton gives a fine performance as the jolly king and the unnamed player who portrayed the sour-faced Duke of York is as perfect a type as we have ever seen.

Herbert Wilcox's direction of this picture is excellent and the sets, production details, the lighting, and the camerawork of Roy Overbaugh, an American cameraman, is on a par with our high class films.

Possibly some of the scenes could be clipped a bit, and certain points that appeal especially to British audiences eliminated, and it would seem that changes in some of the subtitles would improve them for our audiences. American patrons, accustomed to a complete story and the inevitable happy ending may feel a bit disappointed at leaving Nell "in the air," as it were, at the death of the king and giving no hint of what happened thereafter. We believe, however, that picture patrons in this country will find out-of-the-ordinary and distinctly pleasing entertainment in the fascinating "Nell Gwyn" as so superbly portrayed by Dorothy Gish.

"Flaming Waters"—F. B. O.

Many Angles of Sure-Fire Audience Appeal In Exciting Melodrama with Thrill Climax

Reviewed by C. S. Sewell

MADE by Associated Arts and directed by F. Harmon Weight, the combination that produced the successful "Drusilla With a Million" and also including among the featured players Mary Carr who appeared as Drusilla, F. B. O. is releasing as a Gold Bond special a stirring action and heart-interest melodrama, "Flaming Waters."

Briefly the story concerns a widow whose husband was lost at sea. She toils over the washtub to make a living for her small boy who goes to sea when he grows up. Worrying at every storm and hoping to aid him she invests her savings in a wildcat oil company and loses all. When her son Dan returns he finds her working as a washwoman for an abusive, mean-tempered woman. Determined on revenge he takes his mother to the oil well and outwits the villain when a fake well begins to spout. Dan falls in love with a society girl, but she turns him down because of the villain's lies. He takes his profits and starts another well, but just as it spouts, the villain's henchman blows up a dam and the villain sets fire to the oil which is carried in a blazing torrent down the valley. In its path is the girl who has returned to him and his mother. Dan swims through the oil covered water and rescues both at once by carrying them across a rope. The villain loses his life in the Flaming Waters.

CAST:

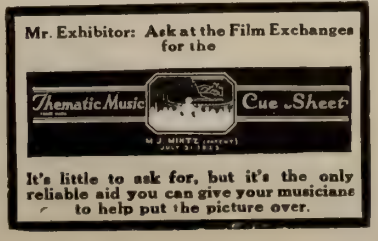
Dan O'Neill	**Malcolm McGregor**
Doris Laidlaw	**Pauline Garon**
Mrs. O'Neill	**Mary Carr**
Jasper Thorne	**John Miljan**
Midge	**Johnny Gough**
Mrs. Rutherford	**Mayme Kelso**

Story by Lloyd Sheldon.
Directed by F. Harmon Weight.
Length, 6,591 feet.

Practically every sure-fire angle that has proven its appeal to the melodrama fans who constitute the majority of the average audience has been included in this story and effectively played up by Director F. Harmon Weight. There is romance, pathos, action, excitement, villainy, mother-love, snobbery and generous human interest and sympathy, together with good comedy relief. Among the stirring sequences are a wild ride down a winding mountain road in a runaway auto which is stopped by the hero as it overhangs a precipice, a snappy fight with three of the villain's henchmen, a race between horse and auto to get back to town and corner the oil well shares, and finally the intensely thrilling climax with the rushing torrent of blazing oil over which the hero carries to safety his mother and sweetheart by laboriously swinging on a rope, reaching the other side just as the last strand burns through.

Mary Carr gives her usual fine and sympathy arousing portrayal of the mother role and Pauline Garon and Malcolm McGregor, who are featured with her, give capable performances. John Miljan is the polished gentleman villain and Johnny Gough supplies comedy as the hero's pal.

"Flaming Waters" is excellent box-office melodrama.


Mr. Exhibitor: Ask at the Film Exchanges for the
Thematic Music Cue Sheet
It's little to ask for, but it's the only reliable aid you can give your musicians to help put the picture over.

"The Danger Girl"—Prod. Dist. Corp.

Good Comedy and Surprise Crook-Detective Angle in Feature Starring Priscilla Dean

WITH Priscilla Dean in the starring role, the Metropolitan production "The Danger Girl" adapted from George Middleton and Stuart Olivier's play "The Bride" and released through Producers Distributing Corporation, is a combination of human interest comedy and crook-detective melodrama that offers varied and pleasing entertainment.

Wilson Travers and his brother Monty shun women and are content to spend their time collecting valuable jewels and rare fish much to the amusement of their romantic and up-to-date Aunt Henrietta. Suddenly, they are flabbergasted by the appearance of a girl in their rooms, dressed like a bride and pleading for help. She insists on staying, shocking Monty but Wilson finds the idea pleasing. Visit of the police make it appear that the girl is a crook, but Wilson stands by her. Later, it turns out that the trusted butler and the supposed policemen are crooks and that the girl who caught them stealing the jewels was a detective sent to work on the case. With their arrest, she agrees to becomes Wilson's wife.

Reviewed by C. S. Sewell

CAST:

Marie Duquesne	Priscilla Dean
Wilson Travers	John Bowers
Butler	Gustave Von Seffertitz
Aunt Henrietta	Cissy Fitzgerald
Mortimer Travers	Arthur Hoyt
Pelham	William Humphreys
Organ Man	Clarence Burton
Henderson	Erwin Connelly

Based on play, "The Bride," by George Middleton and Stuart Olivier
Scenario by Finis Fox.
Directed by Edward Dillon.
Length, about 5,660 feet.

The picture starts off like a straight human interest comedy drama, the sequences following the introduction of "the bride" develop into farce and then the appearance of detectives and policemen and accomplices change the story into crook-detective melodrama. The picture holds the interest throughout. The earlier scenes are good for a number of good-natured chuckles and there is plenty of action and excitement in the later situations, together with an intriguing element of mystery and surprise in reversing the spectators' suspicions and having the crooks turn out to be the detectives and vice versa.

Priscilla Dean gives a vivacious, spirited and capable performance as the girl and John Bowers is fine as Wilson. Arthur Hoyt adds an amusing characterization as the staid bachelor whose hobby is collecting fish, Gustave Von Seffertitz makes an excellent butler-crook and Cissy Fitzgerald is especially fine as the jazzy, up-to-date aunt.

"Dance Madness"—M-G-M

Conrad Nagel and Claire Windsor Featured In Clever Robert Z. Leonard Production

A STORY by S. Jay Kaufman furnishes the basis for "Dance Madness," a Robert Z. Leonard production for Metro-Goldwyn-Mayer featuring Claire Windsor and Conrad Nagel. It is not a jazz picture as might be inferred from the title, but deals with the ruse employed by the hero's wife to cure him of his propensity for becoming infatuated with dancers.

"Pennie" Smith, after a wild night finds himself in a garden where classic dancers are rehearsing and falls in love with the teacher, Verda. Soon they are married and "Pennie" stays madly in love with her until they visit Paris where he becomes infatuated with Valentina, a masked dancer in a show. Verda goes to Valentina to protest and not only learns that she has refused to see "Pennie," but that her husband was Verda's former teacher. Verda arranges to teach "Pennie" a lesson by posing as Valentina and unmasking at the proper time and the scheme works perfectly.

Reviewed by C. S. Sewell

CAST:

Pennington Smith	Conrad Nagel
Verda Green	Claire Windsor
Bud	Douglas Gilmore
Valentina	Hedda Hopper
Strokoff	Mario Carillo

Story by S. J. Kaufman
Directed by Robert Z. Leonard
Length, 6,393 feet.

Robert Z. Leonard has given this picture his usual high-class direction and it is sumptuously mounted with elaborate sets. The rather implausible masquerade idea where the husband fails to recognize or even suspect his wife is handled principally from a comedy angle, introducing amusing situations which border on farce, where the hero waits on the steps for a signal, fights a duel and even leaps from an upper window to escape Valentina's husband, and tells various yarns and uses other ruses to deceive his own wife. The result is moderately pleasing, light entertainment.

Conrad Nagel's work is a departure from his usual run for he has a light comedy role which he handles satisfactorily, getting quite a number of laughs. Claire Windsor is excellent, carrying off the masquerade with style, snap and "class." Director Leonard has convincingly handled the peppy Parisian atmosphere and Douglas Gilmore, Hedda Hopper and Mario Carilla, who complete the small cast, give capable performances.

"Memory Lane"—First National

New John M. Stahl Production Is Pleasing Story of Romance and Beautiful Sentiment

JOHN M. STAHL'S newest production, which Louis B. Mayer is presenting through First National with Eleanor Boardman and Conrad Nagel in the leading roles, unfolds a decidedly pleasing small town romance of a young girl who married one fellow while loving another and eventually found out that she had made the right choice.

Mary and Joe had been childhood sweethearts. Joe went away and not hearing from him, Mary's parents persuaded her to become engaged to Jimmy, a fine chap with money and social position. Just before the wedding, Joe returned confessing he was a failure, but pleading his love. Strolling through a wooded path, they heard a group of boys singing "Memory Lane." This brought back memories of their early love and though Joe pleaded, Mary felt she could not jilt Jim. Joe saw the wedding through a window and in desperate madness kidnapped Mary. He soon repented but a breakdown kept them from getting back home until morning. Jim's love was so great that he did not doubt Mary and soon they were ensconced in a beautiful home. He proved an ideal husband; soon a baby added to their joy. Then Joe returned and Jim brought him to dinner. He seemed to have changed and was an overdressed, shallow, loud and rather vulgar creature. Jim guessed the truth and Joe confessed that he did it to disillusion Mary. The scheme worked and Mary was happy that she had made the best choice.

It will be seen that here is a simple little

(Continued on Page 575)

Reviewed by C. S. Sewell

CAST:

Mary	Eleanor Boardman
Jimmy Holt	Conrad Nagel
Joe Field	William Haines
Mary's Father	John Steppling
Mary's Mother	Eugenia Ford
Urchin	Frankie Darrow
Maid	Dot Farley
Maid	Joan Standing

Story by John M. Stahl and Benjamin Glazer.
Directed by John M. Stahl.
Length, 6,825 feet.

"The American Venus"—Paramount

"Miss America" Featured in Pleasing Film of Great Beauty That Looks Like Big Winner

Reviewed by Epes W. Sargent

WITH the added advantage of an excellent exploitation angle in the appearance in the case of Fay Lanphier, winer of the title of Miss America in the recent Atlantic City Beauty Contest, the Paramount production, "The American Venus" is in itself an entertainment of sumptuous beauty, good comedy and thrilling action that should prove a winner, for it has "everything" and then some.

The plot is a trifle thin; merely the efforts of rival manufacturers of beauty creams to gain the endorsement of the winner. The press agent for the Niles company plans to make his own entry, but his employer is afraid that his wife will not approve the idea. So the agent goes to the rival camp, and puts Mary Gray up as the contestant. Mary is the daughter of his new boss and the reason why he changed allegiance. She has been engaged to the pasty-souled son of her father's rival, for which reason Niles has not put Grey out of business, but when Mary breaks the engagement, Niles sees a chance to get control of the Grey plant.

When it looks as though Mary would be the winner, he decoys her home on the pretext that her father has been seriously injured. When the trick is discovered she and Chip Armstrong head for Atlantic City, arriving too late, but the winner has told all the reporters that she owes her pulchritude to Grey's cream, and saves the day.

The picture has been given a gorgeous production. There are several sequences in color, notably the three appearances of the models; on the boardwalk, in tableau and in a fashion revue. Any one of these three would save a poor picture. Here they unite to make a good story even better. Nothing finer has been shown upon the screen.

But this is merely incidental to the well developed story. The plot catches the interest from the start and holds it in increasing degree to the close. The really big scenes are the auto race with Niles trying to head them off. They build this to a big climax that will thrill even the blase. Even the auto run in "Paths to Paradise" must go into second place.

Part of the interest in the story comes from the players. Esther Ralston is beautiful to look at and in the intimate scenes she takes no dust from the professional beauties. Lawrence Grey is the snappy press agent and Ford Sterling is genuinely good as Niles. At times he plays the villain, but he is always the comedian and plays with a sureness and lack of exaggeration that causes us to forget his old chinwhiskered Sennett days. Kenneth MacKenna is good as Niles' snappy son and William B. Mack is appealing as the shiftless father of Mary. A number of the actual contestants in the Atlantic City event are in the cast and help to make this the screen rival of the Ziegfeld glorification of the American Girl.

CAST:

Mary Gray	Esther Ralston
Chip Armstrong	Lawrence Gray
Hugo Niles	Ford Sterling
Miss Alabama	Fay Lanphier
Miss Bayport	Louise Brooks
Mrs. Niles	Edna May Oliver
Horace Niles	Kenneth MacKenna
John Gray	William B. Mack
Sam Lorber	George DeCarlton
Artist	W. T. Benda
King Neptune	Ernest Torrence
Triton	Douglas Fairbanks, Jr.

Story by Townsend Martin.
Scenario by Frederick Stowers.
Directed by Frank Tuttle.
Length, 7,931 feet.

"The First Year"—Fox

Kathryn Perry and Matt Moore in Amusing Story of Married Life, Adapted from Play

Reviewed by C. S. Sewell

ONE of the series of William Fox productions based on John Golden's successful stage plays, "The First Year," is a highly amusing comedy dealing with that eventful period of married life that looks like pleasing entertainment for the majority of patrons.

Grace is courted by Tom Tucker an easy-going, bashful chap, also by Dick, a go-getter. Through the aid of Uncle Myron, Tom finally gets enough courage to take Grace in his arms and wins out. They move to a small town and there follows a series of petty disagreements culminating in the apparent collapsing of a deal where Tom stood to make a lot of money out of a railroad company that wanted land for a new siding. Grace goes back home. Tom puts the deal over and takes her the check. Uncle Myron who is a doctor again lends a helping hand, by telling Tom he should be around when he becomes a father, and a reconciliation quickly follows.

This outline serves as a basis on which to build up a lot of true to life situations of newly married life that are not only decidedly funny but have a deep underlying note of human interest. The laughs arise from the situations and while they are at time given farcial twists there is no slapstick. Frank Borzage's direction of this story is excellent, the continuity is smooth and he makes his cast act just like people you meet in everyday life. The scenes of Tom's courtship are especially good, and the dinner at which the prospective buyer and his wife are guests and everything goes wrong because of the stupidity of the emergency maid, is filled with laughs and realistic touches. Incidentally, Carolynne Snowden gives a great performance as the maid and the title writer certainly knew his business for he has aided in putting over a number of the laughs in these sequences.

Matt Moore as the bashful, easy-going husband has the kind of role in which he excels and gives a thoroughly enjoyable performance. As the wife, Kathryn Perry is excellent. Her portrayal of this character is remarkably sincere, natural and realistic. Other familiar players make up the well-rounded cast.

Married people especially will find "The First Year" delightful, but you don't have to belong to this class to enjoy the comedy or appreciate the situations. We consider this picture to be one of the most entertaining and amusing comedies of married life we have ever seen and believe it will prove a popular attraction, for it has a good little story, delightful humor that anyone can appreciate and effective heart-interest touches.

CAST:

Tom Tucker	Matt Moore
Grace Livingston	Kathryn Perry
Dick Loring	John Patrick
Dr. Livingston	Frank Currier
Mr. Livingston	Frank Cooley
Mrs. Livingston	Virginia Madison
Mrs. Barstow	Margaret Livingston
Hattie	Carolynne Snowden
Mr. Barstow	J. Farrell MacDonald

Based on stage play by Frank Craven.
Scenario by Frances Marion.
Directed by Frank Borzage.
Length, 6,038 feet.

"Memory Lane"

(Continued from Page 574)

romantic story of beautiful sentiment, and so well has it been directed and acted that it holds the attention and proves distinctly pleasing throughout. There is a wealth of heart interest and Mr. Stahl has introduced a number of thoroughly human touches in the doings of the village gossips showing how they spread the story of the kidnapping and of Joe's return.

Conrad Nagel gives a very good performance as Jim, and William Haines as Joe, especially in the flashy scenes. Eleanor Boardman is ideal for the role of sweet, demure Mary and little Frankie Darrow add effective bits of childhood comedy.

Director Stahl has steered clear of the chances to introduce melodramatic situations and handled the story strictly as sentimental heart-interest romance. In doing so, he has possibly made the character of Jim a bit too idealistic but he has produced a picture that while it has no really outstanding points, is well-balanced and distinctly pleasing entertainment for the masses, especially the sentimentally inclined.

Straight from the Shoulder Reports

Exhibition Information Direct from the Box-Office to You

Edited by A. Van Buren Powell

Associated Exhibitors

CAMILLE OF THE BARBARY COAST. (5,308 feet). Star, Owen Moore. Just a picture. Action very draggy and Owen Moore is just a little too listless. Be sure and have good surrounding programs with this one. Appeal, sixty-five per cent. Mixed class town of 7,000. Admission 10-20. A. M. Rosenbloom, Home Theatre (350 seats), Rochester, Pennsylvania.

YANKEE CONSUL. (6,148 feet). Star, Douglas MacLean. A good comedy that drew many laughs and pleased the majority. It is clean, and although slow in getting started has a whirlwind finish. It is not in the class with "The Hottentot," but is a good show just the same. Paper is not especially good. Good accessories mean much in the small town. Sunday, yes. Special, no. Guy C. Sawyer, Town Hall Theatre, Chester Vermont.

F. B. O.

ALL AROUND THE FRYING PAN. (5,519 feet). Star, Fred Thomson. This subject was for "Ridin' the Wind" and is the worst one we have played to date and we have played them all but one. Absolutely ruined by shading down night scenes to point where audience cannot tell what is going on. My patrons kick on too much night or indoor stuff and this one is nearly all night. Will not compare with others of series. Tone, fair. Sunday and special, no. No appeal. Farmers and laboring class town of 350. Admission 10-25. Ed. F. Cox, Princess Theatre (400 seats), Bristol, Colorado.

BANDIT'S BABY. (5 reels). Star, Fred Thomson. This is about the best Thomson picture made and they are all good. Should be a bigger winner for the small town theatres. Silver King, the horse, a winner with the kiddies. Tone and appeal, great. Sunday and special, yes. Big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

DANGEROUS COWARD. (6 reels). Star, Fred Thomson. Good outdoor story. Plenty of stunts and action. Tone and appeal good. Sunday, yes. Special, no. Mrs. J. B. Travelle, Placerville, California.

FOOLS IN THE DARK. (7 reels). Star, Matt Moore. This is a fine comedy. Played it at my Bellwood show and everybody liked it. Let's have more like this. Tone and appeal, good. Sunday, yes. Special, no. Business class and farmers town of 2,200. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

HEADS UP. Star, Lefty Flynn. Not quite so good as some of his previous ones, but a good program picture at that. Contains comedy-action, but at times borders rather close to the foolish. Pleases, but gets the ha-ha in spots. Tone, all right. Special, yes. Fair appeal. Steady class town of 1,200. Admission 10-25. John McGill, Community Theatre (450) seats, Portland Orchard, Washington.

JIMMIE'S MILLIONS. (5,168 feet). Star, Richard Talmadge. He needs stories and he needs 'em bad. We use him on a Saturday and pleases the kids and action lovers. Print was not any too good. Tone, good. Not a special. Fair appeal. Better class town of 4,500. Admission 10-20. C. A. Anglemire, "V" Theatre (400) seats, Nazareth, Pennsylvania

LAST EDITION. (6,400 feet). Star, Ralph Lewis. An A-1 melodrama. Sure-fire stuff. Lewis is fine in leading part. Great small town picture. Tone, okay. Maybe suitable for special. Appeal, eighty-five per cent. Mixed class town of 7,000. Admission 10-20.

> We send these tips to help you judge picture performance intelligently.
>
> They are dependable information because we are unbiased and just.
>
> We need your help as much as you need ours.
>
> Join our ranks! Help us.
>
> OUR GANG

A. M. Rosenbloom, Home Theatre (350 seats), Rochester, Pennsylvania.

LAST EDITION. (6,400 feet). Star, Ralph Lewis. A-No. 1 picture. Love, thrills, sympathy, big fire scene. Tone, good. Sunday, yes. Special, no. Appeal, ninety-eight per cent. Farm class town of 1,500. Admission 15-30. Robert W. Hines, Hines Theatre (250 seats), Loyalton, South Dakota.

LAUGHING AT DANGER. (5,442 feet). Star, Richard Talmadge. Good stunt picture. Usual Talmadge. Played to losing week. Bad weather. Tone and appeal, good. Sunday, and special no. Farmers and business class town of 2,200. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

LET'S GO GALLAGHER. (5,182 feet). Star, Tom Tyler. This star's first picture and believe me it's a wow! This is as nearly a one hundred per cent Saturday night western as we want. Action! yes, oodles of it! Comedy, it had 'em laughing all the way; the story was good; direction, with exception of a couple minor flaws, excellent; print, perfect. Tom Tyler, shake hands—and give us some more with as much action as this one. Tone, okay here. Sunday, yes here. Not a special. Very strong appeal. General class town of 1,000. Admission 10-25, 15-35 on specials. H. H. Hedberg, Amuse-U Theatres, Melville, Louisiana.

NO MAN'S LAW. Star, Bob Custer. A good action western with a good cast and good acting by Custer. Tone and appeal, good. Sunday, yes. Special, no. Good appeal. G. M. Bertling, Favorite Theatre (168 seats), Piqua, Ohio.

ON THE STROKE OF THREE. Star, Kenneth Harlan. Fine drama. Good appeal. Good enough for any theatre or audience. Tone, good. Sunday, yes. Special, no. Appeal, ninety-six per cent. Farm class town of 1,500. Admission 15-30. Robert W. Hines, Hines Theatre (250 seats), Loyalton, South Dakota.

O. U. WEST. (6,030 feet). Star, Lefty Flynn. Just fair western if your audience like westerns it will go but I have seen what I thought were better shows. Tone, good. Sunday, yes. Special, no. Fair appeal. Small town class and farmers town of 600. Admission 10-20, 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

RIDING THE WIND. Star, Fred Thomson. As good a Thomson as we have ever run. Tone, okay. Sunday and special, no. Good appeal. All classes, town of 2,000. Admission 10-30. E. W. Fischer, Rialto Theatre (500 seats), Oakdale, California.

SCAR HANAN. (6,000 feet). Star, Yakima Canutt. A good, live western. Plenty of action and thrills. Audience ate it up, although not a strong story. Good entertainment. Canutt is gaining here. Tone, good. Suday and special, no. Appeal, ninety-five per cent. Farmers and laboring class town of 350. Admission 10-25. Ed. F. Cox, Princess Theatre (400 seats), Bristol, Colorado.

SILENT STRANGER. (5 reels). Star, Fred Thomson. Very good. They like Thomson at this small town of Bellwood. Tone and appeal, good. Sunday and special, no. Good appeal. Business class and farmers town of 2,200. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

TEARIN' THROUGH. (4,714 feet). Star, Richard Talmadge. If you like action play this one as there are lots of stunts and has action. It will please. Tone, fair. Sunday and special, no. Appeal, eighty percent. Country class town of 700. Admission 10-20. W. F. Denny, Electric Theatre (250 seats), Lowry City, Missouri.

TEARIN' THRU. (4,714 feet). Star, Richard Talmadge. A picture full of action, thrills, etc. In my estimation not as good as some of the Talmadge pictures. Yet a picture worth while showing. Seemed to please the audience. Tone, okay. Special, no. Good appeal. Town of 300. Mitchell Conery, Conoat Projection Service, Menands, New York.

THAT DEVIL QUEMADO. (4,720 feet. Star, Fred Thomson. Very good picture. Fred is always good. Tone, okay. Special, yes. Appeal, one hundred percent. Phillipson Brothers, Opera House, Argyle, Wisconsin.

THUNDERING HOOFS. (6,913 feet). Star, Fred Thomson. Very good entertainment. Very bad weather. Tone and appeal, good. Sunday and special, no. Farmers and business class town of 2,200. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

WHITE THUNDER. Star, Yakima Canutt. A very good action picture and is sure to please the fans who like this sort of entertainment. Print in good condition. Tone, okay. Sunday and special, no. Good appeal. Big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

WILD BULL'S LAIR. (6 reels). Star, Fred Thmson. A good western picture, that will please all. Silver King is always doing his part. Tone, fair. Sunday and special, no. Appeal, eighty percent. Country class town of 700. Admission 10-20. W. F. Denney, Electric Theatre (250 seats), Lowry City, Missouri.

WYOMING WILDCAT. (5,150 feet). Star, Tom Tyler. A very weak and slow moving western. Tyler is okay but story is punk and too much footage is given to the kids. Don't try to run it two days. Tone, okay. Appeal, fifty percent. Mixed class town of 7,000. Admission 10-20. A. M. Rosenbloom, Home Theatre (350 seats), Rochester, Pennsylvania.

First National

ABRAHAM LINCOLN. (9,759 feet). Star cast. On account of its historical nature it is hard to get people out to see it. However, a great picture and those who did come spoke very highly of it. Book it. They sell it right. Very good tone. Sunday, yes. Appeal, ninety percent. All classes town of 600. Admission 10-30. A. F. Schriever, Onida Theatre (225 seats), Onida, South Dakota.

AS MAN DESIRES. (8 reels). Star, Milton Sills. A fine program picture and went over big. Everyone was well pleased and the comments weer all fine. Had bad weather on Saturday night so box office receipts were very light. Just made a little more than expenses. Prints in good condition. Tone, fine. Sunday, yes. Special, no. Appeal, one hundred percent. General class

town of 600. Admission 10-25, 15-35. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

CHRISTINE OF THE HUNGRY HEART. Star cast. Good story and acting should please any audience. Tone and appeal, good. Sunday, yes. Special, no. Farmers and merchants town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

DECLASSE. (7,889 feet). Star, Corinne Griffith. If you cater to a high class patronage, this society drama should go over well. Corinne Griffith is a great actress. Tone, good. Sunday, yes. Special, no. Appeal, ninety percent. High class and family trade town of 5,000. Admission 10-15-25. Nyman Kessler, Atlantic Theatre (300 seats), Atlantic, Massachusetts.

DESERT FLOWER. (6,837 feet.) Star, Colleen Moore. Colleen scores again in this one. Although not as god as some of her previous pictures still Colleen puts it over in her usual inimitable style. Keep up the good work Colleen. Tone, okay. Sunday, yes. Special, no. Good appeal. All classes town of 3,000. Admission 25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

FLOWING GOLD. (8,005 feet). Star, Anna Q. Nilsson. A dandy Rex Beach story. Action and thrills aplenty. Very good crowd. Tone, good. Sunday and special, no. Appeal, ninety percent. Business and farmer class town of 2,200. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

GRAUSTARK. (5,900 feet). Star, Norma Talmadge. A very good picture, both for entertainment and box office results. Norma never was prettier or acted better than in this one. Not a dull moment. All classes city of 135,000. Admission 40-50. Guy O'-Kenimer, Arcade Theatre (1,152 seats), Jacksonville, Florida.

HALF WAY GIRL. (7,530 feet. Star, Doris Kenyon. A good action picture although a bit too long. Doris scores again. In my opinion she is a coming box-office attraction. Tone, okay. Sunday, yes. Special, no. Good appeal. All classes town of 3,000. Admission 25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

HIS SUPREME MOMENT. (6,565 feet.) Star, Blanche Sweet. Pretty well produced but too much "mush" and kissing. They're sick to death of such stuff. Tone, doubtful. Sunday and special, no. Fair appeal. Family class town of 4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats); Decorah, Iowa.

LIVE WIRE. (7,000 feet). Star, Johnny Hines. About the same as usual. Nobody laughed their heads off that we have heard of. Town and country class town of 5,000. Admission 10-25. W. F. Jones, Criterion Theatre (300 seats), Frederick, Oklahoma.

LOST WORLD. (9,700 feet). Star cast. A picture that will draw on account of the excellent paper and will please everybody. Tone and appeal, good. Sunday and special, yes. Railroad class and miners town of 3,000. Admission 10-35. Giles Master, Strand Theatre (700 seats), Gallup, New Mexico.

MARRIAGE WHIRL. (7,672 feet). Star, Corinne Griffith. Did not please the Corinne Griffith fans. My patrons did not approve of her being so drunk in this picture which was not near as good as her previous ones. Tone, none. Sunday and special, no. Appeal, forty percent. High class and family class town of 5,000. Admission 10-15-25. Nyman Kessler, Atlantic Theatre, Atlantic, Massachusetts.

NECESSARY EVIL. (8,307 feet). Star, Ben Lyon. A very good program feature, however, it turned out from what expected it would be. Pleased the average movie goer. Ben Lyon different, is becoming popular here. Admission 10-30. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

NEW TOYS. 7,811 feet). Star, Richard Barthelmess. Of all the junk! Why ruin a good star like this. I made a mistake I did not hide when they came out they wanted to know what it was all about, and why it was so silly. Thought I made it, I guess. Tone and appeal, none. Sunday and special, no. Farmers and business class town of 2,200. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

PACE THAT THRILLS. (6,913 feet). Star, Claire Windsor. Very good picture, has a good race story in it. Race scene very good. Should please any audience. Tone, okay. Sunday, yes. Special, no. Good appeal. All classes town of 2,000. Admission 10-30. E. W. Fischer, Rialto Theatre (500 seats), Oakdale, California.

PACE THAT THRILLS. (6,915 feet). Star cast. Good little story with lots of action. Would recommend to all exhibitors to show it. Tone and appeal, good. Sunday and special, no. Town of 1,800. Admission twenty-five cents. Fred S. Widenor, Opera House (492 seats), Belvidere, New Jersey.

POTASH AND PERLMUTTER IN HOLLYWOOD. (6,750 feet). Star, George Sidney. This was far better than the "Gold Rush" and my patrons showed me it was by their attendance which leaves no argument. Tone, good. Sunday and special, yes. Appeal, one hundred percent. Business class and farmers town of 2,200. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

QUO VADIS. (8,745 feet). Star cast. kick on this one; everyone liked it. No knocks at all. All classes town of 500. Admission 15-35. W. Guinan, John Sexton Amusement Co. (300 seats), Cotton Valley, Louisiana.

SHORE LEAVE. Star, Richard Barthelmess. Very common just an ordinary program and very draggy did not please at all, but I am not expecting much out of First National now. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

Fox

ANCIENT MARINER. Star cast. A special Christmas show that flopped. People walked out on this. General class city of 35,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

ANCIENT MARINER. (6 reels). Star, Clara Bow. Played this Christmas Eve, and thank the Lord it's gone. No drawing power. even if it's a poem. Some said poem very goofy. It's a Christmas picture. Sunday, yes. Special, no. No appeal. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

ANCIENT MARINER. (5,500 feet). Star, Clara Bow. A very good picture, sumptuously mounted but a little too gruesome in places to please our people. At the box office it was terrible which we consider largely due

Fred Thomson Appreciates

W. C. Budge, Comedy Theatre, Jamaica, Long Island, of "Our Gang" reports conscientiously and helpfully.

Fred Thomson is an F. B. O. star who has the brains to realize that when a chap like Budge—or any other of "Our Gang"—says something good about his work, it is worth a letter just as much as is the fan appreciation which every star is quick to acknowledge (but darn few think far enough ahead to see that an appreciative exhibitor is just as fully worth their attention). Here's the sort of letter a real star writes to a real report-sender:

W. C. Budge,
Comedy Theatre,
Jamaica, L. I., N. Y.

My Dear Mr. Budge:

Thanks very much for the interest displayed in your report on "The Bandit's Baby" contained in the October 10th issue of Moving Picture World, Straight From the Shoulder.

I am especially proud of your comment on Silver King, and you may be interested to know that in my present production, "The Tough Guy," Silver is doing some very clever work with a little boy, which I trust will please you.

As you know, I am trying to make pictures that are different from the stereotyped run of "westerns" and reports such as yours are mighty encouraging.

Wishing you a happy and prosperous 1926, I remain,

Cordially yours,
FRED THOMSON.

'Member Ralph? Hooray! He's Back

"Greetings, Van and 'Gang'—after two years A. W. O. L. we are back in the film game once more, and glad of it.

"Was mighty glad to see that you were still using the slogan we furnished you in one of our letters several years ago: i.e. ,'It is my utmost desire to be of some use to my fellow men.'

"I want to repeat that for NOW, for we still feel that way about it and have never let up on the principle of the thing, even though we did let up on the film exhibition game.

"It just took three days after I found out I was to handle The Pastime Theatre, here, that there was an order in the mails for Moving Picture World. I am disappointed, however, that so few of 'Our Gang' recognize the paramount importance of releasing their opinions of the pictures they run, to the trade paper.

"Kindest personal regards to yourselves and the World staff, with an additional wish for your success in 1926." Ralph K. Russell, Pastime Theatre (formerly of Legion Theatre), Cushing, Iowa.

to poor advertising put out by the company, showing it just before the holidays at which time business is always poor, and weather was too cold; however, we do not believe it will prove a drawing card at any time. P. R. Matson, Crystal Theatre, Flandreau, South Dakota.

DARWIN WAS RIGHT. Star cast. This is as fuuny a comedy as you can wish to have and with the proper exploitation can be made to pay. Should play up angle of ridiculing evolution in religious districts as one hundred percenters will not attend. Tone, fair. Sunday and special, no. Appeal, ninety percent. All classes town of 3,500. Admission 15-30. Henry W. Nauman, Moose Theatre (700 seats), Elizabethtown, Pennsylvania.

DESERT'S PRICE. (5,709 feet). Star, Buck Jones. Always play Buck as soon as released and usually all of his pictures satisfy. This one very good and also supporting cast good. Tone and appeal, good. Special, no. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

DICK TURPIN. (5,224 feet). Star, Tom Mix. They didn't care much for it but it drew the Mix fans. Tone, okay. Sunday and special, yes. Fair appeal. All classes city of 14,000. Admission 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

DURAND OF THE BAD LANDS. Star, Buck Jones. A real honest-to-goodness Western. Buck is giving Tom a great battle for first place here. This picture has lots of action, humor, and thrills why say more. Tone, okay. Appeal, eighty percent. Mixed class town of 7,000. Admission 10-20. A. M. Rosenbloom, Home Theatre (350 seats), Rochester, Pennsylvania.

EVERLASTING WHISPER. Star, Tom Mix. Very good and pleased all. Enjoyed it very much. Tone, good. Sunday, yes. Special, no. Fine appeal. J. C. Leveck, Benoit Auditorium, Benoit, Mississippi.

FIGHTING HEART. Star, George O'Brien. A corking good story. One that should please everyone. There are several good boxing bouts and Georgie surely can fight. One good picture. Tone, okay. Sunday, yes. Special, no. Good appeal. All classes town of 3,000. Admission 25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

FOLLY OF VANITY. Star, Betty Blythe. Good program picture, but do not see where they get special. Most all a dream. Tone, fair. Sunday and special, no. Appeal, seventy percent. Farmers and laborers town of 343. Admission 15-30. J. M. Patterson, Little Gem Theatre (200 seats), Hunter, Arkansas.

GOLD AND THE GIRL. (4,512 feet). Star, Buck Jones. This was fine. Did you ever notice that we never get a poor Jones. Good clean stories. The dog is good too. Tone and appeal, good. Sunday and special, no. Business class and farmers town of 2,200. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

HAVOC. (9 reels). Star, George O'Brien. Although this is a war picture, it pleased our people and drew us a fair business. Will stand some boosting. P. R. Matson, Crystal Theatre, Flandreau, South Dakota.

Metro-Goldwyn

BRIGHT LIGHTS. (6,260 feet). Star, Charles Ray. Why, oh why, do they pick Miss Starke for a chorus beauty, she isn't there, give her an outdoor role like she had in "Adventure," and she will put it over. Charles Ray is very good and gaining in weight which makes him look better. This picture is good, boys, but the leading lady is miscast. Poor title for small towns. Tone, good. Sunday, yes. Special, no. Poor appeal. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

CHEAPER TO MARRY. (5,921 feet). Star, Conrad Nagel. A nice little program picture, neither good nor bad. One of those kind that you cannot boost but just let it alone, your audience will then have no kick coming. Print fair. Tone, fair. Sunday and special, no. Appeal, seventy percent. All classes. Admission 15-25. D. W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

DON'T. Star, Sally O'Neil. One of the funniest pictures I have ever seen. There isn't much of a plot to it but it is one continuous scream. Don't be afraid of this one. Tone, okay. Sunday, yes. Special, no. Fair appeal. All classes town of 3,000. Admission 15-25-35. T. L. Barnett, Finn's Theatre (600 seats (600 seats), Jewett City, Connecticut.

GREAT DIVIDE. (7,811 feet). Star, Alice Terry. A very good production. Work of Alice Terry and Conway Tearle excellent. The storm scenes are great. All in all, a fine picture. Tone, okay. Sunday, yes. Special, no. Good appeal. All classes town of 3,000. Admission 25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

MIDSHIPMAN. (7,498 feet). Star, Ramon Novarro. Boys, here is a genuine knockout. Holds the interest all the way through and is full of good laughs. I played it Christmas Day to a good crowd and it went over with a bang. All classes town of 3,000. Admission 25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

NEVER THE TWAIN SHALL MEET. (8 reels). Star cast. Now you talk about stars. They got them in this one and what's more a real one. More Power. Ending was not what they all wanted yet it satisfied, and that's enough said. G. A. Peterson, Cozy Theatre, Hollis, Oklahoma.

OLD CLOTHES. (5,915 feet). Star, Jackie Coogan. A sequel to the "Rag Man" and hard to put over on account of paper. But picture is great. It's funny that Metro-Goldwyn don't get wise to themselves and put out paper that's not almost another "Rag Man." Our patrons thought they had seen it. Get them in and they will know it's Jackie's latest and advertise it as a sequel to "The Rag Man." R. A. Preuss, Arvada Theatre, Arvada, Colorado.

ONLY THING. Star, Conrad Nagel. Very good production, wonderful acting by Conrad Nagel and Eleanor Boardman. Impressive settings and great photography. Tone, good. Sunday and special, yes. Neighborhood class city of 14,000. Admission 10-15. Ulysses Ponsant, Bijou Theatre (500 seats), Waterville, Maine.

ONLY THING. Star, Eleanor Boardman. The poorest Glyn story we ever played. Just another society noise. Tone, fair. Sunday and special, no. Not much appeal. Farmers and business class town of 2,200. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

PRETTY LADIES. (6 reels). Star, Zasu Pitts. Boys, here's a wow! Cleverest thing in months and gorgeously done. Step on it hard if they like pretty women, rich settings, and clever direction. Tone, okay. Sunday and special, yes. High appeal. All classes city of 14,000. Admission 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

PRETTY LADIES. (6 reels). Star cast. Awful vulgar for a small town. For instance, some of the reading matter in the picture, is—I'm awful cold in the regions where I sit. And I'm wearing fur-lined B. V. D.'s lest my terminal gets frost bit. One more like this and I'll be tarred and feathered. Yet they talk about booking the whole works or nothing, and when an exhibitor runs a picture like this in a small town, he is out of luck. Goodbye big boys, hereafter, you'll have to let me pick around a bit or I'll close up and go to some regions where I can sit. All classes. Admission 10-25-30. W. H. Odom, Pastime Theatre (250 seats), Sandersville, Georgia.

PRETTY LADIES. (6 reels). Star cast. A high class picture that will delight if you can get them in. It is brilliantly done, ably acted and has sufficient story interest to hold them. Step on it. Tone, okay. Sunday and special, yes. High appeal. Better classes city of 14,000. Admission 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

Paramount

CHANGING HUSBANDS. (6,799 feet). Star, Leatrice Joy. One fine picture. Lots of good comedy. One of the most pleasing pictures I have run. Small class and farmers town of 1,000. Admission 10-25. C. C. Golden, Missouri Theatre (250 seats), La Belle, Missouri.

COAST OF FOLLY. (7,000 feet). Star, Gloria Swanson. Very poor acting. Gloria's duo role as the mother is painful, almost a burlesque. Absolutely ridiculous. Worst picture of hers ever made. Tone, good. Sunday,

yes. Special, no. Poor appeal. Farmers and merchants town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

COBRA. (6,895 feet). Star, Rudolph Valentino. Forced to raise admission to get in enough to pay rental, which was twice too much. Lost money at that after the first night. The broadcasting done killed it the second night. Picture is dragged and poor story. Very poor photography, patrons thought they were stung. Try to see this picture before you play it and judge for yourself. "The Sainted Devil" also another box office flop. Farmers and merchants town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

EAST OF SUEZ. (6,821 feet). Star, Pola Negri. A very good dramatic picture that pleased most everyone, but drew lightly. Satisfactory offering, but Miss Negri has no pulling power here, due to many poor pictures she has made. Tone, okay. Sunday, yes. Special, no. Good appeal. Better class city of 14,000. Admission 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

GARDEN OF WEEDS. (6,250 feet). Star, Betty Compson. Nice picture. Wonderful photography, but Compson does not please in the small town. Tone, okay. Sunday and special, no. Appeal, seventy per cent. Factory class and farmers town of 5,000. Admission 10-20-30. G. J. Kamm, Grand Theatre (800 seats), Ephrata, Pennsylvania.

GOLDEN PRINCESS. (8,584 feet). Star, Betty Bronson. This is a fair offering. Pleased real well and scenery fine. Did not draw very well and no special, only the average picture. Betty Bronson very good. Tone, okay. Sunday, yes. Special, no. Good appeal. Town of 1,200. Admission 10-25. C. R. Seff, New Radio Theatre (250 seats), Correctionville, Iowa.

LAWFUL LARCENY. Star cast. Good program picture. Everything fine but the title. Good tone. Sunday, yes. Special, no. C. C. Golden, Missouri Theatre, La Belle, Missouri.

LIGHT OF THE WESTERN STARS. Star, Jack Holt. This is a very interesting production from Zane Grey's story and the acting is good. Tone, okay. Sunday, yes. Special, no. Appeal, ninety per cent. All classes town of 1,000. Admission 10-30, regular. G. H. Perry, Peoples Theatre (250 seats), Cloverdale, California.

MANHANDLED. (6,998 feet). Star, Gloria Swanson. Very good picture. Gloria draws good here. Picture satisfied. Small town class and farmers town of 1,000. Admission 10-25. C. C. Golden, Missouri Theatre (250 seats), La Belle, Missouri.

MANNEQUIN. Star cast. The $50,000 Fannie Hurst prize story that was put out by the Liberty Magazine. Paramount has given you a real picture in this one. It's another "Over the Hill" box office attraction, with the proper publicity this show ought to break some house records. Get behind it. It will stand up and should appeal to the better class trade. Small town patronage. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

MAN WHO FOUND HIMSELF. (7,298 feet). Star, Thomas Meighan. This was up to the standard of Meighan pictures and pleased all, and made more Meighan friends; prison scenes good. Picture slow in getting started. Better than "Irish Luck." Tone, okay. Sunday, yes. Special, no. Good appeal. Town of 1,200. Admission 10-25. C. R. Seff, New Radio Theatre (250 seats), Correctionville, Iowa.

PONY EXPRESS. (9,928 feet). Star, Betty Compson. An extra good western of the better class. I advertised it as heavily as I did the "Covered Wagon." Played it in better times and it did one-quarter the business done by "The Wagon." The paper is good. The heralds are bad and too high in price. I suppose the real cause of the picture's flop here is that Paramount did not advertise it like they did the "Wagon." Tone, okay. Sunday, okay. Appeal, good. All classes in small town. Admission 10-30, 40-50. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

THAT ROYLE GIRL. (10,253 feet). Star, Carol Dempster. A D. W. Griffith production on the lines of "One Exciting Night," but has more sympathy and elaborate settings. Carol Dempster looks so slender the storm almost blows her away, but she is pretty and does her bit well. The situations are typical Griffith and the cyclone at the finish looks real. General class city of 15,000. Admission forty cents. Ben L. Morris, Temple Theatre (1,00 seats), Bellaire, Ohio.

THAT ROYLE GIRL. (10,253 feet). Star, Carol Dempster. If possible see this before you book it. I had been advised it was a great masterpiece. The rental I paid for it was too high. I spent extra money in a lot of publicity to put it over. Also placed it on the two best days, one being a holiday. After I saw it the first night I knew what to expect on the second—a complete flop. It is far from being a masterpiece; however, it is worth seeing if you pay the price for an ordinary feature. I lost money on it. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

THUNDERING HERD. (7,187 feet). Star cast. This is hardly a fair western. The action is all right but is lacking in story. Will get by if you don't raise your admission. Should be bought as a program picture. Tone, good. Sunday, optional. Appeal, eighty per cent. All classes town of 600. Admission 10-30. A. F. Schriever, Onida Theatre (225 seats), Onida, South Dakota.

VANISHING AMERICAN. (10,063 feet). Star, Richard Dix. A great picture; every patron well pleased and certainly boosted the picture. I believe that it equalled "The Pony Express." Sunday, yes. Special, yes. Admission 20-25-40. Jas D. Kennedy, Apollo Theatre (1,100 seats), Indianapolis, Indiana.

WANDERER OF THE WASTELAND. Star, Jack Holt. An extra good attendance. The audience was interested, in fact, absorbed in the picture. A fine feature. Excellent tone. Mill and farming class town of 1,000. Admission twenty-five cents. L. E. Parsons, Parsons Hall (325 seats), Marcellus, New York.

WILD HORSE MESA. (7,164 feet). Star, Jack Holt. Played two days to good business and pleased everybody. Did much better on this than I expected from some of the other exhibitor's reports I have seen. Tone and appeal, good. Not a special. Better class town of 4,500. Admisison 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

WOMANHANDLED. Star, Richard Dix. Good. Tone, good. Sunday, yes. City of 10,000. H. V. Smoots, Vine Theatre 600 seats), Mt. Vernon, Ohio.

WOMANHANDLED. Star, Richard Dix. We failed to see how this was the answer to "Manhandled" as was mentioned in the advertising, but the picture went over with a bang, as do most of Richard's; in fact, a good comedy drama, mostly comedy. Tone, okay. Sunday, yes. Special, no. Appeal, eighty-five per cent. Mixed class town of 1,400. Admisison 10-30. Pace & Bouma, Rialto Theatre (300 seats), Pocahontas, Iowa.

WOMANHANDLED. (7 reels). Star, Richard Dix. A clean, keen comedy drama of modern western ranch life. Advertising paper not so good for my town. Ran this during the holidays when business was dull. Tone, okay. Sunday, okay. Not a special. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

48 Brings Him Up To Date

NYMAN KESSLER, Atlantic Theatre, Atlantic, Massachusetts, is one of "Our Gang" who has been pretty busy during the late few weeks—but just as soon as he could he got busy and his forty-eight reports in a bunch get him back to today's run.

"I have given each report my individual attention," Nyman writes, "and send my best wishes to your publication for its continued success." HE HELPS MAKE IT A SUCCESS, TOO!

Pathe

BLACK CYCLONE. (5,038 feet). Star, Rex, the horse. A wonderful picture that did big business and was liked by all our patrons. General class city of 35,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

FRESHMAN. (6,683 feet). Star, Harold Lloyd. Best Lloyd has made yet. Pleased one hundred per cent if possible. Tone, good. Sunday and special, yes. Farmers and business class town of 530. Goodrich Brothers, Strand Theatre (175 seats), Callao, Missouri.

FRESHMAN. (6,683 feet). Star, Harold Lloyd. 'Twould' be gilding the lily to praise this. It's his best in years and a box office knockout. Play and boost it, but they'll nick you on it. Tone, okay. Sunday, yes. Decidedly a special. Appeal, one hundred per cent. All classes city of 14,000. Admission 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

Producers' Dist. Corp.

CAFE IN CAIRO. (5,626 ft.). Star cast. Nothing much to this. Some of my people did not wait to see it all. Too much cafe stuff. No tone. Sunday and special, no. Appeal, 40 per cent. Town and county class, town of 1,800. Admission 15-25. O. G. Odell, Odelphi Theatre, Hughesville, Pennsylvania.

CHARLEY'S AUNT. (7,245 ft.). Star, Syd Chaplin. The best comedy drama I have ever shown, and it will sure draw them in. W. J. Lavin, Orpheum Theatre, Conrad, Montana.

CHORUS LADY. (6,000 ft.). Star cast. This is a very good program picture. Pleased my audience very much. Tone, fine. Sunday and special, no. Appeal, 90 per cent. Town and country class, town of 1,800. Admission 15-25. O. G. Odell, Odelphia Theatre, Hughesville, Pennsylvania.

FRIENDLY ENEMIES. (6,258 ft.). Stars, Weber and Fields. Good comedy drama. Tone, good. Sunday, yes. Special, no. Appeal, 95 per cent. Farm class, town of 1,500. Admission 15-30. Robert W. Hines, Hines Theatre (250 seats), Loyalton, South Dakota.

HELL'S HIGHROAD. Star, Leatrice Joy. Leatrice Joy just made them like it. She sure does great work in "Hell's Highroad" and here is another real one. Cecil B. DeMille is sure knocking them over. Keep it up old man, I am for you. Pleased them and all went out satisfied. G. A. Peterson, Cozy Theatre, Hollis, Oklahoma.

HOOSIER SCHOOLMASTER. (5,326 ft.). Star cast. A good production of this classic

of early rural life in Indiana, but film was in bad shape. Jane Thomas and Henry Hull do excellent work. Hannah & Martin, World Theatre, Mineral Point, Wisconsin.

SOFT SHOES. Star cast. Not as good as former Carey's,. A crook melodrama with western background. Drew good crowd, as do most all Carey's. No kicks. B. B. Benfield, Everybody's Theatre, Dillon, South Carolina.

SOFT SHOES. Star, Harry Carey. Patrons are disappointed every time I show them a Carey that isn't a western. Not much to this one. No tone. Sunday and special, no. Appeal, 40 per cent. Farmers and laboring class, town of 350. Admission 10-25. Ed. F. Cox, Princess Theatre (400 seats), Bristol, Colorado.

United Artists

POLLYANNA. Star, Mary Pickford. Very old, but so well produced that it doesn't matter. All small towns which have not played this should do so. Drew excellent business on Christmas Day. Tone and appeal, excellent. Sunday and special, yes. Farmers, town of 110. Admission 10-25. M. B. Russell, Benton Community House (120 seats), Benton City, Missouri.

SALLY OF THE SAWDUST. Star cast. This one is a real comedy drama and Fields sure makes good. Boys, don't pass this one by, and you can step on it as hard as you wish. It will stand all you can give it. G. A. Peterson, Cozy Theatre, Hollis, Oklahoma.

SALLY OF THE SAWDUST. Star cast. Dempster. Played two days to advanced prices and only fair attendance. It was enjoyed by those that saw it. Don't be oversold when you buy it. Special, yes. Good appeal. Better class, town of 4,000. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

WILD JUSTICE. (6,000 ft.) Star, Peter the Great (dog). Good dog picture. It will please 100 per cent, as all dog pictures do. Would recommend it to all exhibitors in a small town, as it will go across for them and send them home satisfied. Tone and appeal, good. Sunday and special, no. Mixed class, town of 1,800. Admission, 25 cents. Fred S. Widenor, Opera House (492 seats), Belvidere, New Jersey.

Universal

MAN IN BLUE. (5,624 ft.). Star, Herbert Rawlinson. A good program offering. Rawlinson very acceptable as the Irish cop and Madge Bellamy is very good to look at. Tone, okay. Sunday, yes. Special, no. Fair appeal. All classes, town of 3,000. Admission 25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

MEDDLER. Star, William Desmond. Bill tries to imitate Mix in "The Best Bad Man" and makes an awful flop of it. He is not the character to go rip snortin' around in serape and fandangles monkey-businessing with sixteen-year-olds. He ought to follow William Farnum's example and give the tired moviegoer a rest. Tone, fair. Sunday and special, no. Appeal, 85 per cent. All classes, town of 3,500. Admission 15-30. Henry W. Nauman, Moose Theatre (700 seats), Elizabethtown, Pennsylvania.

SADDLE HAWK. Star, Hoot Gibson. Here is a good, bang-up western, and where Gibson is liked will get you money. It did here, and even where he is not known a picture like this will put him on the map for you. Tone, good. Sunday, no. Might be suitable for a special. Appeal, 100 per cent. town and country class, town of 1,800. Admission 15-25. O. G. Odell, Odelphia Theatre, Hughesville, Pennsylvania.

SPOOK RANCH. Star, Hoot Gibson. Another real Gibson, good enough for anybody. King of western stars. Tone and appeal, good. Sunday and special, yes. Working class, city of 14,000. Admission 10-15. G. M. Bertling, Favorite Theatre (168 seats), Piqua, Ohio.

Twenty-Nine

Exhibitors are busy boys, and once in a while one of "Our Gang" gets too busy to report for a while.

But not for keeps!

In they come, when there's a spare minute.

Hand it to Henry W. Nauman, Moose Theatre, Elizabethtown, Pennsylvania.

Out for a while—then IN—and emphatically i n !—with all the in-between pictures reported.

Twenty-nine dependable tips!

"Our Gang" says thank you, Henry.

SPORTING YOUTH. (6,712 feet). Star, Reginald Denny. Played this on Christmas night and am sure they are talking about it yet. A picture you cannot go wrong on. Tone, fine. Sunday and special, yes. Appeal, 100 per cent. Town and country class, town of 1,800. Admission 15-25. O. G. Odell, Odelphi Theatre, Hughesville, Pennsylvania.

STRAIGHT THROUGH. Star, William Desmond. Just an ordinary western with nothing to recommend or absolutely pan. Will get by with don't-give-a-damn audiences. Tone, fair. Sunday and special, no. Appeal, 70 per cent. Henry W. Nauman, Moose Theatre (700 seats), Elizabethtown, Pennsylvania.

TORNADO. (6,576 feet). Star, House Peters. I used one thousand circus heralds and packed the house all day. Sunday and special, yes. Appeal, 100 per cent. Mixed class, town of 1,800. Admission 10-20. A. J. Masters, Columbus Theatre (200 seats), Lowellville, Ohio.

WHITE OUTLAW. Star, Jack Hoxie. Did not do so good at the box office, as I did not advertise it because it was a switch. If you have this picture booked get behind it and advertise. Some picture. Sunday and special, no. Appeal, 100 per cent. A. J. Masters, Columbus Theatre (200 seats), Lowellville, Ohio.

Vitagraph

CODE OF THE WILDERNESS. (7,000 feet). Star, John Bowers. Pleased western fans, who like good type of picture, but was not quite fast enough for those who demand "blood and thunder." Tone, good. Sunday, yes. Special, no. Appeal, 75 per cent. Farmers and laboring class, town of 350. Admission 10-25. Ed. F. Cox, Princess Theatre (400 seats), Bristol, Colorado.

MAN FROM BRODNEYS. Star cast. Good program picture that is no longer new, but is, nevertheless, a good program picture. The author's name serves to bring them in, and the picture pleases. Special, no. Sunday, yes. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

Warner Bros.

AGE OF INNOCENCE. Star, Beverly Bayne. Good comments on this, and not all from the so-called highbrows, either. A good evening's entertainment, and that's all we are looking for. Tone, fair. Sunday and special, no. Appeal, 85 per cent. All classes. Admission 15-25. David W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

HOW BAXTER BUTTED IN. Star, Mat Moore. Here's one I ran Saturday night and satisfied. It's a real comedy drama and will please them. G. A. Peterson, Cozy Theatre, Hollis, Oklahoma.

LIMITED MAIL. Star, Monte Blue. Wonderful. The wreck was the best I ever saw. Best Monte Blue production he has ever played in. Boys, you can't go wrong on "Limited Mail." It's a knockout. Pleased them all. G. A. Peterson, Cozy Theatre, Hollis, Oklahoma.

LIMITED MAIL. Star, Monte Blue. Excellent railroad story that has a little of everything. Vera Reynolds is most appealing and other characters are in keeping. Picture leads up to about the most realistic wreck scene that has been done for the movies. Picture pleased all. General class, city of 15,000. Admission 40 cents. Ben L. Morris Temple Theatre (1,000 seats), Bellaire, Ohio.

LITTLE JOHNNY JONES. Star, Johnny Hines. A dandy. Full of pep. It kept the house in a roar of laughter. Played to a full house. Fine program. Tone, good. Sunday and special, yes. Oil field class, town of 500. Admission 10-15. W. H. Clower, Liberty Theatre (400 seats), Wirt, Oklahoma.

TIGER ROSE. Star, Leonora Ulric. Very good. A fine picture. The best ever played here since I've been here. I'd made much but weather bad. Tone, good. Sunday and special, yes. Oil class, town of 250. Admission 10-15. W. H. Clower, Liberty Theatre (350 seats), Wirt, Oklahoma.

Independents

BATTLER. (State Right). Star cast. Pretty good of its class. Will fill in nicely, as it is an action story of the lumber country. Photography very good. Tone, okay. Appeal, 80 per cent. Working class, town of 7,000. Admission 10-25. A. M. Rosenbloom, Home Theatre, Rochester, Pennsylvania.

DANGER SIGNAL. (State Rights). Star, Jane Novak. Fine picture with an excellent story, cleverly acted, with numerous comedy relief touches. Contains heart interest, action, and all the trimmings which go to make up a good audience picture. Tone, all right. Sunday and special, yes. Very good appeal. Steady class, town of 1,200. Admission 10-25. John McGill, Community Theatre (450 seats), Port Orchard, Washington.

FIGHTING COURAGE. (Elfelt). Star, Ken Maynard. A very good western with a new star who shows lots of promise and looks like Ralph Graves. Buy these right, as they are fast-moving yesterns. Tone, snappy. Appeal, 75 per cent. Mixed class, town of 7,000. Admission 10-20. A. M. Rosenbloom, Home Theatre (350 seats), Rochester, Pennsylvania.

LOVER'S OATH. (Principal Pictures). Star, Kathleen Key. A very good program picture and prints in first class shape. A good many did not like it, but some thought it a great picture. Did not make expenses, as there were too many other entertainments on Christmas Eve. Tone, good. Sunday and special, no. Appeal, 75 per cent. General class, town of 600. Admission 10-25, 15-35. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

MINE WITH THE IRON DOOR. (State Right). Star cast. This is a real special and you can buy it right. One of the most interesting pictures I ever had the pleasure of witnessing. It has a real plot. Tone, very good. Optional for Sunday. Appeal, 95 per cent. All classes, town of 600. A. F. Schriever, Onida Theatre (225 seats), Onida, South Dakota.

SPEED SPOOK. (C. C. Burr). Star, Johnny Hines. Good stunt and comedy picture. Old, but in good condition. Very clear photography. Tone and appeal, good. Sunday, yes. Special, no. Small town class and farmers, town of 600. Admission 10-20, 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

Quick Reference Picture Chart

Handy, Compact Information to Help You with Your Bookings, Showing: Title, Star, Type of Story, Date of Moving Picture World Review, and Footage on Current Films

ARROW

	Kind of Picture	Review.	Feet
		1925	
Primrose Path (Clara Bow)	Melodrama	Oct. 3..	6,840
Tessie (May McAvoy)	Comedy	Oct. 10..	6,800
Wandering Fires (all-star)	Drama	Oct. 17..	6,300
Children of the Whirland (all-star)	Crook melodrama	Oct. 17..	6,500
Unnamed Woman (all-star)	Society drama	Oct. 24..	6,300
Substitute Wife (Novak)	Domestic drama	Oct. 31..	6,580

ASSOCIATED EXHIBITORS

			1924	
East of Broadway (O. Moore)	Police drama	Nov.	22..	5,785
Price of a Party (H. Ford)	Modern drama	Oct.	18..	5,315
Barriers Burned Away	Spectacle	Dec.	27..	6,236
Is Love Everything?	Sex melo.	Nov.	15..	6,000
Battling Bunyan (Barry)	Comedy-dr.	Dec.	27..	4,718
			1925	
Greatest Love of All (Beban)	Drama	Jan.	17..	6,486
Bad Company (Tearle)	Society drama	Jan.	24..	5,551
Introduce Me (Douglas MacLean)	Comedy thrills	Mar.	21..	6,710
Sky Raider (Logan)	Drama			6,638
Back to Life (Patsy Ruth Miller)	Drama	Feb.	28..	5,628
Manhattan Madness (Dempsey-Taylor)	Action melodrama	Aug.	1..	5,580
Under the Rouge (Percy-T. Moore)	Crook drama	Aug.	1..	6,055
His Buddy's Wife (Glenn Hunter)	Sentiment drama	Aug.	1..	5,226
Headlines (Alice Joyce)	Sacrifice drama	Aug.	1..	5,600
Fifty-Fifty (Hampton-L. Barrymore)	Drama	Aug.	1..	5,531
Keep Smiling (Monty Banks)	Comedy	Aug.	1..	5,460
Camille of Barbary Coast (O. Moore-Busch)	Drama	Aug	1..	5,308
Never Weaken (Harold Lloyd)	Reissued comedy	Aug.	1..	3,000
The Skyrocket (Peggy H. Joyce)	Drama	Jan.	23..	7,350

CHADWICK PICTURES CORP.

			1925	
Tomboy (Devore-Rawlinson)	Melodramatic com.	Jan.	3..	6,000
Midnight Girl (Lila Lee)	Drama	Mar.	28..	6,300
Wizard of Oz (Larry Semon)	Slapstick com.	Apr.	25..	6,300
Man of Iron (L. Barrymore)	Drama	July	4..	6,200
American Pluck (G. Walsh)	Action melodrama	July	11..	5,900
Unchastened Woman (Theda Bara)	Domestic drama			
Some Pun'kins (Chas. Ray)	Rural com.-dr.			
Prince of Broadway (G. Walsh)	Action romance			
The Bells (L. Barrymore)	Drama			
Perfect Clown (Larry Semon)	Typical comedy			
Blue Blood (G. Walsh)	Action romance			
Paint and Powder (E. Hammerstein)	Stage life drama	Oct.	17..	7,000
Some Pun'kins (Chas. Ray)	Rural comedy-drama	Dec.	26..	6,300
			1926	
Perfect Clown (Larry Semon)	Feature comedy	Jan.	2..	5,700
Prince of Broadway (G. Walsh)	Prize ring drama	Jan.	9..	5,800

COLUMBIA

			1924	
Midnight Express (Hammerstein)	Railroad melo.	Dec.	6..	5,967
			1925	
After Business Hours (Hammerstein)	Domestic melo.	July	4..	5,600
Danger Signal	R.R. melodrama			5,584
Unwritten Law	Drama			5,535

Waldorf

Steppin' Out	Comedy			
Ladies of Leisure	Drama			
S. O. S. (Perils of the Sea)				

A Dollar for Your Time

In an effort to make this Quick Reference Picture Chart just as accurate as human carefulness can make it, we offer to the reader who finds MAJOR ERRORS, such as a wide discrepancy between printed footage on a feature or features and that which is a fact, One Dollar for your trouble in writing us a letter stating the correct facts.

Please do not consider errors that do not actually work a hardship on the user of this Chart—such as a misplaced parenthesis, or a minor typographical error.

What we want you to point out is the often unavoidable discrepancy between the footage that comes to us at time of reviewing a picture and the time you play it, caused by cutting down of a picture and failure of producer to give us correct facts regarding the changed footage.

We cannot secure exact footage on all Short Subjects and so the general term "1,000" or "2,000" feet is applied, broadly, one or two-reel subjects. We've tried to get exact Short Subject footage, and as soon as we can get it will print it exactly. Till then, consider the broader designation as the best we can do.

When you write us about a major error, realize, please, that it will take a little time to check up, and be patient—we will not delay sending you the dollar for your trouble any longer than is absolutely compulsory.

	Kind of Picture	Review.	Feet
Lure of the North			
Enemy of Men	Drama		5,508
Price of Success	Society drama		5,500
Sealed Lips			
Fate of a Flirt			
Thrill Hunter			
Penalty of Jazz			

Perfection

Speed Mad			4,442
New Champion			4,470
Great Sensation			
Fight to the Finish			
Handsome Brute			

EDUCATIONAL FILM CORP.

			1925	
Dragon Alley	Juvenile comedy	May	9..	2,000
Rock Bottom (Bowes)	Cameo comedy	May	9..	1,000
Tender Feet (Hiers)	Hiers comedy	May	16..	2,000
Fares Please (St. John)	Mermaid com.	May	16..	2,000
Only a Country Lass	Novelty	May	16..	1,000
Wild Waves	Cameo comedy	May	23..	1,000
Balto's Race to Nome	Special	May	23..	2,000
Curses (St. John)	Comedy	May	30..	2,000
Hello Goodbye (Conley)	Mermaid comedy	May	30..	2,000
Two Poor Fish	Hurd cartoon	May	30..	1,000
Earth's Other Half	Hodge-Podge	June	6..	2,000
Fun's Fun (Bowes)	Cameo comedy	June	6..	1,000
Clodhopper (Larry Semon)	Comedy	June	6..	2,000
Air Tight (Vernon)	Christie comedy	June	13..	2,000
Going Great	Mermaid comedy	June	13..	2,000
Wake Up (Bowes)	Cameo comedy	June	13..	1,000
Baby Blues	Juvenile comedy	June	20..	2,000
Prop's Dash for Cash	Hurd cartoon	June	20..	1,000
Call a Cop	Christie comedy	June	20..	2,000
Oh, Bridget (Walter Hiers)	Hiers comedy	June	27..	2,000
Mexican Melody	Hodge-Podge	June	27..	1,000
Never Fear (Bowes-Vance)	Comedy	July	4..	1,000
Lewis-Mann Bout	Magazine	July	4..	2,000
Bobby Bumps & Co.	Hurd cartoon	July	4..	1,000
Below Zero (Lige Conley)	Mermand comedy	July	11..	2,000
Permit Me (Bowes)	Comedy	July	11..	1,000
Waiting (Hamilton)	Hamilton comedy	July	11..	2,000
Hot and Heavy (Eddie Nelson)	Mermaid comedy	July	18..	2,000
Travel Treasures	Hodge Podge	July	18..	1,000
Beware	Comedy	Aug.	1..	2,000
Look Out	Comedy	Aug.	1..	1,000
Tourist	Tuxedo comedy	Aug.	15..	2,000
Pictorial Proverbs	Hodge Podge	Aug.	15..	1,000
Be Careful (Adams)	Christie comedy	Aug.	22..	2,000
Pleasure Bound (Conley)	J. White prod.	Aug.	22..	2,000
Watch Out (Vernon)	Christie comedy	Aug.	29..	2,000
Felix the Cat Trifles With Time	Sullivan cartoon	Sep.	5..	1,000
Soup to Nuts (Neal Burns)	Comedy	Sep.	5..	2,000
Props and The Spirits	Pen and Ink Vaud.	Sep.	5..	1,000
Off His Beat (Hiers)	Comedy	Sep.	12..	2,000
Wild Beasts of Borneo	Animal special	Sep.	12..	2,000
Busts into Business	Sullivan cartoon	Sep	19..	1,000
Fair Warning (St. John)	Camedy	Sep	19..	2,000
The Movies (Lloyd Hamilton)	Comedy	Sep.	26..	2,000
Felix the Cat Trips Thru Toyland	Cartoon	Oct.	3..	1,000
In Deep (Bowes)	Comedy	Oct.	3..	1,000
A Misfit Sailor (Billy Dooley)	Comedy	Oct.	3..	2,000
Dog Daze (Cliff Bowes)	Cameo comedy	Oct.	10..	1,000
Felix Cat on the Farm	Sullivan cartoon	Oct.	10..	1,000
Who Which?	Cameo comedy	Oct.	10..	1,000
The Story Teller	Hodge-Podge	Oct.	10..	1,000
Maid in Morocco (Lupino Lane)	Comedy	Oct.	17..	2,000
Scrambled Eggs	Cameo comedy	Oct.	17..	1,000
Spot Light (Lige Conley)	J. White comedy	Oct.	17..	2,000
Baby Be Good	Juvenile comedy	Oct.	24..	2,000
A Goofy Gob (Dooley)	Comedy	Oct.	31..	2,000
Slippery Feet (Vernon)	Comedy	Oct.	31..	2,000
Felix the Cat on the Job	Sullivan cartoon	Oct.	31..	1,000
Knicknacks of Knowledge	Hodge-Podge	Oct.	31..	1,000
Sweet and Pretty (Cliff Bowes)	Cameo comedy	Nov.	7..	1,000
Fire Away (St. John)	Mermaid comedy	Nov.	7..	2,000
Felix, the Cat in the Cold Rush	Sullivan cartoon	Nov.	7..	1,000
Cleaning Up (Johnny Arthur)	Comedy	Nov.	14..	2,000
Hot Feet (Bowes)	Comedy	Nov.	14..	1,000
Hot Doggie (Hiers)	Comedy	Nov.	14..	2,000
On Edge (Conley)	J. White prod.	Nov.	21..	2,000
Eats Are West (Felix-cat)	Sullivan cartoon	Nov.	21..	1,000
Slow Down (Bowes)	Comedy	Nov.	28..	1,000
Framed (Hamilton)	Comedy	Nov.	28..	2,000
Magical Movies	Hodge-Podge	Nov.	28..	1,000
Fighting Dude (Lane)	Acrobatic comedy	Dec.	5..	2,000
Marionettes	Color fantasy	Dec.	5..	1,000
Felix-the-cat Tries the Trades	Sullivan cartoon	Dec.	5..	1,000
Cheap Skates (Conley)	Jack White prod.	Dec.	12..	2,000
Bachelor's Babies	Juvenile comedy	Dec.	12..	2,000
What's Up (Bowes)	Cameo comedy	Dec.	12..	1,000
Weak But Willing	Walter Hires comedy	Dec.	19..	2,000
Yes, Yes Babbette (Vernon)	Christie comedy	Dec.	19..	2,000
Felix the Cat at Rainbow's End	Cartoon	Dec.	26..	1,000
			1926	
A Salty Sap (Dooley)	Christie comedy	Jan.	2..	2,000
Live Cowards (St. John)	Mermaid comedy	Jan.	2..	1,000
Hodge-Podge No. 40	Howe scenic	Jan.	9..	1,000
My Stars (Arthur)	Tuxedo comedy	Jan.	23..	2,000
Felix the Cat Kept on Walking	Sullivan cartoon	Jan.	23..	1,000

Continued from Preceding Page

FILM BOOKING OFFICES OF AMERICA

	Kind of Picture	Review.	Feet
		1925	
Range Terror (Bob Custer)	Western	Feb. 14..	4,738
Cloud Rider (Al Wilson)	Airplane-thrill	Feb. 21..	5,070
Jimmie's Millions (R. Talmadge)	Athletic-stunts	Feb. 28..	5,167
Parisian Nights (Hammerstein-Tellegen)	Drama	Mar. 7..	6,27
Welcome Granger (Vaughn)	Pacemakers	Mar. 7..	2,000
Helping Hand (Aubrey)	Comedy	Mar. 7..	2,000
Breed of the Border (Lefty Flynn)	Western	Mar. 14..	4,930
Love's Bargain (Marjorie Daw)	Drama	Mar. 21..	6,000
Captain Kidd	Bray cartoon	Mar. 21..	1,000
Scar Hanan (Yakima Canutt)	Western	Mar. 28..	6,020
Galloping Vengeance (Bob Custer)	Texas Ranger dr.	Mar. 28..	5,005
He Who Gets Rapped (Vaughn)	Pacemakers	Mar. 28..	2,000
Forbidden Cargo (Evelyn Brent)	Melodrama	Apr. 4..	4,850
O. U. West (Lefty Flynn)	Western	April 11..	5,000
That Devil Quemado (Thomson)	Thrill western	Apr. 18..	4,720
Merton of the Goofies	Pacemakers	Apr. 18..	2,000
Lilies of the Streets (V. L. Corbin)	Hum. Int. melo.	Apr. 25..	7,216
White Fang (Strongheart-dog)	Drama	May 2..	5,800
Tearing Through (R. Talmadge)	Stunt melodr.	May 9..	4,714
Great Decide	Pacemakers	May 9..	2,000
Fast Male	Pacemakers	May 30..	5,550
Texas Bearcat (Bob Custer)	Western drama	May 9..	2,000
Speed Wild (Flynn)	Melodrama	May 16..	4,779
Alias Mary Flynn (Brent)	Regeneration melo.	May 23..	4,700
Drusilla With a Million (Mary Carr)	Human Interest dr.	June 6..	7,391
Fighting Demon (R. Talmadge)	Thrill drama	June 6..	5,470
Three Bases East	Pacemakers	June 6..	2,000
White Thunder (Yakima Canutt)	Western	June 13..	4,550
If Marriage Fails—? (Logan-Brook)	Domestic drama	June 13..	6,000
Navy Blue Days (Stan Laurel)	Comedy	June 13..	2,000
Bandit's Baby (Fred Thomson)	Western comedy drama	June 20..	5,291
Smooth as Satin (Brent)	Crook drama	July 4.	6,043
Human Tornado (Canutt)	Action western	July 4..	4,472
The Bloodhound (Bob Custer)	Mounted police	July 11..	4,800
That Man Jack (Bob Custer)	Action western	July 25..	5,632
The Sleuth (Stan Laurel)	Comedy	July 25..	2,000
What Price Gloria?	Pacemakers	July 25..	2,000
Wild Bull's Lair (Fred Thomson)	Typical western	Aug. 8..	5,280
Don Coo Coo ((Vaughn-O'Hara)	Pacemakers	Aug. 8..	2,000
Dr. Pyckle and Mr. Pride (Laurel)	Comedy	Aug. 8..	2,000
Lady Robinhood (Evelyn Brent)	Bandit melodr.	Aug. 15..	5,580
Isle of Hope (R. Talmadge)	Sea-adventure-thrill	Sep. 5..	5,800
Let's Go, Gallagher (Tom Tyler)	Action western	Oct. 10..	5,182
Keeper of the Bees (all star)	Drama	Oct. 17..	6,712
Three Wise Crooks (E. Brent)	Crook drama	Oct. 17..	6,074
How the Elephant Got It's Trunk	Bray cartoon	Oct. 17..	1,000
Ridin' the Wind (Thomson)	Western action dr.	Oct. 24..	7,518
Adventures of Mazie (Vaughn)	Comedy series	Oct. 24..	2,000
Last Edition (Ralph Lewis)	Action newspaper	Oct. 31..	6,400
Wall Street Whiz (R. Talmadge)	Stunt comedy-drama	Nov. 7..	6,000
Mazies Won't Tell	Mazie series	Nov. 14..	2,000
Constant Simp	Mazie series	Nov. 14..	2,000
Or What Have You?	Mazie series	Nov. 14..	2,000
No Man's Law (Custer)	Action western	Nov. 21..	4,042
So's Your Old Man	Mazie series	Nov. 21..	2,000
All Around Frying Pan (Thomson)	Action western	Nov. 28..	5,519
How the Camel Got His Hump	Bray cartoon	Nov. 28..	1,000
Wyoming Wildcat (Tom Tyler)	Action western	Dec. 5..	5,150
On the Links (fat men)	Golf-Slapstick	Dec. 5..	1,000
Broadway Lady (Evelyn Brent)	Star a chorus girl	Dec. 19..	5,500
Peaceful Riot (Summerville)	Comedy	Dec. 26..	2,000
Pike's Pique (Vaughn)	Adventures of Mazie	Dec. 26..	2,000
Tea for Tooney (Vaughn)	Adventures of Mazie	Dec. 26..	2,000
Leopard's Spots	Bray unnatural history	Dec. 26..	1,000
		1926	
Cowboy Musketeer (Tom Tyler)	Western	Jan. 2..	4,500

FIRST NATIONAL

		1924	
Love's Wilderness (Griffith)	Drama	Dec. 20..	6,900
Idle Tongues (Marmont)	Comedy-drama	Dec. 27..	5,300
Sundown (all-star)	Western epic	Oct. 25..	8,641
The Only Woman (N. Tadmadge)	Domestic dr.	Nov. 8..	6,770
Inez from Hollywood (Nilsson-Stone-Astor)	Heart interest	Dec. 13..	6,919
		1925	
Frivolous Sal (O'Brien-Busch-Alexander)	Western melo.	Jan. 4..	7,307
So Big (C. Moore)	Drama	Jan. 17..	8,501
If I Marry Again (Doris Kenyon)	Drama	Jan. 24..	7,041
A Thief in Paradise (Doris Kenyon)	Melodrama	Jan. 24..	7,231
As Man Desires (Sills-Dana)	Melodrama	Jan. 31..	7,790
Enticement (Mary Astor)	Drama	Feb. 7..	6,[illegible]
The Lady (Norma Talmadge)	Emotional dr.	Feb. 14..	7,387
Her Husband's Secret (Moreno-Miller)	Sentiment-dr.	Feb. 21..	6,150
Quo Vadis (Emil Jennings)	Special	Feb. 28..	9,000
Lost World (Conan Doyle story)	Special	Feb. 28..	9,700
New Toys (Barthelmess)	Comedy-drama	Feb. 28..	7,363
Playing With Souls (Jacqueline Logan)	Drama	Mar. 7..	5,831
One Year to Live (Pringle)	Drama	Mar. 7..	6,064
Learning to Love (C. Talmadge)	Comedy-dr.	Mar. 7..	6,099
Heart of a Siren (La Marr)	Drama	Mar. 21..	6,708
Sally (C. Moore-Leon Errol)	Stage success	Mar. 28..	8,636
Declasse (Corinne Griffith)	Society dr.	Apr. 4..	7,869
One Way Street (Lyon-Nilsson)	Society dr.	Apr. 4..	5,600
My Son (Nazimova)	Emotional dr.	Apr. 18..	6,552
I Want My Man (Sills-Kenyon)	Drama	Apr. 18..	6,173
His Supreme Moment (B. Sweet)	Romantic dr.	Apr. 25..	6,568
Chickie (Mackaill)	Drama	May 9..	7,767
Soul Fire (Barthelmess)	Emotional dr.	May 16..	8,262
The Talker (Nilsson-Stone)	Human Interest dr.	May 23..	7,861
Necessary Evil (Lyon-Dana)	Drama	May 23..	6,307
Just a Woman (Windsor-Tearle)	Drama	June 6..	6,36[illegible]
Desert Flower (C. Moore)	Comedy drama	June 13..	6,837
White Monkey (LaMarr)	Society drama	June 13..	6,121
Making of O'Malley (Gilb[illegible])	Police romance	July 4..	7,571
Lady Who Lied (Stone-Valli-Naldi)	Algerian drama	July 18..	7,111
Marriage Whirl (Corinne Griffith)	Drama	July 25..	7,672
Half-Way Girl (Doris Kenyon)	Melodrama	Aug. 8..	7,570
Fine Clothes (Stone-Marmont-Griffith)	Comedy drama	Aug. 15..	6,971
Winds of Chance (A. Q. Nilsson)	Klondike drama	Aug. 29..	9,554
Her Sister From Paris (C. Talmadge)	Sprightly comedy	Sep. 5..	7,255
Live Wire (Johnny Hines)	Comedy feature	Sep. 12..	7,000
Dark Angel (Vilma Banky)	Drama	Sep. 19..	7,311
Graustark (Norma Talmadge)	Romance	Sep. 26..	9,900
Shore Leave (Barthelmess)	Sailor drama	Oct. 3..	6,856
What Fools Men (Lewis Stone)	Domestic drama	Oct. 10..	7,349
Knockout (Milton Sills)	Prizefight drama	Oct. 10..	7,450
Pace That Thrills (Lyon-Astor)	Drama	Oct. 24..	6,911
Why Women Love (Blanche Sweet)	Sea melodrama	Oct. 31..	6,570
New Commandment (Sweet-Lyon)	Romantic drama	Nov. 7..	6,980
Beautiful City (Barthelmess)	Melodrama	Nov. 14..	6,468
Classified (C. Griffith)	Newspaper comedy-dr.	Nov. 14..	6,927
Scarlet Saint (Astor-Hughes)	Drama	Nov. 21..	6,880
Unguarded Hour (Sills-Kenyon)	Newspaper drama	Dec. 5..	6,015
We Moderns (Colleen Moore)	Emotional romance	Dec. 12..	6,609
Clothes Make the Pirate (Errol)	Typical of star	Dec. 12..	8,000
Splendid Road (A. Q. Nilsson)	Pirate travesty	Dec. 19..	7,646
Joanna (Dorothy Mackaill)	Gold rush drama	Dec. 26..	7,900
		1926	
Bluebeard's Seven Wives (star cast)	Comedy-satire	Jan. 2..	7,774
Infatuation (C. Griffith)	Drama	Jan. 16..	5,794

FOX FILM CORP.

		1924	
Man Who Played Square (Jones)	Western drama	Dec. 20..	6,700
		1925	
Deadwood Coach (Mix)	Western drama	Jan. 10..	6,346
Dick Turpin (Mix)	English drama	Feb. 7..	6,716
Arizona Romeo (Jones)	Western drama	Jan. 31..	4,694
Curlytop (Mason)	Melodrama	Jan. 10..	5,828
Gold Heels	Race track dr.	Feb. 7..	6,028
The Dancers	Drama	Jan. 24..	6,656
The Folly of Vanity	Dramatic fantasy	Feb. 14..	5,250
In Love With Love	Comedy drama	Jan. 3..	5,677
Stardust Trail (Mason)	Melodrama	Mar. 7..	4,686
Scuttlers (W. Farnum)	Western drama		4,686
Roaring Lions at Home	Sunshine com.	Jan. 3..	2,000
Uncommon Clay	Educational	Jan. 3..	1,000
Up On the Farm (Lee Moran)	Comedy	Jan. 3..	2,000
The Violin Speaks	Educational	Jan. 10..	1,000
Dangerous Curves	Comedy	Jan. 10..	2,000
Milk Bottle Bandits	Comedy	Jan. 10..	2,000
Ports of Call (E. Lowe)	Regeneration dr.	Jan. 24..	5,500
Sleep Walker (Sid Smith)	Comedy	Jan. 24..	2,000
Hell-Roaring Range	Educational	Jan. 24..	1,000
Corsica the Beautiful	Educational	Jan. 31..	1,000
Nobody Works But Father	Slapstick	Feb. 7..	2,000
Trail Rider (Jones)	Western	Feb. 21..	4,752
Man Without a Country (all-star)	Special	Feb. 28..	10,000
Scarlet Honeymoon (Shirley Mason)	Romantic com.-dr.	Mar. 14..	5,088
Mysterious Stranger	Comedy	Mar. 14..	2,000
Riders of the Purple Sage (Mix)	Western	Mar. 21..	5,578
House of Flickers	Imperial com.	Mar. 21..	2,000
Gold and the Girl (Jones)	Western	Mar. 28..	4,512
Amateur Detective	Van Bibber	Mar. 28..	2,000
Hunted Woman (Seena Owen-Earl Schenck)	Curwood dr.	Apr. 4..	4,954
Butterfly Man (Sid Smith)	Comedy	Apr. 4..	2,000
From Mars to Munich	"arieties"	Apr. 4..	1,000
Marriage in Transit (E. Lowe)	Secret service dr.	April 11..	4,800
Where the Waters Divide	"Varieties"	Apr. 25..	1,000
Rainbow Trail (Mix)	Zane Gray westn.	May 2..	5,251
She Wolves (Rubens-Mulhall)	Drama	May 9..	5,783
Neptune's Stepdaughter	Comedy	May 9..	2,000
Wings of Youth (Bellamy-Clayton)	Modern life dr.	May 9..	5,340
Concerning Cheese	Varieties	May 9..	1,000
Kiss Barrier (Lowe)	Romantic drama	May 23..	5,000
White Paper	Varieties	May 23..	1,000
'apa's Darling	Sunshine comedy	May 23..	2,000
Scandal Proof (Shirley Mason)	Drama	June 6..	4,400
Scientific Husband	Sunshine comedy	June 6..	2,000
Everyman's Wife (Hammerstein-Rawlinson)	Domestic drama	June 13..	4,36[illegible]
Honeymoon Limited (Lee Moran)	Comedy	June 13..	2,000
Lightnin' (all star)	Famous stage drama	Aug. 1..	8,050
Lucky Horseshoe (Tom Mix)	Romantic western	Aug. 29..	5,000
Kentucky Pride (star cast)	Race horse drama	Aug. 29..	6,597
A Business Engagement	Helen and Warren	Aug. 29..	2,000
Shoes	O. Henry series	Aug. 29..	2,000
Sweet Marie	Imperial comedy	Aug. 29..	2,000
The Wrestler	Van Bibber	Aug. 29..	2,000
Sky Jumper	Van Bibber	Aug. 29..	2,000
My Own Carolina	Varieties	Aug. 29..	1,000
The West Wind	Varieties	Aug. 29..	1,000
The Wheel (H. Ford-Claire Adams)	Human Int. melo.	Sep. 5..	7,264
Big Game Hunter	Van Bibber	Sep. 5..	2,000
Havoc (George O'Brien)	War drama	Sep. 12..	9,283
On the Go (Sid Smith)	Comedy	Sep. 12..	2,000
Timber Wolf (Buck Jones)	Western com.-dr.	Sep 19..	4,809
With Pencil, Brush and Chisel	Varieties	Sep 19..	1,000
Fighting Heart (George O'Brien)	Prizefight drama	Sep. 26..	6,978
Cuba Steps Out	Varieties	Sep. 26..	1,000
Love and Lions	Imperial comedy	Sep. 26..	2,000
Thank You (George O'Brien)	Comedy-drama	Oct. 3..	6,900
On the Go (Sid Smith)	Imperial comedy	Oct. 3..	2,000
Thunder Mountain (Bellamy)	Mountain drama	Oct. 10..	7,500
Cloudy Romance	Comedy	Oct. 10..	2,000
The Sky Tribe	Magazine	Oct. 10..	1,000
Toiling For Rest	Varieties	Oct. 10..	796
Winding Stair (Rubens-Lowe)	Romantic melo.	Oct. 17..	6,056
Heart Breaker (Sid Smith)	Imperial comedy	Oct. 17..	2,000
Durand of the Bad Lands (Jones)	Action western	Oct. 24..	5,844
Everlasting Whisper (Mix)	Action-outdoor	Oct. 31..	5,611
Lazybones (Buck Jones)	Human interest drama	Oct. 31..	7,234
Transients in Arcadia	O. Henry story	Oct. 31..	2,000
All Abroad	Helen & Warren	Oct. 31..	2,000
East Lynne (Rubens-Lowe)	Famous play	Nov. 7..	8,975
Peacemakers	Helen & Warren	Nov. 7..	2,000
When the Door Opened (star cast)	Curwood Canadian	Nov. 28..	6,515
Control Yourself (Sid Smith)	Imperial comedy	Nov. 28..	2,000
River Nile	Varieties	Nov. 28..	1,000
Wages for Wives (Jacqueline Logan)	Golden stage hit	Dec. 5..	6,600
Best Bad Man (Tom Mix)	Action western	Dec. 12..	4,893
Desert's Price (Buck Jones)	Action western	Dec. 19..	5,709
His Own Lawyer	Helen & Warren	Dec. 26..	2,000
Flying Fool (Sid Smith)	Slapstick comedy	Dec. 26..	2,000
Cupid a la Carte	O.Henry series	Dec. 26..	2,000
Parisian Knight	Van Bibber series	Dec. 26..	2,000
Iron Trail Around the World	Variety	Dec. 26..	1,000
		1926	
The Feud	Van Bibber series	Jan. 2..	2,000
Gilded Butterfly (Rubens-Lytell)	Drama	Jan. 16..	6,200
Whirlpool of Europe	Variety	Jan. 16..	756
Fighting Tailor	Imperial comedy	Jan. 16..	2,000
Palace of Pleasure (Lowe-Compson)	Romantic drama	Jan. 23..	5,467
Old Virginia	Variety	Jan. 23..	1,000

(Continued from preceding page)

METRO-GOLDWYN-MAYER

	Kind of Picture	Review.	Feet
		1924	
Sinners in Silk (Menjou-Boardman)	Drama	Aug. 30..	5,750
Circe, The Enchantress (Murray)	Drama	Sep. 13..	6,882
His Hour (Pringle)	Drama	Sep. 20..	6,300
One Night in Rome (L. Taylor)	Comedy-dr.	Sep. 27..	5,883
Navigator (Keaton)	Comedy	Sep. 13..	5,558
Bandolero (all star)	Drama	Oct. 11..	6,904
The Snob (all star)	Drama	Nov. 8..	6,513
He Who Gets Slapped (Chaney)	Drama	Nov. 15..	6,613
Silent Accuser (Peter, the Great)	Dog drama	Nov. 22..	5,885
Married Flirts (all-star)	Drama	Oct. 25..	6,765
Romola (Lillian Gish)	Famous novel	Dec. 13..10,875	
Greed (Von Stroheim prod.)	Special	Dec. 20..10,067	
		1925	
So This Is Marriage (all star)	Comedy-dr.	Jan. 3..	6,300
Chu-Chin-Chow (B. Blythe)	Spectacle	Feb. 21..	6,408
Wife of the Centaur	Drama	Jan. 17..	6,586
Dixie Handicap (Windsor-Keenan)	Drama	Jan. 10..	6,905
Cheaper to Marry (All Star)	Drama	Feb. 14..	5,921
Excuse Me (Shearer-Nagel)	Farce-comedy	Mar. 7..	6,435
Monster (Chaney-Olmsted)	Weird com.-dr.	Mar. 7..	5,851
Daddy's Gone a Hunting (Marmont)	Pathos drama	Feb. 7..	5,984
Lady of the Night (Norma Shearer)	Underworld dr.	Mar. 14..	5,441
Denial (Claire Windsor)	Drama	Mar. 21..	4,791
Seven Chances (Keaton)	Comedy	Mar. 28..	5,113
Confessions of a Queen (Terry-Stone)	Mythical romance	Apr. 4..	5,809
Way of a Girl (Boardman)	Thrill-comedy	April 11..	5,000
Man and Maid (Lew Cody)	Elinor Glyn prod.	Apr 18..	5,307
Proud Flesh (Eleanor Boardman)	Romantic com.	Apr 25..	5,770
Prairie Wife (Rawlinson-Devore)	Domestic dr.	May 16.	6,487
Zander the Great (Marion Davies)	Human Interest	May 16..	6,844
Sporting Venus (Sweet)	Romantic drama	May 23..	5,958
White Desert (Windsor-O'Malley)	Snow-R.R. drama	July 18..	6,464
Pretty Ladies (Pitts-Moore-Pennington)	Human int. dr.	July 25..	5,828
Slave of Fashion (Norma Shearer)	Drama	Aug. 1..	5,906
Never the Twain Shall Meet (Stewart)	South Sea com.	Aug. 8..	8,143
Unholy Three (Lon Chaney)	Drama	Aug. 15..	6,948
Sun-Up (Starke-Nagel)	Mountain tragedy	Aug. 29..	5,819
Merry Widow (Mae Murray)	Romantic drama	Sep. 12..10,027	
Mystic (Pringle-Tearle)	Fake spiritualism	Sep. 12..	5,147
The Circle (E. Boardman)	Drawing room comedy	Oct. 3..	5,511
Great Divide (all star)	Drama	Feb. 21..	7,811
Rag Man (Coogan)	Comedy-dr.	Mar. 14..	5,908
Beauty Prize (Dana)	Comedy-dr.	Oct 11	5,750
Tower of Lies (Chaney-Shearer)	Drama of pathos	Oct. 10..	6,849
Exchange of Wives (Boardman)	Married life com.	Oct. 17..	5,300
Midshipman (Ramon Novarro)	Naval com.-drama	Oct. 31..	7,498
Go West (Buster Keaton)	Burlesque western	Nov. 7..	6,256
Lights of Old Broadway (Davies)	Old N. Y. drama	Nov. 14..	6,437
Old Clothes (Coogan)	Typical feature	Nov. 21..	5,915
Bright Lights (Chas. Ray)	Type com-drama	Nov. 28..	6,260
Big Parade (Gilbert-Adoree)	Spectacular-war drama	Dec. 5..12,550	
Only Thing (Boardman-Nagel)	Glyn love drama	Dec. 5..	5,824
Masked Bride (Mae Murray)	Paris underworld	Dec. 12..	5,690
Sally, Irene and Mary (Star cast)	Musical comedy hit	Dec. 19..	5,564
Time, the Comedian (Busch-Cody)	Unique drama	Dec. 26..	4,757
		1926	
His Secretary (Shearer)	Light comedy	Jan. 2..	6,433
Ben-Hur (Ramon Novarro)	Lew Wallace story	Jan. 16..12,000	
Soul Mates (Lowe-Pringle)	Glyn story	Jan. 16..	6,073
Mike (Sally O'Neill)	Human Interest comedy	Jan. 23..	6,755

PARAMOUNT

		1925	
Tomorrow's Love (Ayres)	Divorce com-dr.	Jan. 24..	5,903
East of Suez (Negri)	Drama	Jan. 17..	6,821
Miss Bluebeard (Daniels)	The stage success	Feb. 14..	6,453
Golden Bed (LaRocque)	Drama of classes	Jan. 31..	8,584
Man Must Live (Dix)	Newspaper romance	Feb. 7..	6,116
Coming Through (Meighan)	New type Meighan story	Feb. 21..	6,522
The Devil's Cargo (Starke)	Drama of Old California	Feb. 21..	7,980
Top of the World (Nilsson-Kirkwood)	Africa and England	Feb. 28..	7,167
The Swan (Menjou-Howard)	Stage success	Mar. 14..	5,889
Contraband (Wilson-Noah Beery)	Bootleg drama	Apr. 4..	6,773
Madame Sans Gene (Swanson)	World Famous drama	May 2..	9,994
Thundering Herd (Holt-Wilson)	Buffalo stampede	Mar. 7..	7,187
Forty Winks (Dana-Roberts-Griffith)	Comedy	Feb. 14..	6,293
Goose Hangs High (Cruze production)	Typical	Mar. 21..	6,186
New Lives for Old (Compson)	Drama	Mar. 7..	6,796
Salome of the Tenements (Jetta Goudal)	Drama	Mar. 7..	7,017
Too Many Kisses (Richard Dix)	Comedy	Mar. 14..	5,750
Dressmaker From Paris (Leatrice Joy)	Drama	Mar. 28..	7,090
Air Mail (feature cast)	Melodrama	Mar. 28..	6,587
Grass	Drama	April 11..	6,000
Sackcloth and Scarlet (Alice Terry)	Drama	April 11..	6,732
Men and Women (Dix)	Feature	April 11..	6,223
Kiss in the Dark (Menjou)	Romantic com.	Apr 18..	5,767
Charmer (Pola Negri)	Romantic dr.	Apr. 18..	6,076
Code of the West (Moore-Bennett)	Westn Rom. com.	Apr. 25..	6,777
Adventure (Moore-Starke-Beery)	Jack London dr.	May 2..	6,602
Crowded Hour (Bebe Daniels)	Drama	May 9..	6,558
Night Club (Raymond Griffith)	Farce-comedy	May 16..	5,721
Shock Punch (Richard Dix)	Comedy-drama	May 23..	6,151
Welcome Home (Cruze Prod.)	Domestic com-dr.	May 30..	5,909
Old Home Week (Meighan)	Comedy	June 6.	6,780
Any Woman (Star cast)	Comedy drama	June 13..	5,963
Little French Girl (Mary Brian)	Drama	June 13..	5,628
Are Parents People? (Betty Bronson)	Domestic problems	June 20..	6,586
Eve's Secret (Betty Compson)	Romantic drama	June 20..	6,205
Beggar on Horseback (all star)	Imaginative	June 20..	6,874
Manicure Girl (Daniels)	Drama	June 27..	5,959
Lost—A Wife (Menjou)	Sophisticated com.	July 4..	6,420
Light of Western Stars (Holt)	Vivid west dr.	July 4..	6,850
Paths to Paradise (R. Griffith)	Whirlwind comedy	July 11.	6,741
Grounds for Divorce (Vidor)	Drama	July 11..	5,692
Lucky Devil (Richard Dix)	Auto race comedy	July 18..	5,935
Night Life of New York (All-star)	Comedy-drama	July 25..	6,908
Marry Me (Vidor)	Small town idyl	July 25..	5,526
Street of Forgotten Men (all star)	Bowery drama	Aug. 1..	6,366
Not So Long Ago (Betty Bronson)	Drama	Aug. 8..	6,943
Rugged Water (Lois Wilson)	Drama	Aug. 8..	6,015
Trouble With Wives (Vidor)	Farce comedy	Aug. 15..	6,489
Wild, Wild Susan (Bebe Daniels)	Farce comedy	Aug. 22..	5,774
Wild Horse Mesa (Jack Holt)	Zane Grey dr.	Aug. 29..	6,000
The Wanderer (all star)	Prodigal son epic	Sep. 5..	7,298
Man Who Found Himself (Meighan)	Crook drama	Sep. 12..	7,001
Coast of Folly (Swanson)	Society drama	Sep. 12..	9,904
In the Name of Love (Cortez-Nissen)	Comedy drama	Sep. 19..	6,395
Golden Princess (Betty Bronson)	Bret Harte western	Sep. 26..	9,929
Pony Express (Cruze production)	Epic of west	Oct. 10..	6,925
A Son of His Father (Bessie Love)	Western drama	Oct. 17..	5,027
A Regular Fellow (R. Griffith)	Typical comedy	Oct. 24..10,063	
Vanishing American (Dix-Wilson)	Indian spectacular	Oct. 31..	6,374
Flower of the Night (Negri)	Drama	Oct. 31..	6,570
Lovers in Quarantine (Daniels)	Farce-comedy	Nov. 7..	5,700
Best People (Star cast)	Society comedy	Nov. 7..	6,224
King on Main Street (Menjou)	Comedy	Nov. 14..	6,048
Seven Keys to Baldpate (McLean)	G. M. Cohan play	Nov. 14..	5,443
New Brooms (Bessie Love)	W. DeMille prod.	Nov. 21..	7,508
Ancient Highway (Holt-Dove)	Lumber camp dr.	Nov. 28..	6,702
Lord Jim (Marmont)	Malay locale dr.	Nov. 28..	6,691
Stage Struck (Swanson)	Comedy feature	Dec. 5..	7,008
Irish Luck (Meighan)	Melodrama	Dec. 19..	6,895
Zebra (Valentino)	Drama	Dec. 26..	6,353
A Woman of the World (Negri)	Comedy-drama	1926	
The Splendid Crime (W. DeMille prod.)	Daniels-comedy	Jan. 2..	6,069
A Kiss for Cinderella (Bronson)	Barrie whimsical	Jan. 9..	9,621
Enchanted Hill (Holt)	Western	Jan. 9..	6,326
Womanhandled (Richard Dix)	Western Satire	Jan. 16..	6,765
That Royle Girl (Dempster)	D. W. Griffith prod.	Jan. 23..10,253	

PATHE

		1925	
Giddap (Billy Bevan)	Comedy	Mar. 21..	2,000
Traps and Troubles	Sportlight	Mar. 21..	1,000
Pie Man	Terry cartoon	Mar. 21..	1,000
Zowie!	Stereoskopik	Mar. 21..	1,000
At the Zoo	Terry cartoon	Mar. 28..	1,000
Is Marriage the Bunk? (Chase)	Comedy	Mar. 28..	1,000
Plain Clothes (Langdon)	Comedy	Mar. 28..	2,000
Sailor Papa (Tryon)	Comedy	Mar. 28..	2,000
Breaking the Ice (Graves)	Comedy	Apr. 4..	2,000
Love Bug	Our Gang	Apr. 4..	2,000
Housing Shortage	Terry cartoon	Apr. 4..	1,000
Marriage Circus (Turpin)	Sennett com.	April 11..	2,000
Bad Boy (Chase)	Comedy	April 11..	2,000
Are Husbands Human? (Findlayson)	Comedy	April 11..	1,000
Sunken Silver (Ray-Miller)	Serial	Apr. 18..	10ep
Lion's Whiskers	Sennett com.	Apr. 18..	2,000
Hold My Baby (Glenn Tryon)	Comedy	Apr. 25..	2,000
S-O-S	Terry cartoon	Apr. 25..	1,000
Adventures of Adenoid	Terry cartoon	Apr. 25..	1,000
Deep Stuff	Terry cartoon	Apr. 25..	1,000
Beauty Spots	Sportlight	Apr. 25..	1,000
Remember When (Langdon)	Comedy	Apr. 25..	2,000
Shootin' Injuns	Our Gang com.	May 2..	2,000
Big Red Riding Hood (Chase)	Comedy	May 2..	1,000
Sporting Judgment	Sportlight	May 2..	1,000
He Who Gets Smacked	Sennett comedy	May 2..	2,000
Permanent Waves	Terry cartoon	May 2	1,000
Looking For Sally (Chase)	Comedy	May 9..	2,000
Grief in Bagdad	Comedy	May 9..	1,000
Darkest Africa	Terry cartoon	May 9..	1,000
Wild Papa	Spat Family	May 16..	2,000
Skinners in Silk	Sennett com.	May 16..	2,000
Fast Worker	Terry cartoon	May 16..	1,000
Luna-cy	Stereoskopik	May 16..	1,000
Tell it to a Policeman (Tryon)	Comedy	May 23..	2,000
Sure Mike (Martha Sleeper)	Comedy	May 23..	1,000
Echoes From the Alps	Terry cartoon	May 23..	1,000
Good Morning Nurse	Sennett comedy	May 30..	2,000
"Dude Ranch" Days	Sportlight	May 30..	1,000
Ask Grandma	Our Gang comedy	May 30..	2,000
What Price Goofy? (Chas. Chase)	Comedy	June 6..	2,000
Horace Greeley, Jr. (Langdon)	Burlesque	June 6..	2,000
The Runt	Terry cartoon	June 6..	1,000
Royal Four-flush	Spat Family	June 13..	2,000
Super-Hooper-Dyne Lizzies	Sennett comedy	June 13..	2,000
Riders of the Kitchen Range	Comedy	June 13..	1,000
End of the World	Terry cartoon	June 13..	1,000
Thundering Landlords (Tryon)	Comedy	June 20..	2,000
Twinkle-Twinkle	Sportlight	June 20..	1,000
Runaway Balloon	Terry cartoon	June 20..	1,000
Play Ball (Allene Ray-Miller)	Serial	June 27..10 ep.	
Official Officers	Our Gang com.	June 27..	2,000
In the Grease (Jim Findlayson)	Comedy	June 27..	1,000
Animal Celebrities	Sportlight	June 27..	1,000
Isn't Life Terrible? (Chase)	Comedy	July 4..	2,000
Wine, Women and Song	Terry cartoon	July 4..	1,000
Chasing the Chaser (Findlayson)	Comedy	July 4..	1,000
Sherlock Sleuth (Stone)	Star comedy	July 11..	2,000
The White Wing's Bride (Langdon)	Comedy	July 11..	2,000
Ought	Stereoskopik	July 11	1,000
Learning How	Sportlight	July 11..	1,000
Daddy Goes a-Grunting (Tryon)	Comedy	July 18..	2,000
Sneezing Beezers	Sennett comedy	July 18..	2,000
For Love of a Gal	Terry cartoon	July 18..	1,000
When Men Were Men	Terry cartoon	July 18..	1,000
The Freshman (Harold Lloyd)	College comedy	July 25..	6,883
Boys Will Be Boys	Our Gang comedy	July 25..	2,000
Cupid's Boots (Graves)	Comedy	July 25..	2,000
Why Kids Leave Home	Sportlight	July 25	1,000
Bugville Field Day	Terry cartoon	July 25	1,000
A Yarn About Yarns	Terry cartoon	Aug. 1..	1,000
Tee for Two (Alice Day)	Sennett comedy	Aug. 1..	2,000
Innocent Husbands (Chase)	Comedy	Aug. 1..	2,000
Kivalina of the Ice Lands	Eskimo life	July 11..	5,700
Bubbles	Terry cartoon	Aug. 8..	1,000
Iron Nag	Sennett comedy	Aug. 8..	2,000
Sons of Swat	Sportlight	Aug. 8..	1,000
Tame Men and Wild Women (A. Stone)	Comedy	Aug. 15..	2,000
Lucky Stars (H. Langdon)	Comedy	Aug. 22..	2,000
Mary, Queen of Tots	Our Gang	Aug. 22..	1,000
Seven Ages of Sport	Sportlight	Aug. 15..	2,000
Butter Fingers (Bevan)	Comedy	Aug. 29..	2,000
Cold Turkey (Alice Day)	Comedy	Aug. 29..	2,000
The Window Washers	Terry cartoon	Aug. 29..	1,000
Over the Plate	Terry cartoon	Aug. 29..	1,000
A Runaway Taxi	Stereoskopiks	Sep. 5..	1,000
Barrier Busters	Sportlight	Sep. 5..	1,000
Barnyard Follies	Terry cartoon	Sep. 5..	1,000
Wild West (J. Mulhall-H. Ferguson)	Circus serial	Sep. 12..	10 ep.
No Father to Guide Him (Chase)	Comedy	Sep. 12..	2,000

	Kind of Picture	Review.	Feet
Madame Sans Jane (Findlayson)	Comedy	Sep. 13..	2,000
Ugly Duckling	Terry cartoon	Sep 19..	1,000
Somewhere in Somewhere	Comedy of war zone	Sep 19..	2,000
Big Kick (Engle-Mohan)	Fight comedy	Sep. 26..	1,000
Your Own Back Yard	Our Gang	Sep. 26..	2,000
Hungry Hounds	Terry cartoon	Sep. 26..	1,000
Nuts and Squirrels	Terry cartoon	Sep. 26..	1,000
Moonlight and Noses (Clyde Cook)	Comedy	Oct. 3..	2,000
Outings for All	Sportlight	Oct. 3..	1,000
Lion and the Monkey	Terry cartoon	Oct. 3..	1,000
Caretaker's Daughter (Chase)	Comedy	Oct. 10..	2,000
Hero Wins	Terry cartoon	Oct. 10..	1,000
Love and Kisses (Alice Day)	Sennett comedy	Oct. 10..	2,000
Solid Ivory (Mohan-Engle)	Comedy	Oct. 10..	1,000
Clever Feet	Sportlight	Oct. 17..	1,000
Cuckoo Love (Tryon)	Comedy	Oct. 17..	2,000
Good Morning, Madam (Graves)	Comedy	Oct. 17..	2,000
Air Cooled	Terry cartoon	Oct. 17..	1,000
All Wool (Earl Mohan)	Roach comedy	Oct. 24..	1,000
Closer than a Brother	Terry cartoon	Oct. 24..	1,000
A Punch in the Nose	Roach comedy	Oct. 24..	2,000
A Sweet Pickle	Sennett comedy	Oct. 24..	2,000
Dangerous Curves Behind	Sennett comedy	Oct. 31..	2,000
Better Movies	Our Gang	Oct. 31..	2,000
Honor System	Terry cartoon	Oct. 31..	1,000
Should Sailors Marry (Cook)	Terry comedy	Nov. 7..	1,000
Amundsen Polar Flight	Comedy	Nov. 7..	2,000
Papa, Be Good (Tryon)	Specialette	Nov. 14..	2,683
Soapsuds Lady (Alice Day)	Comedy	Nov. 21..	2,000
Great Open Spaces	Comedy	Nov. 21..	2,000
Uneasy Three (Chase)	Terry cartoon	Nov. 21..	1,000
Take Your Time (Graves)	Roach prod.	Nov. 28..	1,000
More Mice Than Brains	Sennett comedy	Nov. 21..	1,000
Laughing Ladies (star cast)	Terry cartoon	Nov. 21..	1,000
A Day's Outing	Comedy	Nov. 21..	1,000
Garden of Gethsemane	Terry cartoon	Nov. 28..	1,000
Walloping Wonders	Pilgrimage of Palestine	Nov. 28..	1,000
Green Archer (A. Ray-W. Miller)	Sportlight	Nov. 28..	1,000
Bonehead Age	Mystery-action serial	Dec. 5..	10ep.
One Wild Ride	Terry cartoon	Dec. 5..	1,000
Hold Everything	Our Gang Comedy	Dec. 5..	2,000
Starvation Blues (Cook)	Comedy	Dec. ..	1,000
Window Dummy (Graves)	Hal Roach comedy	Dec. 12..	2,000
From Rags to Britches	Sennett comedy	Dec. 12..	2,000
Haunted House	Sennett travesty	Dec. 12..	2,000
His Wooden Wedding (Chase)	Terry cartoon	Dec. 12..	1,000
English Channel Swim	Comedy	Dec. 19..	2,000
Tol'able Romeo	Terry cartoon	Dec. 19..	1,000
Hotsy Totsy	Hal Roach Comedy	Dec. 26..	1,000
Wild Cats of Paris	Sennett comedy	Dec. 26..	2,000
		1926	
Gosh Darn Mortgage	Sennett comedy	Jan. 2..	2,000
Good Cheer	Our Gang	Jan. 9..	2,000
Wide Open Faces	Sennett Comedy	Jan. 9..	2,000
Between Meals	Roach comedy	Jan. 9..	1,000
All Astride	Sportlight	Jan. 9..	1,000
Gold Push	Terry cartoon	Jan. 9..	1,000
Three Blind Mice	Terry cartoon	Jan. 9..	1,000
Stop, Look and Listen	L. Semon comedy	Jan. 23..	5,305
What's the World Coming To?	C. Cook comedy	Jan. 16..	2,000
Hot Cakes for Two (Day)	Comedy	Jan. 16..	2,000
Lighter Than Air	Terry cartoon	Jan. 16..	1,000
New Melody Series	Song series (13)	Jan. 23..	1,000
Charley, My Boy (Chase)	Comedy	Jan. 23..	2,000

PRINCIPAL PICTURES

			1924 1925	
Re-Creation of Brian Kent	Drama	Mar.	14..	6,878

PRODUCERS DISTRIBUTING CORP.

			1924	
Barbara Frietchie (Vidor)	Civ. War dr.	Oct.	11..	7,179
Roaring Rails (Carey)	Railway dr.	Oct.	25..	5,753
Another Scandal (Lois Wilson)	Sex theme	Nov.	1..	7,000
Another Man's Wife (Lee-Kirkwood)	Drama			5,015
Trouping With Ellen (H. Chadwick)	Comedy-dr.			6,452
Reckless Romance (Star cast)	Comedy feature	Nov.	22..	5,530
Siren of Seville (Dean)	Drama	Nov.	29..	6,724
			1925	
Chorus Lady (Livingston)	Comedy-dr.	Feb.	21..	6,020
Cafe in Cairo (Dean)	Drama	Mar.	28..	5,656
Flaming Forties (Carey)	Western			5,770
The Mirage (Vidor)	Drama			5,770
Let Women Alone (O'Malley-Hawley)	Drama			5,621
Soft Shoes (Carey)	Western			
Charley's Aunt (Syd Chaplin)	Farce-comedy	Feb.	21..	7,243
Her Market Value (Ayres)	Drama			5,931
Girl of Gold (Vidor)	Drama			4,969
On the Threshold (all-star)	Drama			
Beyond the Border (Carey)	Western			4,469
Friendly Enemies (Weber & Fields)	Comedy dr.	May	16..	6,288
Crimson Runner (Priscilla Dean)	Stromberg melo.	June	13..	4,775
Silent Sanderson (Carey)	Cattle—gold fields	June	20..	4,841
Stop Flirting (all star)	Light comedy	June	27..	5,161
Beauty and the Bad Man (Mabel Ballin)	Drama	July	4..	5,794
Awful Truth (Agnes Ayres)	Light comedy	July	11..	5,917
Texas Trail (Carey)	Typical western	July	18..	4,720
Private Affairs (Hulette)	Character drama	Aug.	1..	6,132
Hell's Highroad (Leatrice Joy)	Love drama	Sep.	12..	6,084
Seven Days (Lillian Rich)	Comedy feature	Sep.	12..	6,974
Coming of Amos (Rod LaRoque)	Comedy-drama	Sep	19..	5,077
Without Mercy (Vera Reynolds)	Drama			
Prairie Pirate (Harry Carey)	Western			
People vs. Nancy Preston	Underworld drama			
Road to Yesterday (Schildkraut)	Spectacular drama			
Man from Red Gulch (Carey)	Western			
Wedding Song (Leatrice Joy)	South sea drama			
Madame Lucy (Julian Eltinge)	Farce-comedy			
Off the Highway (W.V. Mong)	Drama	Oct.	3..	7,641
Simon the Jester (O'Brien-Rich)	Comedy-drama	Nov.	28..	6,168
Road to Yesterday (J. Schildkraut)	Tense drama	Dec.	12..	9,980
			1926	
Wedding Song (Leatrice Joy)	Comedy-heart int.-dr.	Jan.	2..	7,373
Steel, Preferred (star cast)	Steel industry dr.	Jan.	9..	6,717
Braveheart (LaRoque)	Indian drama	Jan.	23..	7,238

B. P. SCHULBERG PROD.

	Kind of Picture	Review.	Feet
Capital Punishment (Clara Bow)	Prison dr.	Jan. 24..	5,950
Boomerang (Clara Bow)	Comedy-dr.	Mar. 21..	6,714
Parasite (Bellamy-Moore-Washburn)	Drama	Jan. 31..	5,140
Mansion of Aching Hearts (all-star)	Melodrama	Mar. 14..	6,147
So Straight (Star cast)	Drama	May 9..	6,107
Faint Perfume (Seena Owen)	Romantic drama	June 27..	6,228
My Lady's Lips (Clara Bow)	Crook drama	July 25..	6,009
Parisian Love (Clara Bow)	Apache drama	Aug. 15..	6,524
Girl Who Wouldn't Work (De La Motte)	Modern drama	Aug. 22..	5,979
Plastic Age (Bow-Kieth)	College story	Oct. 10..	6,488
The Other Woman's Story (Calhoun)	Mystery drama	Oct. 31..	6,000

TIFFANY PRODUCTIONS, INC.

			1925	
Souls for Sables	Society drama	Sep.	5..	7,721
The Sporting Chance	Racing drama			6,500
Lightning	Drama			6,500
Morals for Men	Society drama			6,500
The Lodge in the Wilderness	Drama			6,500
Morganson's Finish	Drama			6,500
Tale of a Vanishing People	Drama			6,500
The Travis Cup	Drama			6,500
The Wrong Coat	Drama			6,500
The Dumb Head	Drama			6,500
The Life of a Woman	Drama			6,500

TRUART FILM CORPORATION

Passionate Youth	Society drama	5,800
Marrying Money	Society drama	5,800
Dollar Down	Society drama	5,800
Age of Indiscretion	Drama	5,800
"Where the Worst Begins"	Comedy drama	5,800
The Hurricane	Drama	5,800
Salvage	Drama	5,800
Romance Road	Drama	5,800
The Fighting Cub	Newspaper drama	5,800
NOVELTY SERIES		
Three in Exile		5,800
The Wild Girl		5,800
Pals		5,800
The Silent Witness		5,800

UNITED ARTISTS

			1925	
Thief of Bagdad (D. Fairbanks)	Fantasy	Mar.	29..	12,000
America (Griffith prod.)	Historical drama	Mar.	8..	11,442
Waking Up the Town (J. Pickford-Shearer)	Comedy-dr.	April	11..	4,880
Don Q, Son of Zorro (D. Fairbanks)	Typical Fairbanks	June	27..	11,000
Sally of the Sawdust (Dempster)	D. W. Griffith prod.	Aug.	15..	9,300
Gold Rush (Chaplin)	A Dramatic comedy	Aug.	29..	8,535
Wild Justice (Peter the Great)	Dog melodrama	Aug.	29..	5,886
Little Annie Rooney (Pickford)	Typical "Mary"	Oct.	31..	8,900
Eagle (Rudolph Valentino)	Romantic drama	Nov.	28..	6,754
Stella Dallas (star cast)	Mother-love drama	Nov.	21..	10,157
			1926	
Tumbleweeds (W. S. Hart)	Land rush drama	Jan.	2..	7,254

UNIVERSAL

			1925	
Dry Up (Jack Singleton)	Century com.	July	25..	2,000
White Outlaw (Hoxie)	Western	June	27..	4,850
Nicely Rewarded (Chas. Puffy)	Comedy	June	27..	1,000
Rough Party (Alt-Karr)	Century comedy	June	27..	2,000
Pronto Kid (Ed Cobb)	Mustang western	June	27..	2,000
Unwelcome (Chas. Puffy)	Comedy	June	27..	1,000
Plenty of Nerve (Edna Marian)	Century comedy	July	4..	2,000
Beauty and the Bandit (Larkin)	Mustang western	July	4..	2,000
Married Neighbors (Engle-Darlington)	Century comedy	July	4..	2,000
A Lucky Accident (Puffy)	Fat man comedy	July	11..	1,000
Just in Time (Wanda Wiley)	Century comedy	July	11..	2,000
Ropin' Venus (Josie Sedgwick)	Mustang western	July	11..	2,000
Knockout Man (Perrin-Lorraine)	Reissue western	July	11..	2,000
Little Giant (Hunter-Murphy	Comedy	July	18..	6,850
Discord in "A" Flat	Sweet 16 comedy	July	18..	1,000
Polo Kid (Eddie Gordon)	Comedy	July	18..	2,000
Battle of Wits (Josie Sedgwick)	Western	July	18..	2,000
Goose Woman (Louise Dresser)	Drama	Aug.	1..	7,900
Milky Way (Puffy)	Comedy	Aug.	1..	1,000
Short Pants	Sweet 16 comedy	Aug.	1..	1,000
Paging A Wife (Al Alt)	Century comedy	Aug.	1..	2,000
Fighting Schoolmarm (Sedgwick)	Short western	Aug.	1..	2,000
Home Maker (Alice Joyce-Clove Brook)	Domestic drama	Aug.	8..	7,750
Lorraine of the Lions (Miller-Kerry)	Jungle melodr.	Aug.	8..	6,500
Raiders of the North (Larkin)	Northwest dr.	Aug.	8..	2,000
After a Reputation (Edna Marian	Century comedy	Aug.	8..	2,000
Greenhorn (Chas. Puffy)	Comedy	Aug.	8..	1,000
A Woman's Faith (Rubens-Marmont)	Drama	Aug.	15..	6,623
Crying For Love (Gordon)	Century comedy	Aug.	15..	2,000
His New Suit (Arthur Lake)	Comedy	Aug.	15..	1,000
Best Man (Josie Sedgwick)	Western	Aug.	15..	2,000
Circus Cyclone (Art Acord)	Western	Aug.	22..	4,397
Won By Law (Wanda Wiley)	Century comedy	Aug.	22..	2,000
Speak Easy (Chas. Puffy)	Comedy	Aug.	22..	1,000
Stand Up and Fight (Jack Perrin)	Western	Aug.	22..	2,000
Where Was I? (Reginald Denny)	Farce-com-romance	Aug.	29..	6,630
Buster Brown Series	Outcault's "kid" ser.	Aug.	29..	2,000
Educating Buster Brown	Buster Brown	Aug.	29..	2,000
Buster, Be Good	Buster Brown	Aug.	29..	2,000
Perils of the Wilds (Bonomo)	Serial	Sep.	5..	10 ep
California Straight Ahead (Denny)	Thrill comedy	Sep.	5..	7,238
Peacock Feathers (J. Logan)	Domestic drama	Sep.	5..	6,747
Stranded (Edna Marian)	Century comedy	Sep.	5..	2,000
The Party	Sweet 16 comedy	Sep.	5..	1,000
Dynamite's Daughter (Sedgwick)	Mustang western	Sep.	5..	2,000
Pleasure Bent (Puffy)	Fat man comedy	Sep.	5..	1,000
Call of Courage (Art Acord)	Blue Streak western	Sep.	12..	4,661
Tricked (Cobb)	Mustang western	Sep.	12..	2,000
Fight Within (Larkin)	Mustang western	Sep.	12..	2,000
Phantom of the Opera (Chaney)	Suspense-mystery	Sep	19..	8,40
Storm Breaker (House Peters)	Sea town melo.	Sep	19..	6,061
Westward Ho (Puffy)	BlueBird comedy	Sep	19..	1,000
Too Much Mother-in-Law	Century comedy	Sep	19..	2,000
Uncle Tom's Gal	Century comedy	Sep	19..	2,000
Life's Greatest Thrills	Special	Sep	19..	2,000
Sporting Life (Bert Lytell)	Melodrama	Sep.	26..	6,709
One Wild Night (Edwards)	Comedy	Sep.	26..	1,000
Officer No. 13 (Eddie Gordon)	Comedy	Sep.	26..	2,000
Bustin' Through (Hoxie)	Blue streak western	Oct.	3..	4,500
Cupid's Victory (Wanda Wiley)	Comedy	Oct.	3..	2,000
By the Sea (Puffy)	Comedy	Oct.	3..	1,000

	Kind of Picture	Review.	Feet
Calgary Stampede (Hoot Gibson)	Thrill western	Oct. 10..	5,924
Just Cowboys	Short western	Oct. 10..	2,000
Taking Chances	Short western	Oct. 10..	2,000
The Raid	Short western	Oct. 10..	2,000
Green Eyed Monster (Arthur Lake)	Comedy	Oct. 10..	1,000
Absent Minded (Neely Edwards)	Bulls-eye com.	Oct. 17..	1,000
Road from Latigo (L. Cobb)	Short western	Oct. 17..	2,000
Ace of Spades (Desmond)	Western chapterplay	Oct. 24	
Nursery Troubles (Edna Marian)	Century comedy	Oct. 24..	2,000
Shootin' Wild	Mustang western	Oct. 24..	2,000
Hidden Loot (Hoxie)	Action western	Oct. 31..	4,738
Boundary Line (Fred Humes)	Short western	Oct. 31..	2,000
A Taxi War (Eddie Gordon)	Comedy	Oct. 31..	2,000
Triple Action (Pete Morrison)	Action western	Nov. 7..	4,800
Rustlers from Boulder Canyon	Short western	Nov. 7..	2,000
Kick Me Again (Puffy)	Comedy	Nov. 7..	1,000
Oh, Buster	Buster Brown	Nov. 7..	2,000
Proud Heart (R. Schildkraut)	Father-love dr.	Nov. 14..	8,943
Two Many Ducks	Mustang westn-com.	Nov. 14..	2,000
Beware of Your Relatives	Bluebird comedy	Nov. 14..	1,000
A Speedy Marriage	Century comedy	Nov. 14..	2,000
Arizona Sweepstakes (Hoot Gibson)	Arizona-Chinatown	Nov. 21..	5,418
Scarlet Streak (Daugherty-Todd)	Adventure serial	Nov. 21..	ep
Range Law	Mustang western	Nov. 28..	2,000
Scandal Hunters (Alt)	Century comedy	Nov. 28..	2,000
Faint Heart (Puffy)	Fat man comedy	Nov. 28..	1,000
Scrappin' Kid (Art Acord)	Heart-int. western	Dec. 5..	4,064
Eighteen Carat (Edna Marian)	Century comedy	Dec. 5..	2,000
Happy-Go-Lucky (N. Edwards)	Comedy	Dec. 12..	1,000
One Man Ranch (Morrison)	Action western	Dec. 12..	4,400
Breaking Loose (Holmes-Corbett)	Mustang comedy	Dec. 12..	2,000
What Happened to Jones (Denny)	Farce-comedy	Dec. 19..	6,700
Top Hand	Short western	Dec. 19..	2,000
Skinner's Dress Suit (Denny)	Comedy	Dec. 26..	6,887
Buster's Nightmare	Buster Brown	Dec. 26..	2,000
Captain Suds (Eddie Gordon)	Century comedy	Dec. 26..	2,000
Love My Dog (Arthur Lake)	Sweet 16 comedy	Dec. 26..	1,000
		1926	
Call of Hazard (Humes)	Mustang western	Jan. 2..	2,000
Going Good (Wanda Wiley)	Century comedy	Jan. 2..	2,000
Prep School (A. Lake)	Bluebird comedy	Jan. 2..	1,000
Still Alarm (star cast)	Fire-thrill melo.	Jan. 9..	7,207
Honeymoon Hotel (Edwards)	Comedy	Dec. 26..	1,000
Blue Blazes (P. Morrison)	Western	Jan. 16..	4,700
Six Shootin' Romance (Hoxie)	Western	Jan. 23..	4,837
Buster's Bust-up	Buster Brown comedy	Jan. 23..	2,000

VITAGRAPH

		1925	
Two Shall Be Born (Novak-Harlan)	Drama		
Pampered Youth (Landis-Calhoun)	Drama	Feb. 21..	6,640
Redeeming Sin (Nazimova-Tellegen)	Apache dr.	Jan. 31..	6,227
Fearbound (Daw-Welch)	Melodrama	Feb. 14..	5,700
Tides of Passion	Drama	May 2..	6,279
School for Wives (Tearle-Holmquist)	Drama	April 11..	6,182
Baree, Son of Kazan (Stewart)	Northern drama	May 30..	6,893
Wildfire (Aileen Pringle)	Racing melo.	June 20..	6,550
Steele of the Royal Mounted	N. W. Drama	June 27..	5,700
Happy Warrior	Drama	July 18..	7,865
Ranger of the Big Pines (K. Harlan)	Forest Ranger dr.	Aug. 8..	7,032
Love Hour (H. Gordon-Fazenda)	Melodrama	Sep. 12..	7,036

WARNER BROS.

		1925	
Lighthouse by the Sea (Rin-Tin-Tin)	Melodrama	Jan. 10..	6,700
Lost Lady (Irene Rich)	Social drama	Feb. 7..	6,700
Recompense (Prevost-Blue)	Society drama	May 2..	7,480
On Thin Ice (T. Moore-Edith Roberts)	Drama	Mar. 21..	7,046
Bridge of Sighs (Dorothy MacKaill)	Pathos dr.	Apr. 4..	6,694
My Wife and I (Rich)	Emotional drama	May 30..	
Man Without A Conscience (Louis-Rich)	Drama	June 27..	7,182
How Baxter Butted In (M. Moore-Devore)	Comedy	July 4..	6,592
Woman Hater (Chadwick-Brook)	Love drama	July 25..	6,591
Tracked in Snow Country (Rin-Tin-Tin)	North drama	Aug. 1..	7,139
Eve's lover (Rich-Lytell-Louis-Bow)	Drama	Aug. 8..	7,237
Kiss Me Again (Lubitsch prod.)	Light comedy	Aug. 15..	6,722
Limited Mail (Monte Blue)	Railroad melo.	Sep. 12..	7,144
Wife Who Wasn't Wanted (Rich)	Romantic drama	Sep 19..	6,858
His Majesty, Bunker Bean (M. Moore)	Farce comedy	Sep. 26..	7,291
Below the Line (Rin-Tin-Tin)	Dog melodrama	Oct. 3..	6,053
Man on the Box (Syd Chaplin)	Farce-comedy	Oct. 10..	7,481
Compromise (I. Rich, C. & Brook)	Domestic drama	Nov. 7..	6,789
Red Hot Tires (Monte Blue)	Farce comedy	Nov. 7..	5,452
Bobbed Hair (Prevost-Harlan)	Comedy-melodrama	Nov. 14..	7,817
Rose of the World (P. R. Miller)	Human Interest dr.	Nov. 21..	7,306
Clash of the Wolves (Rin-Tin-Tin)	Curwood dog dr.	Nov. 28..	5,519
Hogan's Alley (Blue-Miller)	Farce-comedy	Dec. 5..	6,310
Lady Windermere's Fan (I. Rich)	Stage classic	Dec. 12..	7,816
Seven Sinners (Prevost-Brook)	Crook-action drama	Dec. 19..	6,927
Golden Cocoon (H. Chadwick-H. Gordon)	Human interest melo.	Dec. 26..	7,200

MISCELLANEOUS

ARTCLASS PICTURES CORP.

		1924	
Biff Bang Buddy (B. Roosevelt)	Thrill dr.	Sep. 20..	4,500
Fast and Fearless (Buffalo Bill, Jr.)	Thrill dr.	Sep. 27..	4,500
Walloping Wallace (B. Roosevelt)	Thrill western	Oct. 11..	4,700
Hard Hittin' Hamilton (Buf. Bill, Jr.)	Thrill western	Oct. 18...	5,000
		1925	
Gold and Grit (B. Roosevelt)	Thrill dr.	April 11..	4,650
Bringing Home the Bacon (Buffalo Bill)	Thrill dr.		4,650
After Six Days	Biblical spec.		10,000
Deerslayer (J. W. Kerrigan)			5,000
On the Go (Buffalo Bill, Jr.)	Western	Apr. 4..	4,825
Reckless Courage (Buddy Roosevelt)	Thrill western	May 2..	4,851
Quicker 'N Lightning (Buffalo Bill, Jr.)	Thrill drama	June 6..	5,000
Tearin' Loose (Wally Wales)	Stunt western	June 13..	5,000

ASTOR DISTRIBUTING CORPORATION

A Lover's Oath (Novarro)	Melodrama	5,845
Business of Love (Horton)	Comedy-drama	6,038
The Shining Adventure (Marmont)	Drama	5,126
The Wrongdoers (Barrymore)	Melodrama	6,424

BANNER PRODUCTIONS

	Kind of Picture	Review.	Feet
		1924	
The Truth About Women	Sherman-Hampton	Aug. 2..	5,600
The Man Without a Heart	Novak-Harlan	Aug. 2..	6,000
Those Who Judge	All star	Aug. 2..	5,700
		1925	
Daughters Who Pay	All star cast	May 30..	5,800
Wreckage (May Alison)	Drama	Sep. 5..	5,992

C. C. BURR

		1924	
Average Woman (Pauline Garon)	Drama	Feb. 9..	6,400
Lend Me Your Husband (Kenyon)	Drama		6,700
Youth for Sale (S. Holmquist)	Drama	Oct. 18..	6,500
The Early Bird (Hines)	Comedy	Dec. 27..	7,000
		1925	
Crackerjack (Hines)	Typical comedy	May 23..	6,700

CRANFIELD & CLARK

Let's Go Fishing	Holland—scenic	Nov. 7..	1,000

GINSBERG DISTRIBUTING CORP.

		1925	
Love Gamble (Lillian Rich)	Melodrama	July 11..	5,767
Before Midnight (Wm. Russell)	Crook melodrama	July 11..	4,89.
Big Pal (Wm. Russell)	Prize fight dr.	Oct. 24..	5,800

GOTHAM PRODUCTIONS

One of the Bravest (R. Lewis)	Fire-fighter dr.	Nov. 28..	5,679

INDEPENDENT PICTURES CORP.

		1925	
Drug-Store Cowboy (F. Farnum)	Western com.-dr.	Feb. 7..	4,356
Riders of Mystery (Bill Cody)	Western	May 2..	5,000
Gambling Fool (F. Farnum)	Western	May 9..	5,000
Fighting Sheriff (Bill Cody)	Western	May 23..	5,000
Border Intrigue (F. Farnum)	Western	May 30..	5,000

LEE-BRADFORD CORP.

Lights of London (Wanda Hawley)		6,000
Passion's Pathway (Estelle Taylor)		6,000
Unrestrained Youth (Brandon Tynan)		6,000
Passionate Adventure (Joyce-Brook)		8,000
Way Down Upon the Swanee River		6,000
Wolfblood (M. Clayton)		6,000
Wives of the Prophet (star cast)	Opie Read novel	Jan. 9.. 6,560

MADOC SALES CORPORATION

After Marriage (M. Livingston)	Marriage drama	Nov. 21..	4,900

POST SCENICS

Holland	Scenic	Nov. 7..	1,000

RAYART

Butterfly Comedies (Gloria Joy)			
		1925	
Super Speed (Reed Howes)	Automobile com.-dr.	Feb. 7..	5,227
Right Man (Larkin)	Drama		4,571
Winning a Woman (Perrin-Hill)	Drama		4,863
Getting 'Em Right (Larkin)	Drama		4,669
Quick Change (Larkin)	Drama		
Youths Gamble (Howes)	Drama		
Double Fister (Perrin)	Drama		
Fear Fighter			
Crack O' Dawn			
Goat Getter			
Snob Buster (Reed Howes)	Action melodr.	Aug. 22..	4,970
Cyclone Cavalier (Reed Howes)	Action-romance	Sep. 26..	4,928
Midnight Limited (star cast)	Railroad melodrama	Dec. 26..	5,855

RED SEAL

		1925	
Film Facts (Issue H)	Magazine	Oct. 17..	1,000
Ko-Ko in Toyland	Fleischer cartoon	Dec. 19..	1,000
Magic Hour	Gem of the Screen	Dec. 26..	1,000
Marvels of Motion	Issue C	Jan. 2..	1,000
Golden Strain (Bosworth-Harlan)	Western	Jan. 9..	5,989
Friend of all the World	Xmas special	Dec. 26..	1,000
Searchlights (Urban-Kineto Corp)	Instructive	Jan. 16..	1,000
Ko-Ko Song Cartune	Fleischer cartoon	Jan. 16..	1,000
Reelview (Urban-Kineto)	Magazine	Jan. 16..	1,000
Film Facts (Issue I)	Magazine	Jan. 16..	1,000
Hair Cartoons	Marcus cartoon	Jan. 16..	1,000
Ko-Ko Steps Out	Fleischer cartoon	Jan. 23..	1,000

WM. STEINER PROD.

Hidden Menace	Stunt dr.	5,000
Branded a Thief	Western	5,060
Verdict of the Desert	Western	4,745
Valley of Vanishing Men	Western	4,652
	1925	
Trouble Buster (Leo Maloney)	Western	Feb. 21.. 5,000

SHORT FILMS SYNDICATE

		1925	
Thirty Years Ago	Novelty	Aug. 15..	1,000
I Remember	Pastoral	Aug. 15..	1,000
Mixing in Mexico	Bud Fisher cartoon	Oct. 17..	1,000
Invisible Revenge	Mutt & Jeff	Oct. 31..	1,000

UFA FILMS, INC.

		1925	
Siegfried (star cast)	Romantic drama	Sep. 12.	9,000

WINKLER

Jail Bird	Alice cartoon	Oct. 31..	1,000

TENNEK FILM CORP.

Hank Mann Comedies	Twelve subjects
Chester Conklin Comedies	Twelve subjects
Two Star Comedies (Layman-Dorety)	Twelve subjects
All Star Comedies (star casts)	Twelve subjects
International Detective Stories	Twelve subjects
Laugh Stories (Selig Animals)	Twelve subjects
Chuckles	Twelve novelties 1,000
Travelogues	1,000
Fantasies	1000

Your Equipment

Service for You ~ Theatre Owner ~ Builder ~ Studio ~ Laboratory ~ Exchange Executive ~ From Your Angle

Edited by A. Van Buren Powell

Play Up Your Dark Horses to Win!

EXHIBITORS ARE A darn modest crowd. They throw on two thousand watts to broadcast the names of stars and pictures coming into their theatres—but when it comes to letting the world know what they have and what they do—unhearable silence.

Yet there isn't an exhibitor worth the name who needs to hide his face in shame when they're talking about what the butcher does to hand out the best meats, what the progressive merchants are doing to bring to their community the finest in style, workmanship and material in their various lines.

Ever hear of a department store failing to sing out when they put in a new system that will make change quicker and expedite things for the customer?

Ever find an automobile agency soft-pedaling about an improvement in the cars they handle?

Ever know a clothing store forgetting to mention the new styles in clothes for the fall showing?

But the exhibitor puts in a new automatic ticket machine, or a change maker—and when a patron says, "What's this, a new stunt?" the cashier smiles sweetly, nods vaguely and lets it go at that—and the exhibitor—his public doesn't hear about it from him.

Or he instals a third projector—and the audience never knows that it's up there, waiting to replace a brother machine if there is a breakdown, ready to keep the audience entertained.

Or he outfits his ushers in snappy duds—and one tenth of one per cent. of his audience may notice it in the dark—that's all the exhibitor values his expenditure.

Sometimes Somebody Stops Snoozing

One in a blue moon a theatre remembers that there is an organ around the place somewhere and that somebody pushes some thingumbobs and pedals like a six-day bike racer—and that there's a projector cooped up somewhere (even when it's in a Projection Room) and that some fellow has to be on the job to see that the picture gets on the screen.

You've got to hand it to the Virginia Theatre management, conducting a real theatre out in Champaign, Illinois. They got out a program for the recent Fourth Anniversary—and they not only MENTIONED the equipment and personnel—but they published pictures of projectionist Elmer Sanor, of Service Department Head (ever hear an usher thus dignified before?) Delbert S. Sutton, as well as Musical Director Raymond Cook and Organist Harry Husbands, among many.

Yes, and they take the trouble to say something about the projection—the man is pictured and described as "high up above you, in a room of steel and concrete. Lined up in this room is a battery of the most modern projection machines, spotlights and stereopticon and in an adjoining room may be heard the hum of huge electric generators and motors. The walls are a maze of switches which control the flood of light upon the screen and stage."

Edward A. Snyder, who is in charge of Virginia Theatre's publicity, is evidently a man who realizes that people like to know "inside stuff." Manager A. N. Gonsior clearly backs him up and so the whole souvenier program abounds with "inside stuff" that the people will read and keep in mind—and when the respective recipients of those programs attend that theatre—they'll think the picture is good, they'll appreciate the politeness of the ushers, they'll realize what the theatre is doing—beside its efforts to procure good entertainment!—to make the patron comfortable, contented, satisfied. The next time they think of entertainment, they're sold on that house!

You've Got Some Dark Horses

Every house in the country has its projectors, its projectionist.

Some may not have an organ of the scope and capacity of the Virginia's (mentioned) Hope-Jones Wurlitzer—but there's some attempt at good music.

If you are failing to tell of the renewal of projector parts, and of the work the projectionist is accomplishing in adding value to your entertainment perfection—you're overlooking a bet.

If you neglect to mention any new installation of equipment that contributes to the betterment of the presentation, the comfort of the patron—you're overlooking a bet!

Play up your dark horses to win!

Stars may come and stars may go—but equipment and staff are always THERE!

Capitalize them!

YOUR EQUIPMENT wants every reader to know that it is the point of contact between the man who uses any sort of motion picture equipment and the specialist or expert who can most sensibly handle the user's problems—whether of choice of something new or getting the most out of something already being used.

What would you like to read about? Any problems ever come up in relation to equipment that you'd like to see discussed?

Get the habit of writing YOUR EQUIPMENT. It will pay you.

Tune In For "Roxy's" Own Broadcast!

Man Who Makes Theatre Management a Creative Art, Talks Informally About His Crown Achievement—"The Roxy"

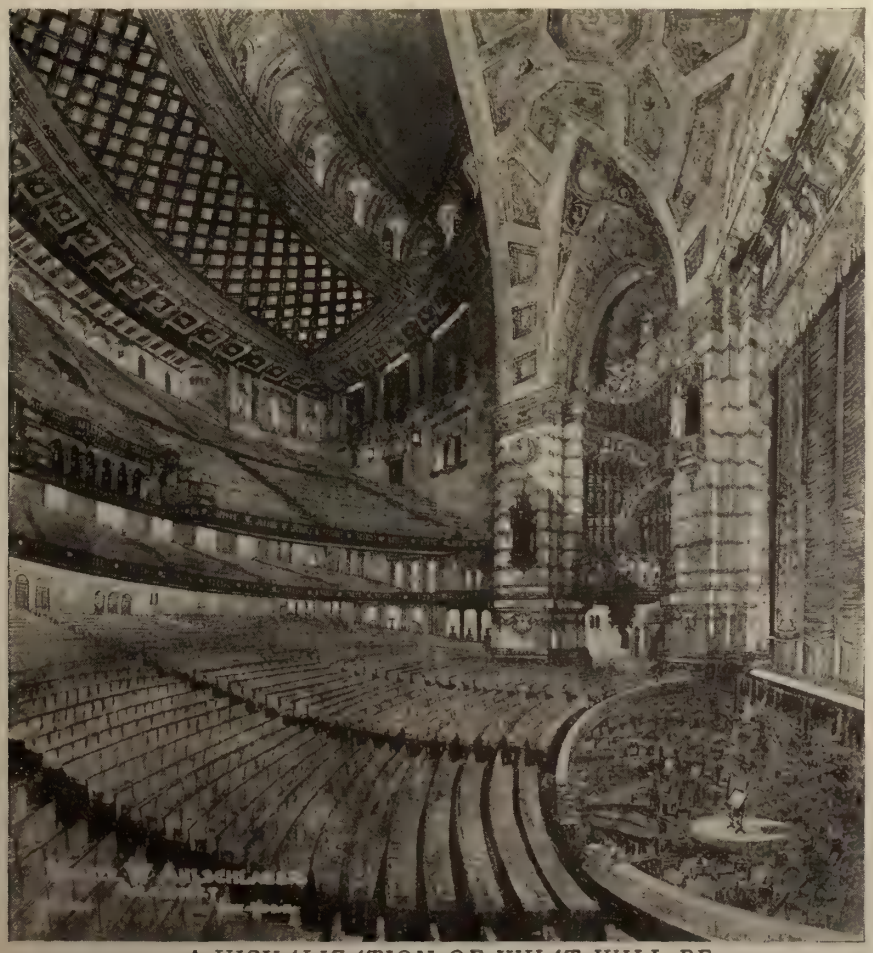
IF you've been in the picture industry over three minutes you know "Roxy"—an introduction is simply an insult to your intelligence—so there isn't any.

You probably know quite as well as you know the popular theatre creator that S. L. Rothafel is going ahead right now with the building of the world's most magnificent and lavishly planned motion picture theatre. Better let "Roxy" do the broadcasting though—everybody tunes in when he's "on the air."

The year 1926 will mark a milestone in my life, for that period will see the culmination of my life's ambition—the erection of the new Roxy Theatre, the largest in the world to be built at 50th street and Seventh avenue, New York City, with every device humanly possible for the enhancement and artistic presentation of motion pictures. With the co-operation of my associates, Messrs. Sawyer and Lubin, I promise that the new Roxy Theatre will contain every innovation, every comfort, and luxury in keeping with the dignity and prestige of so ambitious an undertaking. At this time I shall not divulge any of the novelties, original lighting effects or musical offerings we plan for our new theatre. I want to show you what they will be, not talk about them, but I predict that the opening of the new Roxy Theatre in November, 1926, will strike a new note in the presentation of motion pictures and which will bring radical changes in our motion picture houses of today.

Since my resignation from the Capitol Theatre some months ago, except for the brief interim of a trip abroad, I have been devoting all my energies to this project which has been my dream for many years. Not only will the theatre itself be built on a lavish and artistic scale, but here for the first time I will have free scope for the development of my own ideas. Not only will the Roxy Theatre be notable for the individuality of the presentation of pictures but the theatre itself as planned by Walter W. Ahlschlager, the Chicago architect, will be unique among film edifices.

Built of Bedford stone terra cotta and pressed brick with elaborately stained glass windows, it will occupy a plot which fronts 290′ on north side of West 50th street and 190′ feet on south side of West 51st street and has an irregular depth of approximately 200′. The theatre itself will cover an area of 52,250 square feet rising to a height of 113′ making the Roxy Theatre the largest in the world.



A VISUALIZATION OF WHAT WILL BE

ROXY "TAKES THE AIR"

There will be a seating capacity of over 6,000 seats, 1,034 of which on the mezzanine floor will be de luxe divan reserved seats. There will be 2,850 on the lower floor and 2,110 on the balcony. The proscenium arch will be 70′ wide and 50′ high.

Back stage will be a six story building served by electric power to be used for private projection rooms, dressing rooms, club rooms, kitchen, tailoring establishment, in fact, every convenience for this "city within itself."

Consoles for a duo-organ will be installed. They will be placed high above the stage on either side of the proscenium. The organ units will be concealed from view and in back of the organs there will be chambers to contain a choir of 100 voices.

There will be another organ in the grand foyer and a third in the broadcasting studio. Two high speed elevators with combined capacity of 70 people will carry patrons to the balcony, and a marquee 440′ long will take care of people in inclement weather.

Radio broadcasting studio will contain the last word in modern equipment and will be one of the features of the Roxy Theatre. Here with my gang I will broadcast regularly.

The orchestra pit will accommodate 110 or more musicians. This will be raised and lowered by electric mechanism.

A 550′ ton mechanical ice cooling plant will be installed for the summer.

General business management of the Roxy Theatre will be in charge of W. E. Atkinson, widely known in the film business, who severed his connection with the Metro-Goldwyn Pictures organization to join us in the management of the new theatre and to become vice-president of the company. E. G. Kosch is secretary, and Irwin S. Chanin, treasurer and director.

Wallace Beery "Shooting" His Own "Productions" With Popular Eyemo

WALLACE Beery, popular star of the Famous Players-Lasky Company, is now producer, director and cameraman as well as actor. The illustration shows Wally using his newly acquired Eyemo standard automatic, a new type of portable professional camera, just recently placed on the market by the Bell & Howell Company, Chicago, pioneer manufacturers of motion picture cameras and equipment.

Mr. Beery was one of the first to put this new camera, designed to be operated without a tripod, into use; and he is enthusiastically shooting up a lot of film with it not only on location but in his travels.

Wallace and Eyemo.

The Eyemo Camera seen in the picture, equipped with a 6" Telephonto lens replacing the regular 47 m/m F 2.5 lens to assist Wally in photographing a distant object, will be his companion on his trip to Africa where he plans to go on location for his next picture shortly.

Make YOUR EQUIPMENT protect the print.

WHY PAY MORE?

Roll Tickets

Your Own Special Wording

100,000 for $15.50

10,000 for $4.50, 20,000 for $7.50
50,000 for $10.00

Standard Rolls of 2,000

KEYSTONE TICKET CO.

Dept. W., SHAMOKIN, PA.

The Union Label if you want it

Have been printing Roll Tickets for 10 years and no better can be had at any price.

Roxy "Radios"

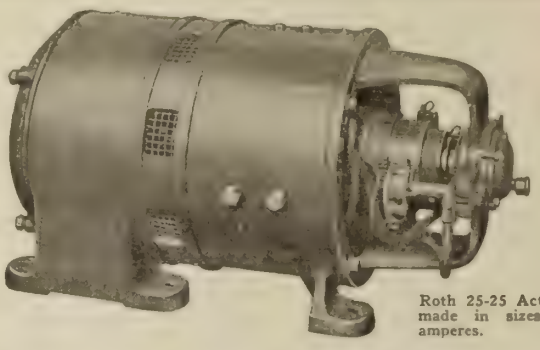
(Continued from Previous Page)

The demolition of the old carbarns on the site of the new theatre started some weeks ago and is in charge of the Chanin Construction Company, the builders of the new Roxy Theatre.

While at this writing, it seems almost impossible, I predict that the box office receipts of this new enterprise will average $400,000 gross exclusive of the war tax. The scale of prices of the theatre will be: Evenings, $1 orchestra; 60c balcony; $2 divans. Matinee prices will be 60c for orchestra, 40c for balcony and $1 for divans. We plan that the divans shall be open to yearly subscription on the plan employed by the Metropolitan Opera House.

An interesting fact of the new theatre will be the staircase from top to bottom on each side of the proscenium arch, after the style of ancient Greek theatres, making possible a series of tableaux and ballet presentations of an unusual nature.

In making plans for operating the new theatre, I am trying to do something that has never been done before. I have studied equipment both here and abroad and have combed the world for novel effects. I plan to give entertainments that will rival even grand opera. It can be done and I have no fear that "it will be over the heads of the public." Nothing is over the heads of the public. The public is always right. They're the first to recognize and appreciate what is really good and I always feel that if a number does not appeal to the public it is my fault, not the public's.



Roth 25-25 Actodector. Also made in sizes up to 300 amperes.

You're paying for this service

Why not get it?

REMARKABLY high over-all efficiency and the features of Roth design for this one class of service make possible better operating conditions with a distinct saving in the costs for power.

The Roth Actodector meets all the requirements of modern projection with smooth, flawless performance. The unit has ample capacity for any normal operating conditions and yet takes less power than other types of motor-generator sets.

The standard 25-25 Actodector supplies power for the reflector type arcs, giving a steady, uniform light on the screen, and the second arc can be started up without any other attention than closing the switch. The Actodector has ample overload capacity to carry both arcs during the change-over period.

Send for bulletins describing the Roth Actodector, and find out what this unit can do for you under your own operating conditions.

ROTH BROTHERS & CO.

1412 WEST ADAMS STREET
CHICAGO, ILLINOIS

The
Roth Brothers
ACTODECTOR

Grauman's "Chinese" Will Have Oriental Garden for Forecourt

Oriental Atmosphere Begins with Break of Ground for Long-Heralded Hollywood Palace as Anna May Wong Wields Shovel

GIANT steam shovels are excavating for Grauman's Chinese Theatre, the long heralded entertainment place Sid Gauman is to erect in Hollywood, on the site at Hollywood Boulevard and Orchid Avenue.

Stars of the silver sheet, studio executives and distinguished citizens in all walks of life stood by with high Chinese dignitaries, while Sid Grauman introduced Miss Norma Talmadge, the star, assisted by Miss Anna May Wong, Chinese cinema celebrity, in turning the first spadeful of earth on the site, which was transformed into an Oriental garden with brilliant Chinese lanterns and banners.

Chinese actors and musicians and pretty girls of Sid Grauman's prologue to "The Big Parade" in Grauman's Egyptian theater entertained and Chinese cakes, tea and candy were served. Gigantic Chinese gongs announced the inception of the ceremonies, and when Miss Talmadge pulled the lever of a huge steam shovel starting the actual work, at the conclusion of the exercises, the event was proclaimed throughout Hollywood by thousands of popping firecrackers.

The plans, which are to be rushed to completion within a year, call for an entertainment palace presenting an Oriental garden with 40 foot walls as a forecourt, an auditorium of unique design seating 2,500, and a stage 40 by 140 feet, with a proscenium arch 65 feet high, designed to permit the staging of the largest operatic, dramatic and screen productions.

All details will be executed in the architecture of the classical Chinese dynasties.

Publix Theatres Giving Denver Another Real Cinemasterpalace

DENVER is to have a new de luxe theatre with an approximate capacity of 2,500, according to an announcement from the office of the Publix Theatres Corporation. The theatre will be erected by a building corporation which is to be formed by Claude K. Boettcher, investment banker of Denver, and which will be leased to the Mountain States Theatre Corporation and operated as one of the Publix theatres. The house will be located at 16th Street and Glenarm Place, and the contract calls for its completion on or before January 1, 1927.

The theatre will have an entrance on 16th Street, 23 feet wide and 90 feet deep. The auditorium will be 100x160 feet. Adjoining the theatre on the Glenarm Place side a six-story office building will be erected on a plot 25x160 feet. There will also be an entrance to the theatre on this street.

The entire project will represent an investment of about $1,250,000. The William N. Bowman Company, of Denver, will be the architects and Messrs. Rapp & Rapp, of Chicago, will represent the Publix Theatres Corporation as advisory architects.

New One In Boro Park

KLEINERMAN, of Exhibitors' Film Exchange, has purchased the entire block fronting on Fort Hamilton Parkway, between Fiftieth and Fifty-first streets. He plans to cover it with a 2,500 seat motion picture theatre and intimates that the equipment that goes into the new building will keep patrons doing the same.

Snappy Buying

YOUR EQUIPMENT likes to report the activities of men astute enough to see the advantages of new installations of the better equipment and to mention the folks who give them real co-operation.

Miami's Hotel Biltmore is getting set "like a regular theatre" with the installation of Simplex projectors, Peerless McAuley Lamps and accessory equipment. Howells Cine Equipment Company gave them the best.

South America was shy one five-wire recently while Louis Goldstein, manager of the Capitol theatre landed for a month in New York. His Capitol has been completely equipped by Howells Cine Equipment Co.

The stage equipment for the new Wilson Theatre at Fresno, Cal., is being installed by the Armstrong-Power Studios, of San Francisco and Los Angeles.

Statuary—$20,000—Gosh!

TWENTY thousand dollars worth of art statuary for the A. H. Blank moving picture theatre being built at Twentieth and Farnam Street is already stored in the basement of the Strand Theatre. The statuary is all in Italian Renaissance design. This statuary was among the first articles bought for the proposed new theatre, even about the time the excavation was started for the foundation. John Eberson, Chicago architect, purchased the statuary for Mr. Blank. Part of it was imported from France and part from Russia.

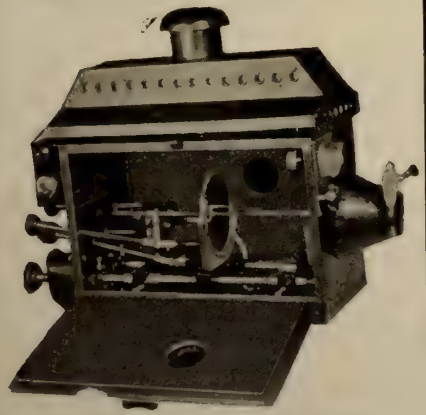
"Not so big, but the picture seems to be clearer than a lot of places I've been in"—overhead at B. S. Moss' Cameo Theatre in New York.

Perfect prints pull profits for exchange and exhibitor.

THE MASSIVE

Preddey Reflector Lamp

BUILT LIKE A BATTLESHIP
SAVE TWO-THIRDS ON CURRENT
25% ON CARBONS and BETTER LIGHT



AUTOMATIC FEED, $300 COMPLETE
WRITE FOR BULLETIN
BUILT TO LAST

WALTER G. PREDDEY
187 Golden Gate Ave., San Francisco, Cal.

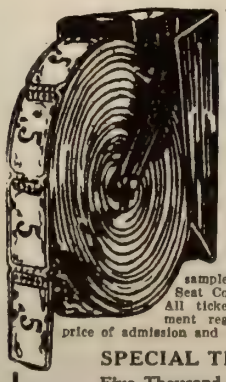
WANTED

300 second hand theatre seats wooden back leather upholstered seats. Must be high class. Name lowest price.

One or possibly three second hand high intensity arc lamps GE or Sperry 75-100 ampere. Good condition. Name lowest price.

One or possibly three second hand Feasters 2,000 foot capacity for Simplex head. Name lowest price.

BOX 385
c/o M. P. WORLD, 516—5th Ave., N. Y. City



SPECIAL ROLL TICKETS

Your own special Ticket, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize drawings: 5,000 for $7.00. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. All tickets must conform to Government regulation and bear established price of admission and tax paid.

SPECIAL TICKET PRICES

Five Thousand	$3.50
Ten Thousand	6.00
Fifteen Thousand	7.00
Twenty-five Thousand	9.00
Fifty Thousand	12.50
One Hundred Thousand	18.00

National Ticket Co. Shamokin, Pa.

TYPHOON COOLING SYSTEM
TYPHOON FAN CO. 345 W. 39TH ST. NEW YORK

The Theatre of To-Day

Presentations ~ Prologues ~ Music

Edited by Colby Harriman

The Note Book

IT is really remarkable the interest which the presentation idea has created in the motion picture business. The development of the form in which a presentation and prologue has been presented is quite as phenomenal as the intense interest manifested in this particular type of program feature by leading managers and producers in every branch of the show world. To the manager who has been using such stage novelties in connection with his program the situation is not beyond his control as it is comparatively easy to adjust one's program to meet patron demands, that is, where the organization is in good working order and the rough spots in production have been levelled. To the man whose patronage demands presentations the new phase of production work may be a stumbling block, and he will prove himself cautious indeed if he gives proper attention to the necessary details in formulating a presentation program for his theatre.

Booking agencies are practically running wild with "available attractions" suitable for picture houses. There are a few agents and artists' representatives who know the limitations of the motion picture theatres, and also what constitutes a proper attraction. It is my suggestion that information be secured either from a successful producer or from an exhibitor who is consistently offering presentations and prologues, and even a reliable artist's representative may be able to act as guide and mark the danger points, which are bound to be generated if one acts hastily. Stage features can do much in building up your business but like anything else it is what you buy and how you buy it that counts, but what matters most is how you display it and how you sell it. Your stage is merely the showroom or sales counter of your attraction and there are tricks in the production of these attractions and then again, other tricks in the offering of these attractions which the manager and exhibitor must be cognizant of. Why stumble ahead blindly and then wonder why you don't make money when a brother exhibitor can take the same attraction and produce it and exploit it in a manner to make itself shown in goodly sums on the profit side. There is so much information borne out of the experience of those who have lived through the harder periods in the development of these features which is available for the asking.

RASCH BALLETS WITH STANLEYS

ANNOUNCEMENT is made that Mme. Albertina Rasch, who has produced a number of high class ballet offerings for vaudeville and picture theatres during the past two years, has contracted with the Stanley Company of America to produce one ballet a month for the motion picture theatres of the Stanley Company. The first opens at the Stanley, Philadelphia, this week and is entitled "Pompadour Ballet," including a cast of twenty-two people.

The News Galley

FELD JOINS PUBLIX HEADQUARTERS

MILTON H. FELD, who has been working with Frank L. Newman, managing director of the Metropolitan, Million Dollar and Rialto Theatres, the Los Angeles Publix houses, in the staging of elaborate presentations, is soon to be transferred to New York, to be associated with Sam Katz, head of the Publix chain. This step is a promotion for Mr. Feld whose efforts in various capacities of theatre operation have earned for him the praise of his associates and firm.

RIESENFELD'S SPECIAL PRESENTATION

DR. HUGO RIESENFELD has been engaged to stage the presentation, compile the score, and personally conduct the orchestra at the auspicious five dollar admission premiere of "Three Faces East," which will be shown in the ballroom of the Hotel Plaza, New York City, on the evening of February 3rd. The special showing of the feature under Dr. Riesenfeld's direction will be under the auspices of the Film Mutual Benefit Bureau, New York's ultra-fashionable society organization, at its Annual Carnival. Following the presentation of the picture there will be dancing and entertainment furnished by this season's society debutantes.

NEW PRESENTATION CIRCUITS

RUMORS authorized and unauthorized are flying thick and fast around New York relative to the inauguration of theatre chains or presentation circuits by some of the larger producing companies to offset and combat the competition which Publix is bound to give them throughout the United States. Fox have made a few statements as to their plans although there is a degree of mystery surrounding their operations. Universal is out to get its quota of one thousand theatres, a part of these to specialize in the better type of program and now Loew through Metro-Goldwyn-Mayer is credited with an effort to organize a circuit giving a route of at least twenty weeks to attractions of established "names" and professional standing. This of course will be one of the biggest competitive angles Publix will be confronted with owing to the distribution of the Loew houses in the important centers. Fortunately for Publix it is possible to reach anamicable agreement with the Loew organization so it appears that there will be no serious conflict of attractions. An extensive building and remodelling program is being indulged in by the Loew-Metro people and the activities of moving various musical directors and other important changes foretell coming events. The Loew circuit would undoubtedly prove a healthy concern owing to its vaudeville contacts.

The Mail Bag

JOSEPH PLUNKETT, through Fred Hamlin, his director of publicity at the Mark Strand Theatre, New York, has made an announcement that the "Mark Strand Frolics" will be a regular feature of the theatre's programs for the balance of the season.

Three editions of the "Frolics" have been produced this year by Mr. Plunkett, and their success, judging by the box office and the enthusiasm of the audiences, have convinced the theatre executives that the public is anxious to have such features with their film fare.

"The public doesn't realize the enormous job and the huge detail involved in staging such productions.

"First of all, it is possible to stage the 'Frolics' only because we have such a large stage. It is big enough to handle any musical comedy or other show now playing in New York, and it is truly the largest stage of any motion picture theatre in the world.

"A $25,000 addition has just been made to the lighting equipment. Along the balcony, concealed from the audience, is a battery of thirty-six spotlights. Over the orchestra is a battery of twelve. They are operated from a new control board on stage, and it is possible to get the maximum in lighting effects, artistically and otherwise.

"With the big stage and the improved lighting system, and highly trained staff it is still a huge job to put on such shows as the 'Frolics.' Why, it is like putting on a musical comedy each week. Can you imagine the job putting on a new 'Follie' every week?

"The public is expecting, and, I believe, getting entertainment of as high a standard as is provided in musical comedies and revues of Broadway today. On this week's 'Frolics' for example, there is Amelia Allen, remembered as the star dancer of a recent 'Music Box Revue.' Borah Minnevitch, the harmonica virtuoso, still playing in 'Sunny' is featured in one number. Jack Smith, the radio and record artist, who has been the sensation 'on the air' is presented in popular songs. The Six Empire Girls are featured with our ballet corps of sixteen. Mlle. Klemova, the premiere danseuse, and George Raft, the Charleston whirlwind, are featured in dance numbers.

"As to talent, we haven't touched the surface of Broadway. True, we are drawing on musical comedy, revues and the concert stage for some of the features. But in the 'Frolics' they are provided with an entirely new background. They do something different; in fact, they are fitted into various scenes or numbers of the 'Frolics.'"

Big stage productions, backed by the music of the symphony orchestra of fifty, are now recognized as a definite part of Broadway motion picture theatre entertainment, and, in Mr. Plunkett's opinion, the limit has been about reached.

A Presentation to "What Happened to Jones"

Specially Devised for Universal Pictures Corporation by Colby Harriman

(A Prologue or Presentation for a Specific Picture Published Each Week)

THIS week we are offering a presentation novelty instead of a prologue to the above named picture. Atmospheric prologues for comedies are as a rule not as advantageous to the exhibitor as a presentation which has for its theme some salient feature of the picture. This picture has prologue material but the producer will find himself confronted with the obstacle of comparison if he attempts to stage a strict prologue to this picture. The scenes which could be prologued are so complete in their detail that the limitations of a stage would suffer in comparison to the photographed scenes. This would not be the rule for all farcical comedies as there are few pictures that have the episodes so definitely worked out as we find in this comedy feature of Universal's. The presentation idea which we are suggesting is not only general in its treatment but it retains a theme which has an application to the general motive of the picture. For the program's sake we will call this presentation "The Rollicking Riddle," a Revuette in two scenes. We are not including any Ground Plot or Construction Diagrams as we believe that the descriptions of the scenes will be sufficient owing to their simplicity of construction and subsequent staging.

SCENE 1.—"The Triangular Riddle"

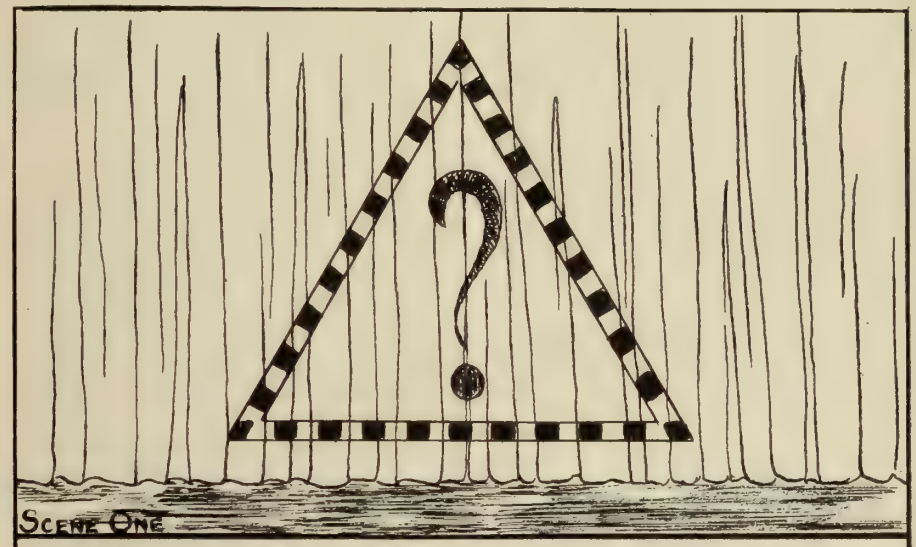
This scene is performed in one. The setting consists of a light colored fabric drop preferably of silver cloth with a checkered triangle cut out of felt or painted on canvass and cut out, sewn or pinned to the drop. A large interrogation point should be cut out of similar material and placed in the center of the triangle.

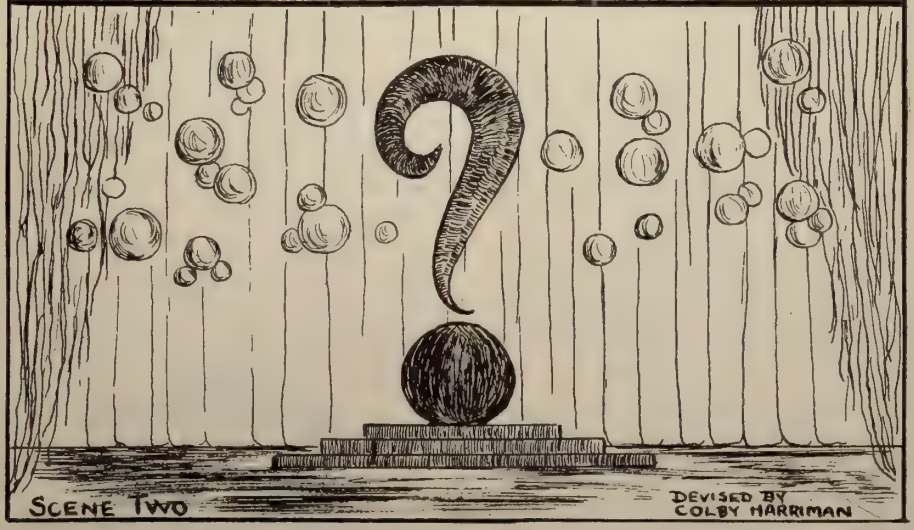
The drop may be flooded orange amber. The characters should be dressed in costumes which may be of crepe paper of the design and style as indicated in the costume plate below the sketch of Scene 1 hereto. The characters may do an eccentric dance number, the women introducing the action with a song. The dance routine should emulate a bit of pantomimic story to put over the idea of the conflict of hearts. Towards the finale of the dance a man dressed in evening clothes a la Denny enters, seeks the answer to the question that is puzzling him with the theme of "What will I do?" (not the song of same title). The characters point to the question point and as they exit leaving the man at center the curtain is drawn revealing Scene 2.

SCENE 2.—"The Riddler's Angle"

This scene will occupy full stage. A metallic drop hung back and if possible it should be an all-over spangle on net. A large constructed question mark covered with crumpled tinfoil is hung over a large ball placed on a raised dais, the ball forming the lower part of the interrogation mark. Balloons of various colors and size suspended above and streamers form a drape border at right and left of the stage. The scene should be highlighted with canary, orange, amber and

(Continued on following Page)





(Continued from Preceding Page)

pink overhead spots and side olivettes with a variegated color employing the "rainbow tones" on the back drop. The singer in a song which we will be very glad to secure for producers using the number carries the theme of the young man in a quandary. He is about to become married and debates on whether he will give up his sweethearts and other interests for the more complacent existence of a married man. Various characters appear out of the large ball which is part of the question mark. These characters may express the type, which their costumes indicate, in a brief dance. First comes "Games" in a costume trimmed with playing cards, poker chips, etc.; the next is "Jazz," a girl dressed in a Charleston costume; then comes "Nicotine," with large tobacco leaves forming a dress, a hat formed to appear as a cigarette and right after her entrance another character dressed to represent "Wine," wearing boots appears, and the two girls do a number. This may be carried on to the extent desired by the producer but the girl of his heart appears and finally wins him. The finale should be worked up to be a fast moving dance number with the special song of "What Will He Do?" being brought in for the finale.

"SKYLARKS"

Produced by John Murray Anderson
Rivoli Theatre
New York City.

THE fourth production offered at the Rivoli Theatre in the new Publix policy is entitled "Skylarks" a Moonlight Fantasy. It is not so much a Fantasy as it is an Extravaganza or we might say, an astral revel. Ruth Urban, and William Stamm, in the characters of Pierrot and Pierrette appear before a painted scrim bearing the futuristic design of clouds. Towards the finale of their song the lights back of the scrim are slowly brought up revealing a quartette of male singers. The scrim was taken away and the full stage set was introduced which consisted of a background painted in a vivid futuristic style to represent houses of a "topsy-turvy town."

At center was a platform with a high gabled house. The back drop was painted with futuristic clouds and a moon. Down right and left was a large cut out figure resembling "Punch" character with movable hands. These hands work up and down during the first part of the action.

The action introduced "Leonora's Jewels" the Ballet Corps, several unprogrammed principals who did dance specialties, and three clever girls who perform some dancing feats which were very good. For the finale "The Six Pashas" tumblers and acrobats were introduced. The center house was drawn apart revealing the six men in a "mount." The men were garbed in dark blue metallic cloth costumes. They did a whirlwind acrobatic turn which, coupled with the noisy plugging of the ensemble brought the act to a loudly applauded finale. The costumes of all characters with the exception of the male dancer were very attractive and made up for the lack of proper scenic investiture.

It is to be regretted that the operation of the various scenic units has not been given the same careful attention that was accorded the costuming and the routine. In all of the productions so far there has been an apparent laxity either in operation or construction, and in many instances the carelessness has been so apparent as to cause audience comment and detract from the action. With the opportunities afforded the Production Department to have everything correct in the presentation of the number, it is rather difficult to overlook these irregularities. However, Mr. Anderson is to be congratulated on his selection of artists as the routine is good.

"PALM BEACH FROLICS"

Produced by Shaw and DeRosa
Colony Theatre, New York City

SYNCOPATION is still carrying on at this theatre. The stage attraction in connection with the showing of "The Skyrocket" (Associated Exhibitors, Inc.) is of the revue-club type ensconced in a setting typical of the w. k. southern resort.

Two large Spanish gate posts with a low connecting stucco wall, painted buff, are up center occupying one-third of the lineal stage space. At right is a set house, Spanish style, a flat with door placed on an oblique, the return extending off. At left is another Spanish house unit. A flat with an archway, backing and return. Canopy awnings of white material with wide blue stripes are attached over doorways of both houses. A painted cutout drop of Sago palms with sapling trunks is hung back of the houses and stone set piece center. This drop extends across stage. A blue sky drop is used to back. Set palm trees of proper height are used to dress the spaces up right and left center between the stone piece and the set houses. Vines, small potted palms and foliage are artistically used about the set. Postern lamps surmount the stone gate posts. Bracket art lanterns are hung on the casings of the doorway left with two torchieres right and left of the doorway at right. A painted foliage border bearing small flowers are hung in the foreground to mast. Wicker furniture is used. A typical "club" routine is followed. Jimmy Carr and his orchestra furnish the major part of the program. The Locust Sisters, quartette, sing two songs. Norman Gallo, a clever dancer, does two specialties well. The programme routine has been changed, eliminating the "The Dancing Skyrockets" and a singer. The present routine is well-balanced.

CAPITOL THEATRE PRESENTATIONS

Produced by Maj. Bowes
Capitol Theatre
New York City

FOUR presentation units are offered on the program with "Dance Madness" (M-G-M) as the feature picture. Three of the four subjects are exquisite in setting and treatment. The first presnts Erik Bye, Norwegian baritone, singing "Evening Star" from "Tannhauser" (Wagner) Singer dressed in a costume typical of the character in the opera is discovered seated on a tree stump thrumming a small harp. Back of him is a large tree trunk apparently three feet in diameter, the top being masked with a tree top border, cutout branches in silhouette. A low ground row extends from the tree trunk across stage towards left. The background is a gray blue-green sky in which a steel blue star is hung at center. Great depth was secured with the lighting treatment and at times one could almost decipher distant mountainous peaks. The entire stage setting which was subdued in tone of a chill night on a mountainous prominence. Singer was highlighted by side spots with blue medium.

The second number of our selection was a charming tropic silhouette background for Doris Niles' interpretation of "Anitra's Dance" from the Peer Gynt suite (Grieg.) A cut drop of palm trees narrow trunks fern-like fronds in graceful curves is hung in two against an orange toned sky punctured with a huge red setting sun. The setting was ideal for the exotic interpretation Miss Niles gave this delightful bit of the famed Suite. Miss Niles consistently proves that an interpretive dancer is of more value to a theatre than a straight ballerina, the reason being that her character dances mean something.

The third unit entitled "Ballet of the Snow" is perhaps one of the most charming presentations we have ever seen at this theatre. It is different and again proves as audience plaudits were heeded that the right type of subject matter gets over in a strict presentation program. The setting depicts a section of a forest in the winter time. A massive tree trunk is placed center with a fork of two huge limbs extending upwards. The tree is painted a dull gray with snow painted in the crotch and caught in a line down its windward side. The background is a cut drop of winter trees in silhouette against a blue green sky. A snow effect is worked on the background. The Capitol Ballet is augmented to include twelve dancers who are clad in white ballet costumes of shimmering material fur-trimmed, presenting a good winter ballet effect. After the introductory routine Hilda Butsova appears from inside the huge tree at center and does an artistic solo dance blending with the ballet finale. The dances in white are highlighted from the sides with light green, canary green and steel blue spots. The effect of a cold winter landscape is achieved by the artistic lighting of the set.

The fourth number is a unit entitled "Neapolitan Nights" introducing Celia Turrill and William Robyn in a group of Venetian songs. A typical Venetian setting and costumes.

THIS DEPARTMENT
IS AT
YOUR SERVICE

EXPERT OPINION
DEPENDABLE INFORMATION
ESTIMATES ON MATERIALS
ARE
NECESSARY and IMPORTANT
TO
SECURE BEST PRICES

CUT THE COST
IN
PURCHASING EQUIPMENT,
MATERIALS, SUPPLIES
CONSTRUCTION or
REMODELLING

Address Your Inquiries to
COLBY HARRIMAN

Better Projection

This Department Was founded in 1910 by its Present Editor~
F. H. Richardson

Better Projection Pays

Bluebook School Answers No. 422 and 423

Question No. 422:

"Conditions are, a screen area of 18x13½ feet, even distribution of light thereon and level projection. Photometer test shows a total of 4,860 lumens of light on the screen surface as a whole. Test plate of photometer same kind of surface as screen No. 1, table 12, page 260 of Bluebook. Assume floor to be level. Ignore difference between height of eyes of different persons and center of screen.

"What would be the brilliancy of center of screen, in candle power, to the persons walking down a side aisle which runs parallel to the center line of the screen, and is forty feet from it, as the following angles to the center of the screen: 20, 30, 40, 50, 60 and 70 degrees, provided a 27 screen surface be used for the experiment?"

For your information I will say that a No. 27 surface is an Idealite, Grade 2, screen, the data concerning which may be had from tables 12 and 14, pages 260 and 263 of the Bluebook.

Question No. 423—What is a lumen." What is the meaning of the term? What does it represent?

THIS is the "answer" to question No. 422, submitted by John Griffith, Ansonia, Connecticut, and for the first time in the almost sixteen years I have edited this department I must admit that I am just plain stuck. I thought this was a fairly simple matter until I sent the answer of Brother Griffith to Mr. L. A. Jones, of the Eastman Research Laboratories—a man whose knowledge of light action stands second to very few men—and received his answer. Then I started scratching gravel, but the more I dug the more complicated things seemed to become.

Finally I wrote Mr. Jones again, asking, in effect, this question: "You say that brightness is in nowise affected by distance. If that is true, then please tell us WHY it is true?"

Jones Gives Explanation In Second Letter

Mr. Jones offers explanation of this point in his second letter. Meanwhile while while waiting receipt of Mr. Jones' second letter I went over to Harrison, New Jersey (Oh I assure you this infernal question has had the Editor earning his salary—and then some), and had a long conference with John A. Summers and Rovert S. Burnap, both men well versed in matters of this sort. I showed them Mr. Jones' first letter, which they both declared to be a masterly handling of a very difficult matter—difficult of explanation—and that it could hardly have been better dealt with.

Mr. Summers offered a simple example which did more than anything else to convince me that Mr. Jones was right and Griffith (and myself) wrong—for I had up to that time sided with John, believing that it was impossible that the inverse square law, perhaps in modified form, due to screen area, did not apply—than anything else. Mr. Summers said: "Did you ever consider the example of a star. Applying the inverse square law, you will realize that an almost inconceivably minute amount of light from even the merest star enters the eye, but for all that, on clear nights, or at high altitudes where the air is thin it appears as brilliant and sparkling."

Gentlemen, there seemed no getting past that fact! It was true, and I knew it was true. The actual light which enters the eye from a star is understandably small, yet, as I have often seen in desert countries, where the air usually is very clear, they appear amazingly bright.

Arrived at What Was Thought a Solution

Prior to the Harrison conference I had, all by my lonesome, arrived at what I thought was a solution of the whole matter. I was patting myself on the back for my cleverness, and then along comes Harrison, the star example and Jones' second letter and upset all my individually conducted arguments and conclusions. My idea was that the effect of distance was greatly modified by the fact that, whereas Griffith had only considered one unit of screen area in his question and answer, there were innumerable other units of screen area, each of which was reflecting additional light into the eye. My process of argument arrived at the answer that while the inverse square law would not apply as to one point of a screen having area, it would apply to the screen as a whole, using the total of its illumination (20 lumens in this case) as a basis for calculation.

I merely set this forth to show that, however much in error I may have been, I have not been idle in the matter. Mr. Jones suggests that the difficulty may be partly one of a misunderstanding of terms, but I can hardly agree, because it seems to me it is plain enough that what John has in mind is the actual effect upon the human eye of certain screen brightness at the points named.

Griffith Not to Be Blamed or Censured

Nor is Brother Griffith to be in any degree blamed or censured if he is in error in this particular matter—and I now am convinced he is. So far as I can see and understand, he picked out the one most difficult possible thing in all projection optics. But IT IS PROJECTION OPTICS, nevertheless, and John has made a start which may eventually bring us all to a better understanding of the entire matter—which certainly is one which projectionists MUST understand, in order to talk intelligently on so important a thing.

Also this illustrates the utter absurdity of those who argue that there is nothing to motion picture projection except "operating a mechanism." Let those who hold such ideas try to take a fall out of this Projection optics problem.

I have absolutely no apology for the space this matter is taking. I want to compliment Brother Griffith for having really "started something," though he has made this editor work like a galley slave, only to run into the conclusion that we were all wrong, but the further conclusion that before this matter is finally settled for good, we shall all have a far better understanding of some things we ought all to understand.

Again I say: Don't blame Griffith, or make yourself absurd by trying to sneer at him for having been wrong. The reason men who do such a thing as that are themselves wrong so few times, is that they seldom or never tackle anything but the most simple, A B C problems.

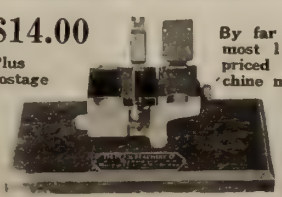
Hard Matter to Either Explain or Understand

This is an exceedingly hard matter to either explain or understand. Even the technical terms involved are difficult to grasp and apply by any other than the trained mind. Take "Brightness" for example. The definition as set forth in "Nomenclature and Photometric Standards of the Illumination Engineering Society," reads: "Brightness in a given direction of a surface emitting light is the quotient of the luminous intensity measured in that direction by the area of this surface projected on a plane perpendicular to the direction considered."

Werry simple—yes? Well, anyhow that IS

DUPLEX
Adjustable Splicing Block

$14.00
Plus Postage



By far the best and most lasting low priced splicing machine manufactured.

DUPLEX MOTION PICTURE INDUSTRIES, INC.
Dept. W Long Island, City, N. Y.

one of the very simple, easily understood definitions contained in the I. E. S. list.

And now, gentlemen, I am going to dispose of this matter, for this issue anyhow, by publishing both Mr. Jones' letters and a reply to the question by Brother R. Kuester, Brooklyn, whose reply is to all intents and purposes indentical with that of Brother Griffith, only he has put it in somewhat better form.

I am convinced that Griffith is in error, and with him all of us who have reasoned as he has reasoned in this matter. I might perhaps better add that the mere fact that one cannot see the picture so well at one hundred or more feet as one can at a less distance in nowise affects the argument, since the eye at that distance is unable to see the smaller details of the image with ease. I have personally made the experiment of standing within fifty feet of the Capitol screen, and then going back as far as I could get, which is a very great viewing distance as theatres go, and was obliged to admit to myself that I saw little or no affect, insofar as had to do with screen brightness, by the two positions, though much of the finer details of the screen image was lost at the longer viewing distance. Small things were too small to be visible at that distance.

Can Method Be Applied to Distant Object?

In closing my own remarks I direct your attention to Mr. Jones' explanation of the reason for unchanged brightness in his second letter, but can we apply that to an object so tremendously distant as a star? Certainly the image would only "cover" a point on the retina of the eye of inconceivable smallness.

Well, anyhow, I again say that I don't care if this matter occupies the entire department for this week. No apologies whatsoever are offered for its length. Also I might add that only three men on the entire West Coast had the nerve to tackle the question, and only two on the East Coast. Here is the list: John Griffith, Ansonia, Conn.; R. Keuster, Brooklyn, N. Y.; C. H. Hanover, Burlington, Iowa; Messrs. Thoreau, Clark and Richards, Vancouver, B. C.; Walter Munn, Iron Mountain, Michigan; W. J. Neff, Hollywood, California; G. W. Bennewitz, Sioux Falls, So. Dakota, and Allan Gengenbeck, New Orleans, Louisiana. That is the list. All followed the general lines laid down by Brother Keuster, though differing somewhat in details and results.

Here is what Brother Keuster has to say:

Friend Richardson: I note that you challenge the projectionists of the country to answer questions 422 and 423. I submit my own answer in order to find out just how far my views coincide with those of others, wishing to have it understood that I know very little about such matters, and only set forth things as they appear to me.

First, I shall place my answer to question 423 ahead of my answer to question 422, which seems right and proper, since the answer to the first depends somewhat upon the answer to the latter.

In order to know just what a lumen is we must first know the exact meaning of the term candle power, because around this term the other definitions are built.

Note—I shall omit Brother Keuster's definition, and substitute the definition of "Lumen" taken direct from the Illuminating Engineering Standards and Photometric Standards.—Ed.

"Lumen: The unit of luminous flux is the lumen. It is equal to the flux emitted in a unit solid angle by a uniform point source of one international candle.

"International Candle: The unit of luminous intensity is the international candle, such as resulted from agreements effected between the three National Standardizing Laboratories (The Laboratoire Central d'-Electricite in Paris, the National Physical Laboratory in Teddington and the Bureau of Standards, in Washington) of France, Great Britain and the United States of America in 1909. This unit has since then been maintained by means of incandescent electric lamps in these laboratories which continue to be entrusted with its maintenance."

Presumably, though I have been unable to find data in substantiation of this, the international candle is based on the standard sperm candle 7/8 of an inch in diameter, consuming 120 grains per hour. Also presumably the "unit solid angle" is one whose base area is one square foot at one foot of distance from its apex, though it does not say so.

Having an understanding of just what the term "candle power" means, let us establish an imaginary circle one foot in diameter, or better yet, cut a disc from paper of that size, placing this disc or imaginary circle exactly one foot from our standard candle light source, with its center on a horizontal plane with same, also locating it perpendicular to the horizontal plane.

If this were drawn out on paper it would represent a cone, its apex at the center of the candle flame and the area of the paper disc would be the base of the cone.

If such a cone be filled with water, then the quantity would be measureable as so many pints, quarts or gallons. In the case of light, the cone is filled with it, and the quantity of light flux contained in an imaginary cone of the dimensions set forth, viz., one foot from base to apex, with a base one foot in diameter, would be one lumen, or as the definition puts it: "a lumen is the standard of luminous flux, being the light sent out from a unit source through a unit solid angle."

In the above, the amount of illumination incident upon the entire surface of the disc representing the base of the cone would be one candle foot, or one "foot candle."

Note: This is apparently incorrect, because the foot candle is the illumination incident upon one square foot of surface under the condition described by Brother Keuster, and a circle one foot in diameter lacks considerable of having one square foot area. The definition taken from Illuminating Engineering Nomenclature and Photometric Standards. Approved April 29, 1925, page 6, reads: Foot-candle: Taking the foot, as a unit of length, the unit of illumination is the lumen per square foot; it is known as the Foot-candle."—Editor.

From this we may see that the intensity of any light source would be measured in candle power, while the amount of light flux would be measured in lumens, and the illumination produced upon any given surface at a given distance would be measured in foot candles, or candle feet.

From this definition I am led to believe that Brother Griffith has not used correct terms in his question, though I hope he is right and I am wrong.

And now to answer question 422. The catch in it occurs in the first few words. "What would be the brilliancy of the center of the screen in candle power to a person, etc."

It seems to me that to the human eye brightness is independent of viewing distance when using such a small distance as say 150 feet and a fair size of illuminated screen area, provided the person remain at a fixed angle to the center of the screen, though by this I do not mean that light reflected from a screen surface does not decrease with distance, because as we all know, light intensity does decrease inversely with the square of the distance.

If this inverse square law were true as to the human eye, the viewing distance would have to be very short, because if a person sat 175 feet from the screen, the picture would be very dim. Yet I believe the best seats in any ordinary dimensioned theatre are those near the rear of the auditorium, always provided they be at the proper angle to the screen center.

If, however, Brother Griffith means to calculate the reflected light from the screen by an instrument such as a photometer, at various angles, we could readily figure this out by consulting tables 12, 13 and 14, pages 260, 261 and 262 of the Bluebook, and then applying the inverse square law.

The size of the screen is 18x13½ feet, or a total of 243 square feet, and if the total illumination of this surface be 4,860 lumens, then we would have 4,860 divided by 243 equals 20 lumens, reflected from every square foot. Since the question refers to the center of the screen only, we take the amount reflicted from one square foot at the screen center for the purpose of calculation.

Consulting table 13, page 161 of Bluebook, we find that the No. 1 screen surface used for photometric test is used as 100 per cent. reflecting power when standing directly in front of it, with negligible difference for angles. Using this as 100 per cent., we can figure the amount of light reflected in different angles from the screen surfaces in table 12, page 260 of Bluebook, by consulting tables 13 and 14 further along.

Consulting table 14 we find what percentage of light is reflected from screen No. 27 at different angles as compared to screen No. 1. At an angle of 20 degrees 96.3 per cent. of the light is reflected, or .936x20=18.72 lumens.

However, we must also consider the inverse square law. If we were to make a working drawings, to scale, with the side aisles 40 feet from the center of the screen, as per Griffith's question, and the photometer were placed in the aisle at a 20 degree angle, it would be 117 feet from the center of the screen. At a 30 degree angle it would be 81 feet from the screen center, at 40 degrees only 63 feet, at 50 degree angle 53 feet, at a 60 degree angle 46 feet and at a 70 degree angle it would be only 43 feet from the screen center.

To measure the amount of light in the aisle at a 20 degree angle we would have an example like this: 20 lumens x .936 (percentage of light reflected at that angle) ÷ 117 squared (square of the distance) = .0013 + foot candles falling upon a surface at 20 degrees.

Note: Brother Keuster then proceeds to work out all the values at the various points, which he finds to be as follows: 30 degrees, .0023, at 40 degrees, .0032 at 50 degrees, .0045, at 60 degrees, .0048 and at 70 degrees, .0050, all values in foot candles and all followed by a plus sign, meaning that the actual value is a fraction more than the exact figure given.

He then proceeds:

Of course, these figures only apply to a screen having one square foot and upon which the flux of 20 lumens of light is incident. If entire screen be considered, and each square foot be equally illuminated, then the readings would be greater than if we multiplied the number of square feet of screen by the number of foot candles per square foot, because light from all parts of the screen would reach the photometer, and thus make the reading higher.

The part of the answer which may seem queer is that the amount of reflected illumination is higher at 70 degrees than at 20 degrees, while to the human eyes the picture is more dim at 70 than at 20 degrees angle.

This is for the reason that the photometer is moved nearer the screen as the angle increases.

(Continued on Page 506)

ROLL—Machine—Coupon

TICKETS

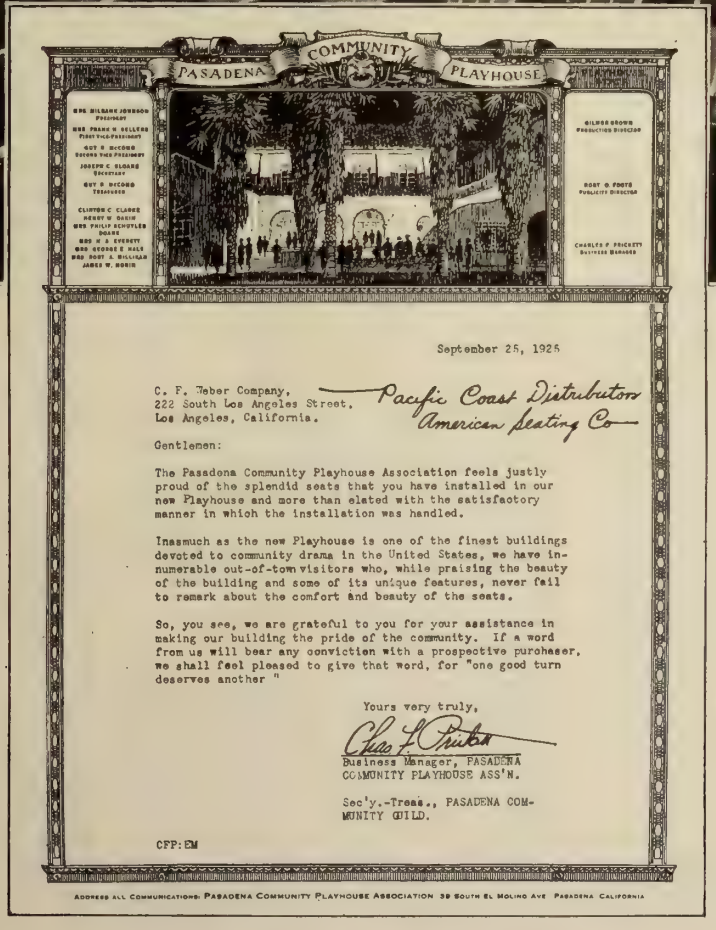
QUALITY—Second to none!
SERVICE Unexcelled—our
LOWEST PRICES will be mailed to you on request.

State your requirements by mail—Today!

TRIMOUNT PRESS

LARGEST AMUSEMENT TICKET PRINTERS IN NEW ENGLAND FOR 17 YEARS

119 ALBANY ST., BOSTON, MASS.



PASADENA COMMUNITY PLAYHOUSE

September 25, 1925

C. F. Weber Company,
222 South Los Angeles Street,
Los Angeles, California.

Pacific Coast Distributors
American Seating Co

Gentlemen:

The Pasadena Community Playhouse Association feels justly proud of the splendid seats that you have installed in our new Playhouse and more than elated with the satisfactory manner in which the installation was handled.

Inasmuch as the new Playhouse is one of the finest buildings devoted to community drama in the United States, we have innumerable out-of-town visitors who, while praising the beauty of the building and some of its unique features, never fail to remark about the comfort and beauty of the seats.

So, you see, we are grateful to you for your assistance in making our building the pride of the community. If a word from us will bear any conviction with a prospective purchaser, we shall feel pleased to give that word, for "one good turn deserves another "

Yours very truly,

Chas. F. Prickett

Business Manager, PASADENA COMMUNITY PLAYHOUSE ASS'N.

Sec'y.-Treas., PASADENA COMMUNITY GUILD.

CFP:EM

ADDRESS ALL COMMUNICATIONS: PASADENA COMMUNITY PLAYHOUSE ASSOCIATION 39 SOUTH EL MOLINO AVE PASADENA CALIFORNIA

Interior Pasadena Community Playhouse, Pasadena, California, seated by American Seating Company. Elmer Grey Architect, Los Angeles

American Seating Company

NEW YORK	CHICAGO	BOSTON	PHILADELPHIA
640—119 W. 40th St.	4 East Jackson Blvd.	77-A Canal St.	1211-L Chestnut St.

Exterior view of Pasadena Community Playhouse

(Continued from Page 594)

There, friend Richardson, is my reply to the most interesting question I have attempted to answer in a long, long while.

Before passing on to the letters of Mr. Jones let me call your attention to the fact that the foregoing is the product of a motion picture projectionist, and even though the reasoning be based in error, still I think we may all feel a bit gratified that the profession contains men able to reason thus clearly and to handle such a matter in such a manner. Brother Keuster has dealt with the thing exactly as I would have done had I answered the question immediately after its receipt. If Griffith still stands by his guns, and insists that he is right, then he shall have ample opportunity to prove his contention, but I now think he is in error. Be that as it may, however, he has done a very real service in bringing this phase of motion picture projection optics before us all in this way.

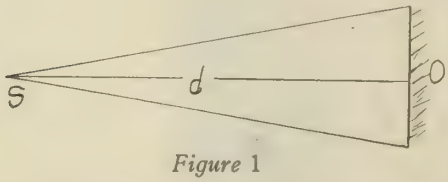


Figure 1

Knowing of no man better versed in things of this kind than L. A. Jones, I sent Mr. Griffith's reply, when received, to him, together with the question as printed, asking from him an opinion, which he was good enough to send me, as follows:

Dear Mr. Richardson: I received your letter yesterday containing Mr. Griffith's answer to his own question. If my interpretation of Mr. Griffith's question is correct his own answer is not right. Apparently he is under the impression that the brightness, or brilliance as it is termed by him, of a surface is dependent upon the distance between the observer and the suface in question. This is not the case. *The brightness of any surface is independent of the distance between the surface and the observer.* In the first paragraph of his question the statement that "test plate of photometer same kind of surface as screen No. 1, table 12, page 260 of Bluebook" is irrelevant to the matter. The readings of a properly calibrated illuminometer to measure illumination, lumens, are in no way dependent upon the reflecting power of the test plate.

Brilliancy Expressed in Candle Power

In the second paragraph of his question he refers to the brilliancy expressed in candle power. I can only assume that by the word "brilliancy" he means brightness. Brightness can not be expressed in candle power, since candle power is a unit of luminous intensity. Brightness of a surface is defined as the luminous intensity per unit of *projected* area. It may be expressed in several different units, such as candles per square centimeter of projected area, candles per square inch of projected area, or in lamberts, the lambert being defined as the average brightness of a surface emitting or reflecting one lumen per sq. cm. Brightness may also be expressed in terms of *apparent foot candles* and I believe this method of expressing it is perhaps the most easily visualized and understood by the practical man familiar with illumination units and the significance of the foot candle. The *apparent foot candle* is defined as the brightness of a perfectly reflecting and diffusing surface on which the illumination is one foot candle. A perfectly diffusing surface having a reflection factor of .5 (50%) on which the illumination is one foot candle, would have a brightness of .5 *apparent foot candles.*

The values of reflection factors at various angles of observation for screen No. 27 (table 14, page 263, Handbook of Projection) are only relative. They are expressed in terms of the reflection factor of magnesium carbonate (angles of illumination and observation normal to the surface) taken as 1.00 (100%).

Now to compute from a known value of illumination incident on a surface the resulting surface brightness it is necessary to know the absolute reflection factor of that surface. The commonly accepted value of absolute reflection factor for magnesium carbonate is .98 (98 per cent.). The reflection factor of magnesium carbonate varies somewhat with the angle of observation, but for all practical purposes it may be assumed to be independent of the angle of observation. Hence, the reflection factor of our reference standard as used may be taken as .98. On the basis of these definitions the solution of the problem is as follows:

Total lumens incident on the screen=4860
Area of screen (18x13.5)=243
Lumens per square foot (4860/243)=20
Screen illumination=20 foot candles.

If now our reference standard surface (magnesium carbonate) be placed in the screen plane on the axis of projection, the illumination incident thereon will be 20 foot candles. This surface having an absolute reflection factor of .98 will therefore have a brightness of 20x.98=19.6 apparent foot candles.

Now referring to table 14, the values of reflection factor for screen No. 27 at the various angles are found to be as tabulated in the following table in the column designated as R_s.

		Brightness		
		B_r	B_s	L_s
		Apparent Foot Candles	Apparent Foot Candles	Milli Lamberts
Angle	R_s			
0 ...	1.42	19.6	27.8	29.9
20 ...	.936	19.6	18.3	19.7
30 ...	.764	19.6	14.9	16.0
40 ...	.639	19.6	12.5	13.5
50 ...	.556	19.6	10.9	11.7
60 ...	.508	19.6	9.9	10.6
70 ...	.468	19.6	9.2	9.9

Multiplying each of these by the brightness of the reference standard (B_r) the values shown in the column B_s (brightness of screen) are obtained. These values are apparent foot candles, which is our chosen brightness unit. If it be desired to convert these values into terms of milli lamberts this can be done by multiplying each value by the conversion factor 1.076 and we have the values shown in the column L_s.

Griffith Continually Introduces Square of Distance

The points in the aisle specified in the question at which the angles are as stated are shown by the points marked A, B, C, etc. on the enclosed sketch. The distance of these points from the screen plane are as indicated by the numbers 15 ft., 24 ft., 34 ft., etc.

Mr. Griffith in his solution has continually introduced the square of the distance of the observer from the screen. I wish to again emphasize that this has nothing whatever to do with screen brightness. The form of computation used by Mr. Griffith would indicate that he is attempting to compute the illumination incident upon a surface when placed at various distances, and at various angles from the screen. But his computation for this is not correct, because he is considering only one square foot of the screen rather than the entire screen area. His comment at the bottom of the sheet on which he has tabulated his values is incorrect. Moreover his comment at the side of this sheet "Note that the screen is brighter from the front side seats than the back center seats" is absolutely incorrect. Screen brightness is a function of the angle of observation, and not of the distance.

I have tried to make this answer as clear as possible. Illumination and brightness computation are unavoidably complicated and confusing.

Yours very truly,
LOYD A. JONES,
Physics Department Research Laboratory.

From the foregoing you will see the necessity for the use of exactly correct terms when dealing with matters of this kind, and as I have already intimated, and partially shown, this is in itself no easy matter.

Inverse Square Law Worked in Modified Form

I studied Mr. Jones' letter very carefully with faith in the proposition that the inverse square law MUST and did apply, at least in modified form. I then wrote Mr. Jones again asking him, in effect, this question: If the inverse law does not apply, and viewing distance does not affect brightness, then WHY is this so?

To this Mr. Jones was kind enough to take time to prepare the following explanation. I commend it to your very careful study and consideration.

Jones' second letter follows:

Dear Mr. Richardson: It is somewhat difficult to answer your letter of Jan. 1. Again it is a question of whether or not we are talking about the same thing. As I stated in my last letter, I interpreted Mr. Griffith's letter to refer to the brightness of the screen as seen by an observer from various positions. In my last letter I attempted to define clearly and to distinguish between illumination (which is expressed in foot candles), luminous intensity (which is expressed in candle power), brightness (which is expressed in candles per unit area or apparent foot candles) and brilliance, which is the subjective impression resulting from the action of radiant energy on the retina. Of these quantities, illumination, luminous intensity, and brightness are purely physical and can be measured and specified by purely physical and objective methods, and are entirely independent of the visual mechanism.

Referring to the enclosed Fig 1, let S be a source of radiation and O a surface illuminated by the source S, the distance between the source and surface being designated as d. Now the illumination on the surface O resulting from the source S can be computed by the formula, illumination (E) is equal to the candle power (luminous intensity) of the source, I, divided by the square of the distance, d.

$$E = \frac{I}{d^2}$$

If d be expressed in feet then the illumination is given to foot candles. The brightness of the surface O depends upon its reflection characteristics and is defined as the luminous intensity reflected (or emitted) per unit of projected area. It is obvious that this brightness according to the above definition, which

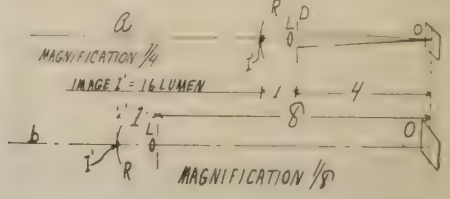


Figure 2.

is the universally accepted definition, is absolutely independent of the distance between the screen and the observer, and as a matter of fact does not depend in any way upon the visual mechanism of the observer, being a purely physical or objective quantity.

CLASSIFIED ADVERTISEMENTS
Help and Situations Wanted Only

3c per word per insertion
Minimum charge 60c
Terms, Strictly Cash with Order

Copy must reach us by Tuesday noon to insure publication in that week's issue.

SITUATIONS WANTED

PROJECTIONIST of wide city experience seeks position in small town at once. Prefer states of New Jersey, New York or Pennsylvania. Willing to accept moderate salary. Highest kind of references; eight years with present employer. Write me and I will give you more details about myself. Address CHIEF, Moving Picture World, New York City.

AT LIBERTY—Theatre organist—union. Cue pictures accurately, improvise, extensive library. Amy Simpson, 11 Hogan Flats, Fargo, North Dakota.

I assume that your misunderstanding of my previous letter hinges largely on the question of brilliance. Apparently Mr. Griffith thinks that the brilliance of the screen as observed depends upon the distance separating the screen and the observer, and you agree with him. I can assure you you are both wrong in this, since it is one of the fundamental laws of physical optics that the brilliance of the surface is independent of the distance at which it is seen.

I shall try to demonstrate the reason for this by reference to Fig. 2. Let O represent a surface of unit area, its brightness being such that the iris diaphragm D of the eye collects one lumen of the luminous flux. This flux is concentrated on the retina in the image 1^1 which with the dimension as shown (magnification 1/4) has an area of 1/16 that of the object, hence the luminous flux density in the image is 16 lumens per unit area.

Now in case B the distance between the eye and the object is twice as great as in case A. The object again is of unit area and has the same brightness as the object in case A. The iris diaphragm of the eye has the same diameter, and hence the same area as in case A, but being twice as far away from the object it collects only 1/4 ($1/2^2$) as much luminous that one lumen passed into the eye and hence in this case 1/4 lumen will enter. The magnification in case B is 1/8, hence the image in case B is smaller than the image I^1 in case flux as in case A. We assumed in case A A. The magnification being one-half as great, the linear dimensions of I^1 (case B) are one-half the linear dimensions of I^1 in case A, or its area is 1/4. The total luminous flux entering the eye is also one-quarter as much as in case A, hence the luminous flux density incident on the retina is identical in the two cases, and therefore the brilliance is identical.

I do not know whether this will make the matter clear to you or not, but I really do not know how to explain more completely.

Yours very truly,
LOYD A. JONES.
Physics Department Research Laboratory.

Who Would Say Statements Are in Error

There, gentlemen, go to it! If Brother Griffith or any one else can show that Mr. Jones' statements and conclusions are in error he is welcome to the job, but that star example sticks in my mind; also whereas I have great confidence in Brother Griffith, because up to now he has invariably come out on top, proving his contentions to be right without exception, so far as I can remember, still any man can be in error sometimes, and that he is is no cloud upon his record either, because those who wander out into new fields will occasionally get temporarily lost. It is the self-satisfied BOOB who wanders not one inch from the beaten track—the old, rutty road—who never is wrong, except all the time. It is he who sneers at the pioneers who blaze the path which eventually become the new and better one which Mr. Lazy Nincompoop may travel in with ease.

And to the projectionist this most emphatically is a new road, and a most difficult one to travel while it is new. All honor to John Griffith and to those others who at least did the best they knew—which was as good as I knew anyhow—and tried to answer the question. And by the way, this small list did NOT include a single one of the various men who hold positions of authority in projection—not one! Can it be that they were like the rest of us, and did not know how—and were AFRAID to expose their—lack of knowledge?

Richardson's Bluebook on Projection will Help in Protecting the Print

To Set Him Straight

I FIND it necessary about every so often (and that is pretty often, too) to AGAIN set forth certain matters. This is because of the new men who constantly are entering the field, who of course start right smack where you and I and all the rest of us started just a few years ago.

Here is a letter from a small town in that grand old state of Missouri—the state where General Pershing and this editor went to school together in that red brick house in Laclede, Missouri, where I lived some several years in the days when moustaches were to me merely a thing to envy. This good man wants-to-be-a-brother-and-probably-will-some-day-too, says:

I take the liberty of asking you where I can go to school to learn the art of motion picture projection. I operate a picture show here in this small town. Want to leave and go to school somewhere where I can learn to be an operator and projectionist. How long would or should it take, under normal conditions? I have operated a Powers projector more than two years and understand the mechanism perfectly.

However, I want to get me a position in some city theatre as an operator or projectionist, and to join the union. What sort of examination will I have to pass to join the union? Is there a school in St. Louis, Missouri? If there is will you send me its address?

I know of no such school in St. Louis. If I did, I most emphatically would NOT send you its address. Up to this time I know of no "school" of the kind you seek which does anything more than teach you the answers to a lot of supposed-to-be examination questions, teach you how to thread up a projector, get it going and maintain some sort of light on the screen and a few other things. Some of them guarantee you a position when you have graduated. They make good, too, but the "student" invariably gets fired before the first day is over—and the regular theatre projectionist, who has read the paper while waiting to resume his duties, goes back on the job until the next student "graduates" and comes to take the "job." The school, you see, guarantees the JOB, but not that the graduate will be able to hold it for even so much as an hour.

Mixture of Terms Bit Amusing

Your mixture of terms is a bit amusing. You are "operating a picture show." Am I to assume by that that you own or run the theatre? You want to learn to be an "operator or projectionist." You cannot possibly be a projectionist without also being an operator. You are an "operator" now because you operate a Powers mechanism. A projectionist is an operator because he operates projectors, BUT he is something very much more than that, because he is not only a machine operator, but also he is a MOTION PICTURE PROJECTIONIST, which takes in very, very much more than merely "operating a machine."

My friend, the road to excellence is hard. There is no excellence in anything without great labor. You want to get a position as projectionist in a city theatre and to join the union. Do you think a "school" would enable you to do that? Every city of any considerable size in all this broad land is organized—the motion picture projectionists therein are organized, I mean—and the union would have something to say about you taking a position in one of the theatres and joining the union.

First of all, you must work within the jurisdiction of a union for a term of six months before you are eligible to join it, and at the end of that period the union may or may not admit you. What examination you would be required to pass depends entirely upon the intelligence and ability of the local examining committee. There are committees which give a really creditable examination, covering all branches of projection, while other committees seem to think that if a man can assemble and adjust a partially disassembled projector mechanism he is, perforce, competent, which is, of course, rank nonsense.

Here is the only real advice I could give you. It will be eminently unwelcome but it is real advice nevertheless. Go to the city you wish to work in. Get a job at something—in a theatre if you can, but that won't matter much. Then make it your business to get acquainted with operators and motion picture projectionists. Don't try to "crash the gate." Take your time but get acquainted unobtrusively.

Beyond that point I could not possibly advise you. It all depends upon circumstances. Is there no fair sized town, having two or three theatres, somewhere near you? If there is I would visit it, hunt up the theatre managers and make application for a job. Possibly the place is unorganized. Get a job there and MAKE GOOD—better than the others in the town. Get a Bluebook and study as you work. NEVER BE SATISFIED. The moment you think your work is good enough, right there you settle back and STOP.

Winning Out Here and There

IT is still so seldom that an exhibitor or theatre manager plays up projection to the public, or seems to appreciate the fact that high grade projection really is an asset of value, that when one does, it deserves comment.

In the city of Hull, Province of Quebec, just across the Hull river from Ottawa, the capital city of Canada, is a large, beautiful theatre, the Laurier. It is owned and operated by Donat Paquin, who, in his recent newspaper advertising, has set forth the statement: "We have the best projection in Canada."

He has made this statement as an inducement to the public of Hull to patronize the Laurier. Mr. Paquin has overhauled, remodeled and re-equipped the Laurier during the past summer. The re-equipment included quite a bit of projection equipment, which enables the projectionist to give the results Mr. Panquin boasts of.

When the time comes that more exhibitors recognize the inexpediency of reducing the amusement value of the features they pay big money for by poor projection, or projection which is not high grade, it will be a day for rejoicing, because then the production which has in itself one hundred per cent. in amusement value possibilities, will be placed before the audiences at its full worth. My compliments to exhibitor Donat Paquin.

You can check up

There is no question about the popular demand for photographic quality on the screen. Your patrons expect it.

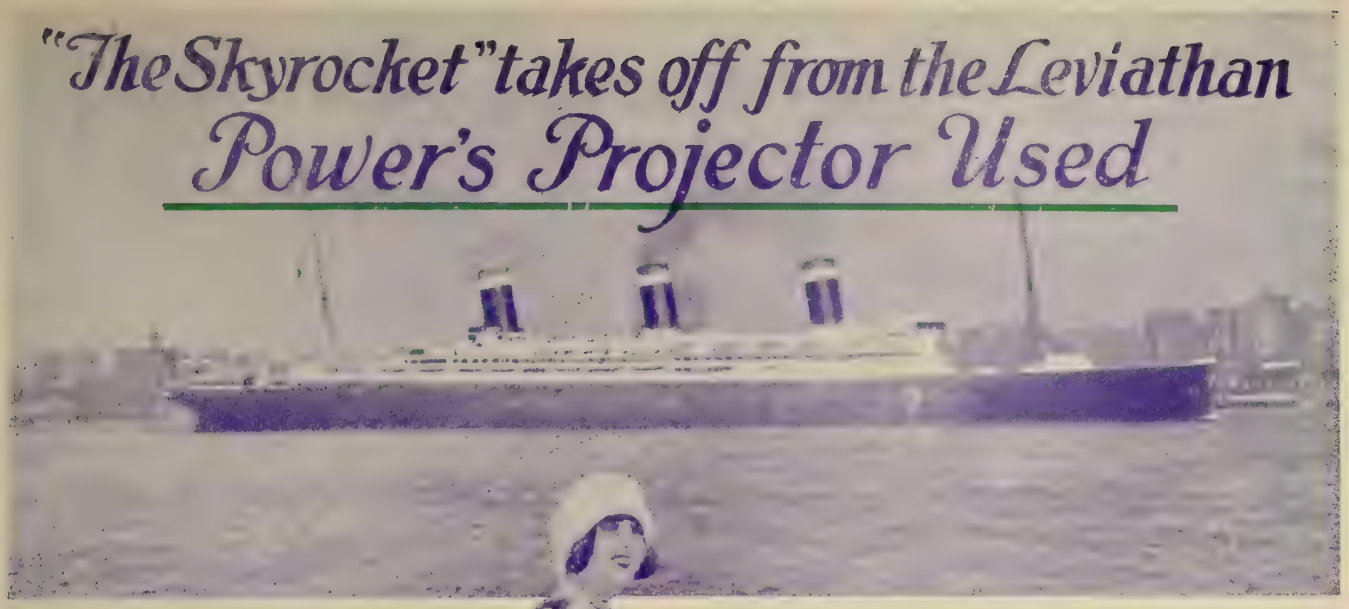
Eastman Positive is the film that carries the quality of the negative through to the screen.

And you can check up—the black-lettered identification "Eastman" "Kodak" is in the transparent margin. Look for it.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

"The Skyrocket" takes off from the Leviathan
Power's Projector Used



ONE of the most novel, notable and brilliant affairs in the annals of filmdom was the premiere showing of Peggy Hopkins Joyce's big Associated Exhibitors' special, "The Skyrocket," in the Grand Ball Room of the S. S. Leviathan on the evening of Thursday, January 7. Through the courtesy of the United States Lines, Miss Joyce was hostess to upwards of a thousand of the most representative folk in picture circles, society and newspaperdom.

Reception To The Star

Miss Joyce, who had traveled to New York from Hollywood especially for the showing, held forth in the beautiful Palm Garden of the giant liner. Receiving with her in a blaze of glitter were Captain Hartley, Staff Commander Moore and Purser Summit, of the Leviathan. The entire period previous to the screening of the picture was a general get-together of everybody present. Beautifully gowned women and handsomely garbed men moved about the fully-manned, blazingly lighted floating palace in a never-to-be-forgotten picture.

When the crowd had assembled in the spacious ballroom of the liner, which had been made over into a rich picture auditorium by the ship's staff, and the picture was about to begin, Miss Joyce's arrival in the auditorium created a furore, which did not settle down until the picture had started. Music for the picture was compiled and the known radio talent was on hand, among the artists being Mae Singhi Breen and orchestra directed by Joseph Hollander. Many comments were heard on the excellence of the musical settings arranged for the film.

During the showing of the picture and after it had been projected, a radio program was being broadcast from the Palm Garden through station WMCA, the high-powered broadcasting unit of the Hotel McAlpin. For the broadcasting Harry Hershfield was master of ceremonies, and some of the best known radio talent was on hand.

PEGGY HOPKINS JOYCE, Star of Associated Exhibitor's Special, "The Skyrocket," Silhouetted Against the Leviathan.

After the picture was projected in the Ball Room, a supper was served in the immense dining room of the big ship. Any one who saw the picture of almost a thousand evening-clothed men and women seated in that dining room will never forget it. The extreme success of the supper was due to the careful arrangements of Chief Steward William Linn.

U. S. Lines Supervise Projection

During the course of the post-showing festivities a reel of film presenting the affair itself was projected. The making of this reel was in the capable hands of Leonard Mitchell, chief of the United States Lines' Motion Picture Department, to whom credit is also due for the **WONDERFUL PROJECTION OF THE PICTURE.** It was the general consensus of the hard-boiled film men that the **PROJECTION WAS PERFECT**— no small matter when the handicaps were considered.

The film showing arriving guests, etc., was projected just exactly one and three-quarter hours after the last scene had been shot.

The projection installation was made by the U. S. Lines' Motion Picture Department, of which Charles Fierer is chief. The projectionist of the Leviathan is Thomas McAuley. It might be interesting to note that both projectionists worked in evening clothes. The event passes into the list of those long remembered.

BETTER PROJECTION PAYS · POWER'S PROJECTOR

POWER'S DIVISION

INTERNATIONAL PROJECTOR CORPORATION

90 GOLD STREET NEW YORK, N. Y.

BETTER PROJECTION PAYS · POWER'S PROJECTOR

JOHN ADAMS *Presents*

LARRY SEMON

in

"STOP, LOOK AND LISTEN!"

Adapted from the Musical Comedy—by Harry B. Smith

Directed by Larry Semon

A Big National Stage Success Becomes a Big Larry Semon Hit

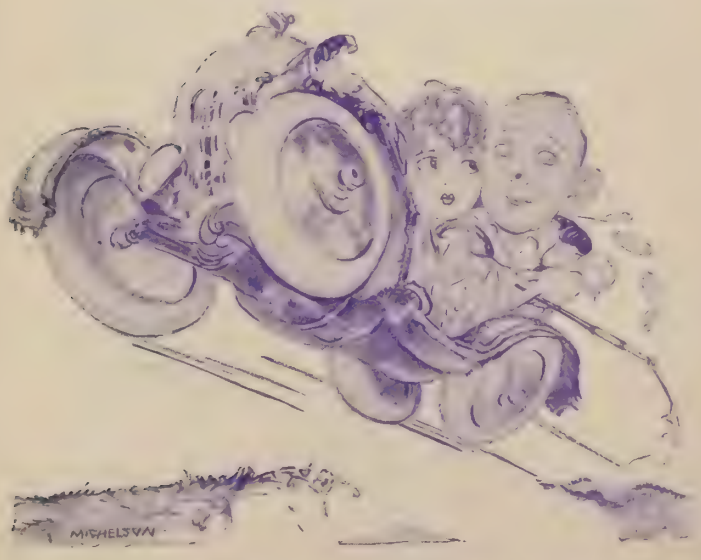
Larry Semon as "Luther Meek" is something to remember.

He's absent-minded as a Tadpole; as innocent as a new hatched chick; as funny as a 250lb. songstress singing "Oh that I had wings like a dove."

Dorothy Dwan is the school-maam, easy to look at, hard to forget; and there are Josef Swickard, Lionel Belmore, Mary Carr and Bull Montana also in the cast.

A mixture of laughs and thrills, ending with an auto chase that shocks you, grips you, and has you gasping for breath from laughing.

1926 will be a big year for comedy. "Stop, Look and Listen" will make it bigger.



Pathépicture

TRADE MARK

Exhibitor Help!—Quick Reference Chart

MOVING PICTURE WORLD

VOL. 78, No. 7 FEBRUARY 13th, 1926 PRICE 25 CENTS

- the overflow could have jammed in too!

"THE AMERICAN VENUS"

A FRANK TUTTLE PRODUCTION ~ WITH ESTHER RALSTON, FORD STERLING, LAWRENCE GRAY AND "MISS AMERICA" (FAY LANPHIER) BY TOWNSEND MARTIN ~ ~ ~ SCENARIO BY FREDERICK STOWERS ~ ~ ~ ~ SCENES IN TECHNICOLOR

PRESENTED BY ADOLPH ZUKOR AND JESSE L. LASKY

A Paramount Picture

Published by CHALMERS PUBLISHING COMPANY 516 FIFTH AVE. NEW YORK CITY

Entered as second class matter June 17, 1926, at the Post Office at New York, N. Y., under the act of March 3, 1879. Printed weekly. $5 a year.

THIS IS REAL NEWS!

Not since
"Enemies of Women"
Has Cosmopolitan
Given exhibitors
A more positive hit
Than "*Ibanez*' TORRENT"
A great production
Of a powerful story
With a money cast
Of 12 Big Names
Backed by nationwide
Cosmopolitan promotion
We are proud
To add this picture
To M-G-M's big hits

Metro Goldwyn Mayer scores again

Ibanez TORRENT

The Quality 52

MONTA BELL'S
production
Ricardo Cortez
Greta Garbo

A Cosmopolitan Production

A GREAT CAST!

Ricardo Cortez
Greta Garbo
Gertrude Olmstead
Edward Connelly
Tully Marshall
Mack Swain
Arthur E. Carew
Lucien Littlefield
Martha Mattox
Lucy Beaumont
Mario Carillo
Lillian Leighton

Scenario by Dorothy Farnum from Vicente Blasco Ibanez' novel. Titles by Katharine Hilliker and H. H. Caldwell

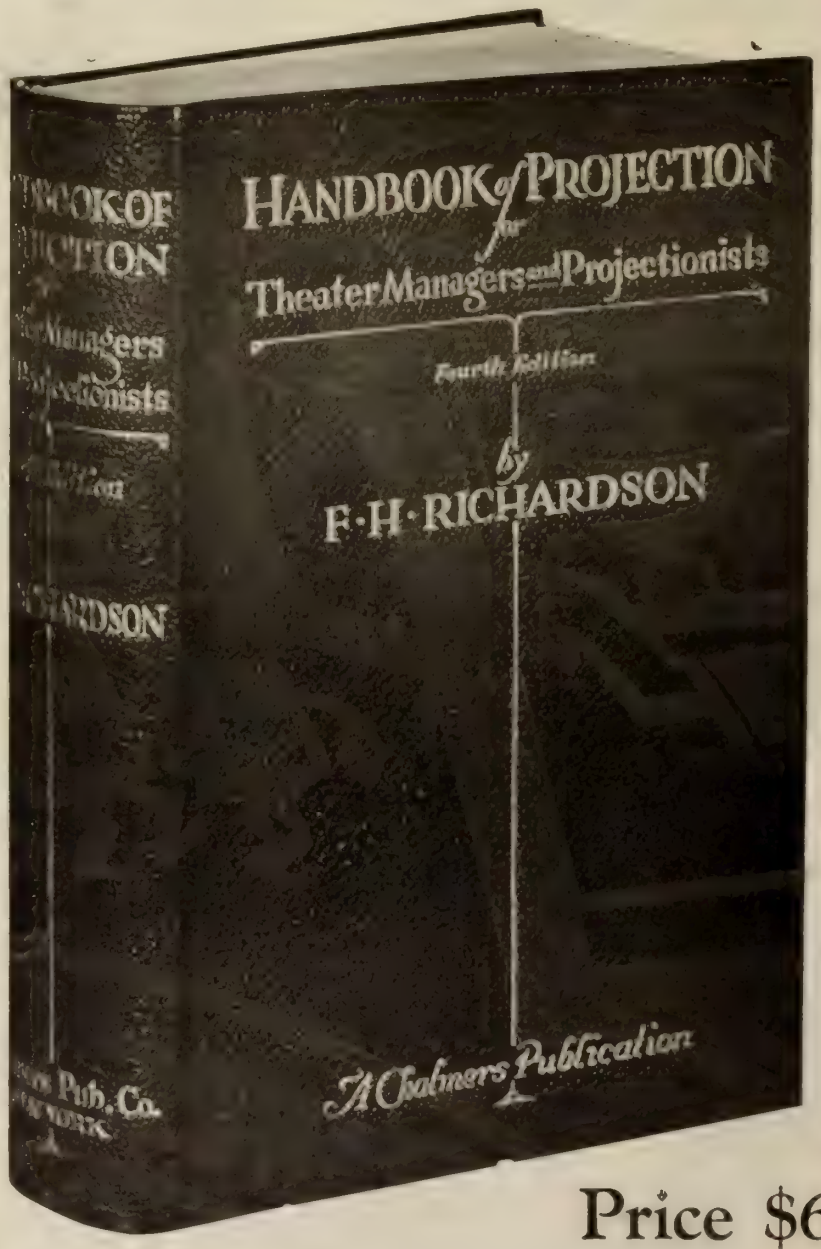
Clear the Track!
Fill your tills with jazzing Jack!

"THE SONG and DANCE MAN"

A HERBERT BRENON PRODUCTION
WITH
TOM MOORE
BESSIE LOVE
HARRISON FORD
FROM
GEORGE M. COHAN'S STAGE SUCCESS
SCREEN PLAY BY PAUL SCHOFIELD
PRESENTED BY
ADOLPH ZUKOR AND JESSE L. LASKY
A Paramount Picture

READ WHAT ROXY SAYS:—

"That the Handbook should have a place in the library of every motion picture projectionist goes without saying; also in my opinion it should be in the office of every motion picture theatre manager so that he may be able to check himself up on what is right and wrong in projection practice."



Price $6.00

AT YOUR DEALER OR DIRECT FROM

CHALMERS PUBLISHING CO.

516 FIFTH AVENUE, NEW YORK

For the Season No. 12 1926—1927

William Fox *presents*

Going Crooked

om the stage play by Willie Collier - Aaron Hoffman - Winchell Smith

Mystery !

It's there! Plenty of it! In every situation. Tense-exciting - gripping! *It's a Fox picture!*

Drama !

Enough to hold any audience. Perfectly handled throughout the entire story!

Comedy !

Filled with hearty laugh lines and situations. As the plot thickens - the fun quickens.

Ideal picture material! It goes into the FOX new season program listed as one of the big ones for the year.

926-27 Pictures previously announced
~"WHAT PRICE GLORY"
~"CRADLE SNATCHERS"
~"ONE INCREASING PURPOSE"
~"THE FAMILY UPSTAIRS"
~"THE MUSIC MASTER"
~"PIGS"

COMING No. 13

7~"THE WORLD of PROMISE" (3 BAD MEN)
8~"THE WAY THINGS HAPPEN"
9~"MARRIED ALIVE"
10~"THE AUCTIONEER"
11~"THE GRAND ARMY MAN"

Fox Film Corporation

GOING BIG!

TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

1926 JAN 19 PM

Received at 49 NL

KANSASCITY MO 19

BILL MORGAN

PRODUCERS DISTRIBUTING CORP 469 FIFTH AVE NEW YORK NY

MADAM BEHAVE OPENED OUR GLOBE THEATRE WITH WONDERFUL BUSINESS THE THEATRE FAIRLY SHOOK WITH LAUGHTER MANY TIMES DURING ENGAGEMENT SUNDAY BUSINESS LAST NIGHT ALSO VERY GOOD COMMENTS OF PATRONS AS THEY LEFT THEATRE PROVES PICTURE MEETS WITH THEIR IMMENSE APPROVAL WE ARE LOOKING FOR A RECORD BREAKING WEEK REGARDS

FLYNN BROTHERS.

"opened Globe Theatre, Kansas City- wonderful business" Flynn Bros.

FIGUEROA THEATRE
LOS ANGELES, CAL.

AL CHRISTIE'S

"MADAM"

ADAPTED BY
F. McGREW WILLIS
FROM THE FRENCH FARCE BY
JEAN ARLETTE

DIRECTED BY
SCOTT SIDNEY

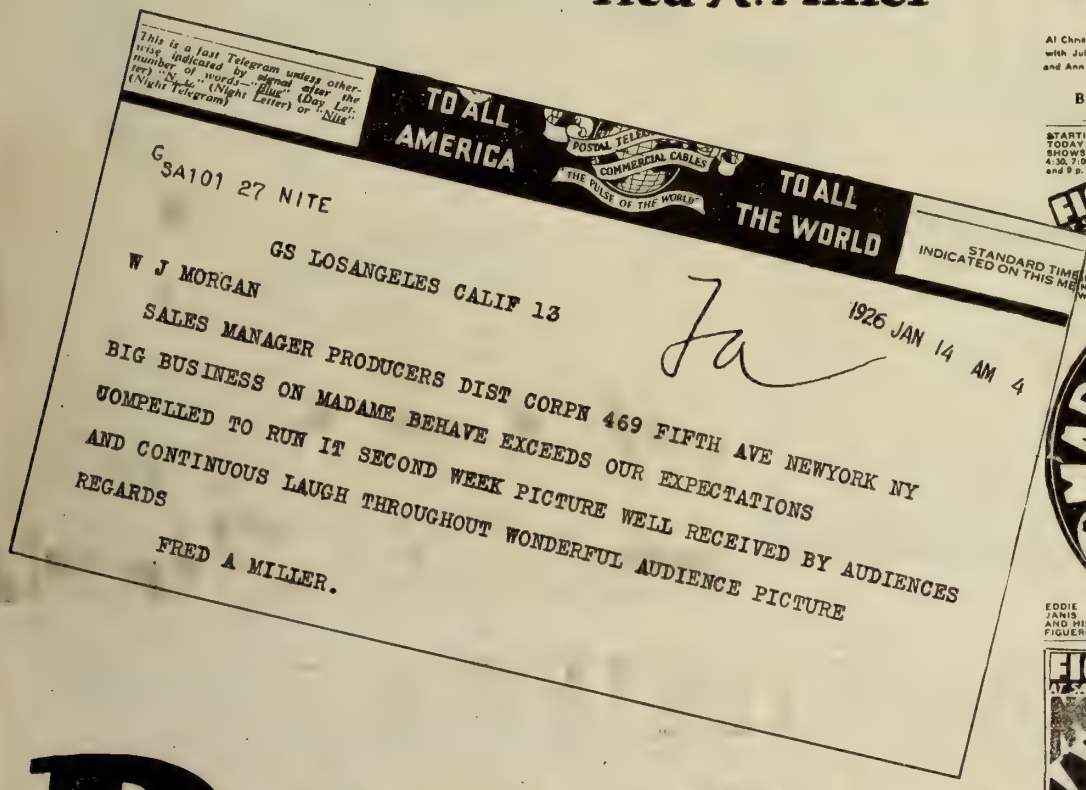
RELEASED BY

PRODUCERS

Foreign Distributors Producers International Corporation
130 West 46th Street
New York N Y

"held over two weeks at Figueroa Theatre, Los Angeles"

Fred A. Miller



This is a fast Telegram unless otherwise indicated by some number of words after the signature (Night Letter) or "Nite" (Night Telegram)

TO ALL AMERICA — POSTAL TELEGRAPH COMMERCIAL CABLES "THE PULSE OF THE WORLD" — TO ALL THE WORLD

STANDARD TIME INDICATED ON THIS MESSAGE

GSA101 27 NITE

GS LOSANGELES CALIF 13 1926 JAN 14 AM 4

W J MORGAN

SALES MANAGER PRODUCERS DIST CORPN 469 FIFTH AVE NEWYORK NY

BIG BUSINESS ON MADAME BEHAVE EXCEEDS OUR EXPECTATIONS

COMPELLED TO RUN IT SECOND WEEK PICTURE WELL RECEIVED BY AUDIENCES AND CONTINUOUS LAUGH THROUGHOUT WONDERFUL AUDIENCE PICTURE

REGARDS

FRED A MILLER.

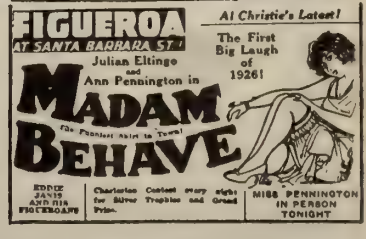
BEHAVE"

WITH JULIAN ELTINGE AND ANN PENNINGTON

DISTRIBUTING CORPORATION

F. C. MUNROE, President RAYMOND PAWLEY, Vice-President and Treasurer JOHN C. FLINN, Vice-President and General Manager

Member of Motion Picture Producers and Distributors of America, Inc. WILL H. HAYS, President


FIGUEROA
AT SANTA BARBARA ST.
Al Christie's Latest!
The First Big Laugh of 1926!
Julian Eltinge and Ann Pennington in
MADAM BEHAVE
EDDIE JANIS AND HIS FIGUEROANS
Charleston Contest every night for Silver Trophies and Grand Prize.
MISS PENNINGTON IN PERSON TONIGHT

Full newspaper ad campaign, showing series of ads for advance, then just preceding the show, Saturday, the opening day, Sunday, and for the week of the run.

VARIETY - JAN. 27

'SEA BEAST' AT $24,113 LED ALL SPECIALS—BROKE WARNERS' TOP

Nothing startling along the street last week with the exception of the breaking of the house record at Warner's with "The Sea Beast." On a two-a-day policy at $1.10 and $2.20 top it played to over $24,113.

Warner's—"The Sea Beast" (Warner Bros.) (1,360; $1.10-$2.20) (2nd week). Corking business for second week of changed policy, and John Barrymore's name, together with a corking ballyhoo electric sign in front of the house, supplied by Norden, has been responsible in large measure for the pull. Picture is beginning to be talked about. Last week was $24,113, record for the house under either policy that it has been operating.

The BIGGEST special of a streetful of specials means the *GREATEST* box office attraction of all time ~

JOHN BARRYMORE in.

"The SEA BEAST"

has been a *sell-out* at the WARNER THEATRE, New York, since its opening, at two dollar top.

With DOLORES COSTELLO Directed by Millard Webb

Adapted from Herman Melville's "Moby Dick" by Bess Meredyth

A Warner Bros. Production

New York Belongs to BUSTER BROWN

Buster Brown Comedies are breaking into the big first-runs all over the country. Keeney's Theatre, Brooklyn, N. Y.; the Loew Circuit, of New York; the Stanley Circuit, Philadelphia; Balaban & Katz, Chicago; Lubliner & Trinz, Chicago; the Granada, San Francisco, are only a few of the many big ones.

THE whole town is wild over him and his dog, Tige. The biggest theatres in the world's greatest amusement center are on their toes to get his every new release. Read the record of his first three releases below:

1. Capitol Theatre

"Buster's Buster" hailed with joy at the world's largest picture theatre.

2. Rialto Theatre

His second, "Buster's Skyrocket," at the Rialto, a side-splitting riot of fun!

3. Hippodrome

His third, "Buster's Hunting Party," now creating a new laugh record at the famous Hippodrome!

Stern Brothers
present

Buster Brown · 12 COMEDIES

From the famous cartoons by
R. F. OUTCAULT
Released one each month.

Released by
UNIVERSAL

WHAT'S ALL THE SHOUTING ABOUT?

UNIVERSAL HAS JUST SEEN

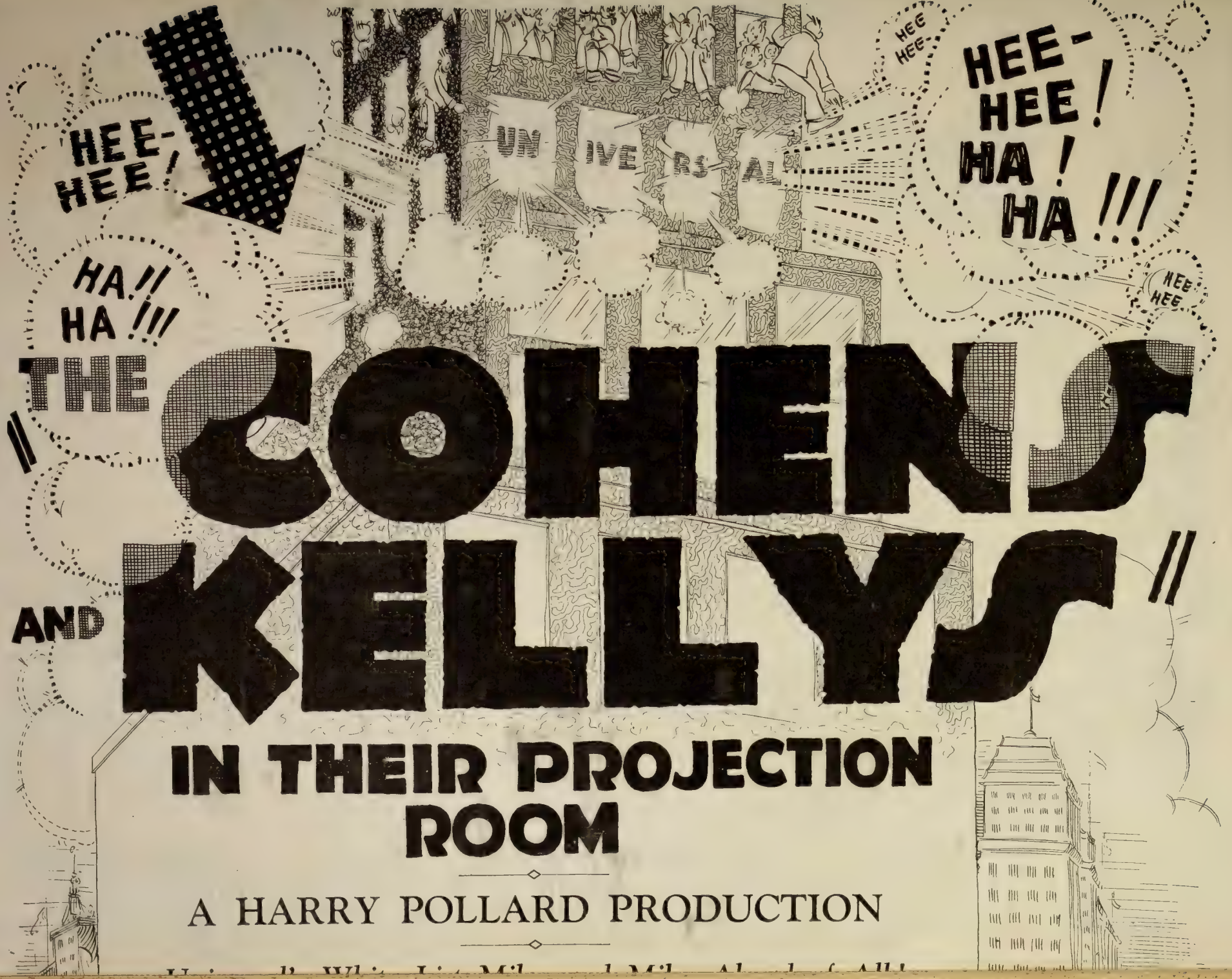
Positively the greatest laugh picture ever produced!

Featuring

GEORGE SIDNEY,
CHARLES MURRAY,
with
VERA GORDON

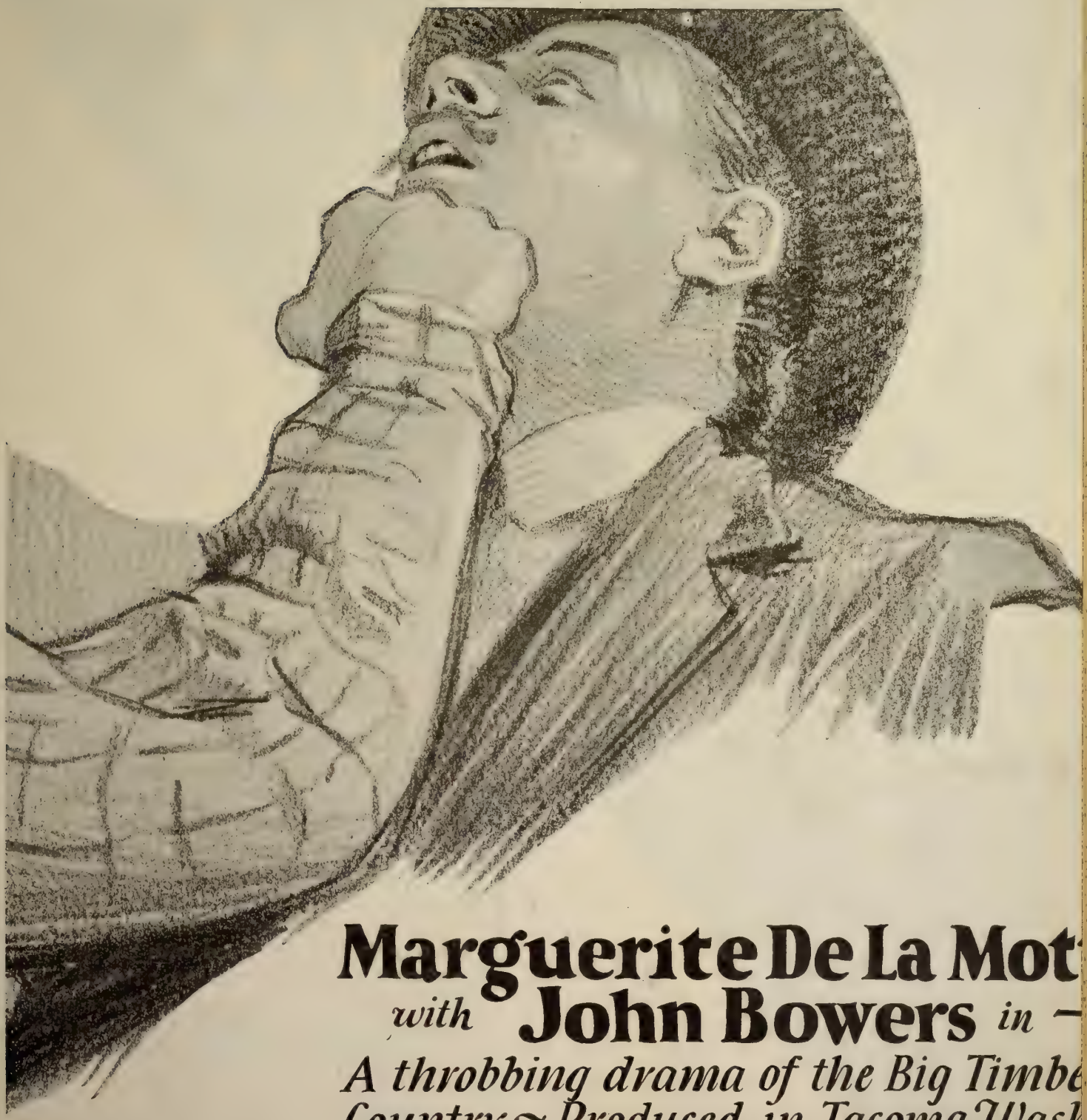
Presented in association with Faultless Pictures Corp.; E. M. Ascher, Pres.

From the Stage Play by Aaron Hoffman
Directed by HARRY POLLARD


HEE-HEE!
HA!! HA!!!
HEE HEE
HEE-HEE! HA! HA!!!
HEE HEE
UNIVERSAL
THE COHENS AND KELLYS
IN THEIR PROJECTION ROOM
A HARRY POLLARD PRODUCTION

A Box Office Smash!

Presented by
Associated Exhibitors *Inc.*
Oscar A. Price Pres.



Marguerite De La Mot

with **John Bowers** *in* —

A throbbing drama of the Big Timbe Country ~ Produced in Tacoma, Wash by H. C. Weaver Productions, Inc. Directe by Lloyd Ingraham from the Story by Clarence Budington Kelland~

"Hearts and Fist

Blanche Sweet

The Germans called them ladies—

"Ladies from Hell" is what the Germans called those kiltie-clad, fightin' he-men of Scotland. And one of those "Ladies from hell" is the hero of this amazing picture. He's a demon scrapper turned loose on a Western ranch in the midst of cattle rustling and all sorts of intrigue. Boy, he can fight. And how! How he battles his way on the ranch and with his five cowboy pals fights his way into a rightful inheritance in a Scottish castle makes a picture yarn that will keep 'em on the edge of their seats for an hour. Get this one NOW!!!

The Lady from Hell

From the Story by
Norton S. Parker
Directed by
Stuart Paton
Presented by
ASSOCIATED EXHIBITORS *Inc.*
Oscar A. Price, Pres.

THE ROYAL THEATRE
H. E. REHFIELD——DIRECTORS——R. C. KNAPP
132 SOUTH PHILLIPS AVENUE
SIOUX FALLS, S. D.
Film Booking Offices
Sioux Falls, So. Dak.
Gentlemen:
Knowing you to be very much interested in how all F.B.O. pictures go over at my house, believe it will interest you to know that Tom Tyler and his gang again broke my Saturday records. You will recall that I did the best Saturday business to date when I played "Lets Go Gallagher" and the kids (or grown-ups too for that matter) did not forget what a wonderful picture he made so they all came back again to see "The Wyoming Wildcat," and believe me they sure ate it up as it is sure fire and contains plenty of comedy, hard-riding and several good scraps to say nothing of the big climax where Tom and his horse plunge into the river from a high cliff to rescue the heroine. Little Frankie Darro sure pleases the kids as he is a very finished little performer and as I previously stated I hope F.B.O. keeps him in the cast.
Yours sincerely,
Royal Theatre.
THIS
MUST IMPRESS
YOU!

TOM TYLER

F.B.O.'s LATEST WESTERN SCREEN FIND

WITH HIS WONDERFUL HORSE AND HIS PALS - FRANKIE DARRO, PONY AND DOG

IN

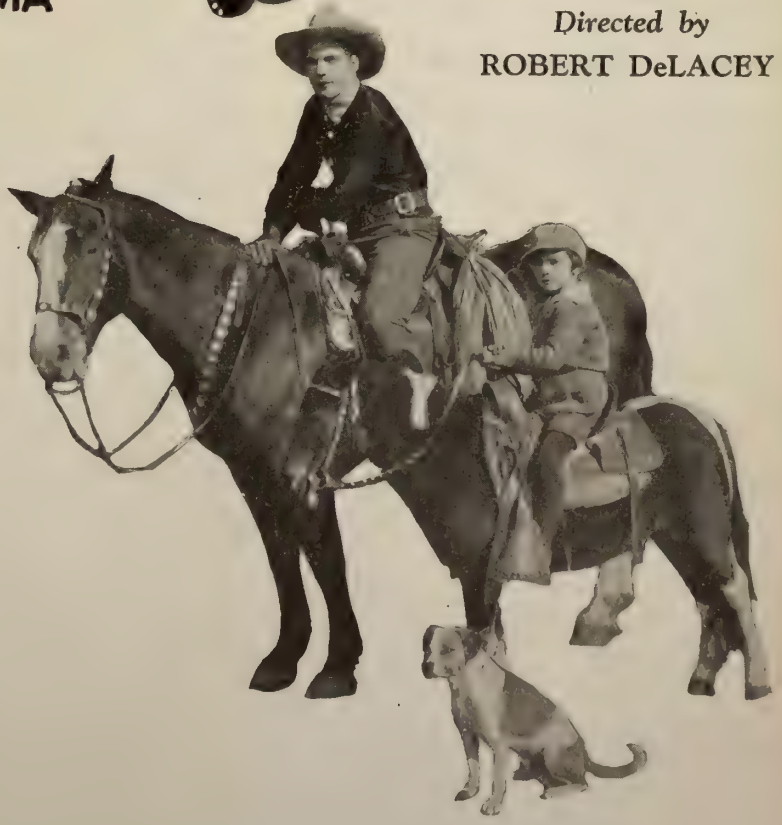
8 CRACKERJACK BOX-OFFICE WESTERNS 8

THE CURRENT RELEASE OF WHICH IS

"Born to Battle"

THE FAST ACTION DRAMA OF THE WEST

Directed by
ROBERT DeLACEY



Have You Played These Sure Fire Tom Tyler Winners

"Let's Go Gallagher"

"The Wyoming Wildcat"

"The Cowboy Musketeer"

DISTRIBUTED BY
Film Booking Offices of America, Inc.
1560 BROADWAY, NEW YORK

STAHL HAS MADE HIS BEST FOR FIRST NATIONAL!

And "Memory Lane" is making box-office records for itself!

It's the only picture that beat this week's blizzard on Broadway. New York battled through the snow to the Strand—

—to throb to a magnificent human story!

—to welcome a perfect cast!

—to enjoy a show that HAS EVERYTHING!

Louis B. Mayer presents
The John M. Stahl Production
Memory Lane
With Eleanor Boardman and Conrad Nagel
Based on the original play by John M. Stahl and Benjamin Glazer
Screenplay . . . PEROT HILBURN
First National Pictures
LOUIS B. MAYER PRODUCTIONS

A First National Picture

IN MISSISSIPPI THEY DO IT THIS WAY!
A very girlish "girl show" blows in, and they draw up a censorship law—*including* "movies"!

MOVING PICTURE WORLD

OUR OWN WEATHER REPORT
A blizzard hit New York City February 3-4. The folks went to the shows—just as though nothing had happened.

VOL. 78 NEW YORK, N. Y., FEBRUARY 13, 1926 No. 7

Rembusch Issues Spectacular Conference Call

John P. Harris, Pioneer, Dead In Pittsburgh

Member of State Senate Expires Suddenly

(*Special Dispatch to* MOVING PICTURE WORLD)

Pittsburgh, Pa., January 30.

State Senator John P. Harris, who died suddenly of apoplexy in the Legislature Chamber, Harrisburg, Tuesday afternoon, January 26, was the first picture exhibitor in Pittsburgh, having opened the first "nickelodeon" in Smithfield street.

Mr. Harris was among the first to enter the field of low-priced vaudeville. He provided Pittsburgh and Western Pennsylvania with a chain of theatres, featured with low admission prices. Later he entered the higher priced amusement

(*Continued on page 3*)

Henry M. Hobart Forms Company

Albany, February 1.

The Henry M. Hobart Productions were incorporated here, the capitalization not being specified. Directors of record are M. L. Lesser, Mr. Hobart and Sally Budd, all of New York City.

As Vice-President of Distinctive Pictures, Inc., 366 Madison avenue, New York, Mr. Hobart produced "Disraeli," "The Ruling Passion," "Man Who Played God" and "The Green Goddess," starring George Arliss, among other Arliss pictures.

The motion picture business in New York State took on a decided impetus during the past week in the number of companies incorporating. Thirteen companies received charters, the largest number formed in a week for the past several months. These companies were: Brandon Brothers, Inc., capitalized at $20,000, with Walter Lee Brandon, Fred G. Miller, Stella Berthov, of New York City; Whitfields Productions, Inc., $10,000, Meyer, Charles and Aaron Kurz, New York; Rosereb Amusement

(*Continued on page 3*)

Queen of Roumania Will Write Stories for M-G-M

Queen Marie of Roumania, most famous of European Queens since the time of Victoria of England, has turned motion picture author.

Louis B. Mayer, vice-president of Metro-Goldwyn-Mayer, announced yesterday that the celebrated royal author, noted as one of the world's beauties and one of the most brilliant feminine minds of Europe, is to write an original story for screen production by M.-G.-M. and has also signed contracts by which all her previously written novels, stories and plays are to be available for production by that organization.

The arrangement is considered one of the most romantic as well as one of the most important in the history of the screen.

Queen Marie is to write an original play for immediate production by Metro-Goldwyn-Mayer and the contract gives them an exclusive option on any additional story material by her. Queen Marie has for years been famous as a writer and as a leader in feminine thought. She is a granddaughter of Queen Victoria of England and daughter of the Duke of Brunswick. Her mother was a daughter of Czar Alexander II of Russia. She is the mother of Prince Carol who recently attracted international notice through renunciation of his rights to the throne.

Title and details of Queen Marie's first photoplay will be announced soon, Mr. Mayer said.

Rumors Follow Newman's Visit

(*Special Dispatch to* MOVING PICTURE WORLD)

Kansas City, January 30.

Kansas City newspaper reporters kept Frank L. Newman, manager of three Los Angeles Paramount theatres, busy this week, affirming and denying various reports and rumors. Mr. Newman, former owner of the Newman and Royal theatres, Kansas City, had returned to his home town to resume management of the houses—Newman and Royal—which he leased to Paramount last summer, a rumor had it.

However, upon arriving Mr. Newman denied there were plans under consideration for him to again control the Kansas City theatres. Then came the report that Jack Partington, widely known San Francisco exhibitor would succeed Mr. Newman in Los Angeles. When asked if he would join forces with any other theatre, Mr. Newman's reply was that "anything might happen."

A letter to Kansas City from Louis Forbstein, former director of the Newman orchestra, but now on the West Coast with Mr. Newman, states that Mr. Forbestein has accepted a position with Grauman's Egyptian Theatre in Hollywood at a salary of $325 a week.

Kansas Invites All Managers

(*Special Dispatch to* MOVING PICTURE WORLD)

Kansas City, January 30.

Eligibility to managers of producer-owned theatres to membership in the M. P. T. O. Kansas-Missouri was one important development of the recent meeting of the board of directors of the M. P. T. O. K-M in Kansas City.

The date of the next convention, which probably will be in Topeka, Kas., or Wichita, Kas., in April, was left to a committee composed of A. F. Baker, Electric Theatre, Kansas City, Kas.; Jay Means, Murray and Prospect theatres, Kansas City, Mo.; R. R. Biechele, Osage Theatre, Kansas City, Kas., and C. E. Cook, business manager of the exhibitor organization.

As to voting power, producer-managers will be on the same basis as all members, virtually the only exception being that no producer-owned manager will be eligible to hold office.

The arbitration board stand is the outgrowth of long agitation. John Corcoran, Midway Theatre, Kansas City, Kas.; Frank Amos, Westport Theatre, Kansas City, Mo., and L. J. Lenhart, Roanoke Theatre, Kansas City, Mo., exhibitor members, will continue to sit in hearing cases of non-members, but that is all.

Theatre Owners Will Go To French Lick on New Contract

No Other Subject to Be Considered

(*Special Dispatch to* MOVING PICTURE WORLD)

Indianapolis, January 31.

Frank J. Rembusch, president of the Indiana Theatre Owners, today wired invitations to all exhibitors and exhibitor organizations in the United States and Canada to attend a conference at the French Lick Springs Hotel, French Lick, Ind., on Wednesday and Thursday, February 24 and 25, to decide upon a uniform contract. Mr. Rembusch waives all factional "fights" aside; points out that the new buying season opens within three months; asks all groups and factions to "forget it," and attend the conference for the purpose of getting together on a new contract, voiding the old one.

Leading members of the Motion picture Theatre Owners of America, in New York City, in-

(*Continued on page 4*)

Appointments by Publix Theatres

M. J. Mullin has been appointed Supervisor of Maintenance of Publix Theatres Corporation, with headquarters in New York. His department will handle all of the supplies, equipment, advertising accessories, etc., used in the maintenance of the theatres of the corporation throughout the country. Plans for the department involve the establishing of warehouses at convenient points throughout the country, such as are now maintained in Atlanta and Dallas. Mr. Mullin has been in Atlanta for the past seven years, the last three of which he has been in charge of the warehouse of th theatre division of Famous Players-Lasky Corporation. Previously he acted in the same capacity for S. A. Lynch Enterprises, Inc.

Publix also has engaged the services of Earl P. Sanders to represent them as booker of acts playing some of the Publix theatres. Mr. Sanders has had fifteen years experience in this line of work, having been associated with the Orpheum Circuit and with the William Morris Agency for many years. His office will be at 1520 Broadway.

"We Are Surely Seeing a New Day In Production," Says Will H. Hays

Moderator of Industry Asserts There Is a Tremendous Step Upward in Great Films

"All of us in the industry are entitled to real satisfaction at the progress the studios are making," said Will H. Hays, president of the Motion Picture Producers and Distributors of America, Inc., yesterday, following his return from Hollywood.

"We are surely seeing a new day in production, with a tremendous increase in the number of really great pictures and an enormous raise in the standard of all pictures.

"I am convinced too that we have seen only the start of the movement. Production is on a new basis.

"In my trip across the United States and back I met many persons who reflect accurately the attitude of the public toward our industry.

"All thinking people are our friends.

"They know of course that we are sincere and that we are delivering, week in and week out, the kind of entertainment that is satisfying and which proves completely our ability to move to still finer things."

Barbara LaMarr Dead

Barbara LaMarr, First National star, died yesterday, following a protracted illness. Serious complications followed a nervous breakdown, and the star retired to her country home at Altadena, Cal. She was on the road to recovery, and ventured out on Thursday last for a drive. Some hours later she was taken ill, and died following the relapse. Miss LaMarr entered pictures via the scenario department, and within the last three years she appeared in "The Eternal City," "Thy Name Is Woman," "The Shooting of Dan McGrew," "The Heart of a Siren," "Sandra," "The White Monkey" and "The Girl From Montmartre" (not yet released).

DEATHS

J. R. Minhinnick, manager of the Grand Theatre, London, Ontario, and a veteran showman of that city, has just suffered a sad bereavement in the sudden death of his father, George L. Minhinnick, who dropped dead while conversing with a salesman in a downtown store. The deceased, who was in his 85th year, was born in Tavistock, Devonshire, England, and went to Canada 60 years ago.

The sympathy of the many friends of Morris Sullivan, owner of the San Souci, in Watervliet, is extended through these columns in the recent death of Mrs. Sullivan, from pneumonia.

MOVING PICTURE WORLD

EDITOR - - WILLIAM J. REILLY

Published weekly by CHALMERS PUBLISHING COMPANY, 516 Fifth Avenue, New York, N. Y. Telephone: Murray Hill 1610-1-2-3. Member Audit Bureau of Circulations. John F. Chalmers, president; James F. Chalmers, Sr., vice-president; Alfred J. Chalmers, vice-president; Eliza J. Chalmers, secretary and treasurer, and Ervin L. Hall, business manager.

Managing Editor—John A. Archer; Advertising Manager—Frank Saunders; Circulation Manager—Dennis J. Shea.

Branch Offices: Joseph Esler, 5434 Glenwood Avenue, Chicago; W. E. Keefe, 6404 Sunset Blvd., Hollywood, Cal.

Subscription price: United States and its possessions, Mexico and Cuba, $3.00 a year; Canada, $3.50; foreign countries, (postpaid), $10.00 a year. Copyright, 1925, Chalmers Publishing Co. Copyright throughout Great Britain and Colonies, under the provisions of the Copyright Act of 1911. (All rights reserved.)

Other publications: Cine-Mundial. Published in Spanish and circulating in all Spanish speaking countries of the world. Technical Books.

VOL. 78 NO. 7

Second Annual Report of Arbitration Boards

THE second annual report of the Boards of Arbitration of the Motion Picture Industry, was released today through the Arbitration Society of America, 115 Broadway.

In 1925 these Boards of Arbitration decided 5,450 cases involving $1,351,206.72. Only seventeen cases were taken to the courts after the Arbitration Board had made its award.

Thirty - three Arbitration Boards in leading cities throughout the United States decide business between the buyers of motion pictures (the theatre owners) and the sellers (the motion picture distributors). These boards are made up of three men chosen by the distributors and three chosen by the recognized organizations of theatre owners.

If the six men cannot come to a decision a seventh is chosen by the six.

A notable feature of motion picture arbitration in 1925 was that 99 per cent of the cases were decided within thirty days after they were filed. Nearly all the cases were decided by the unanimous vote of the Board. Only twenty-two cases, totalling $12,341.41 required the services of a seventh arbitrator.

The report was furnished by the Arbitration Society of America by Will H. Hays, president of the Motion Picture Producers and Distributors of America, Inc.

In 1924, the first year of arbitration in this industry, 4,875 awards, involving $1,077,968.99 were made by the Arbitration Boards. Fifteen of these disputes required a seventh arbitrator and four were litigated after arbitration. In 1925, in addition to the 5,450 disputes upon which actual awards were made by Boards of Arbitration there were 4,269, involving $802,747.59, settled by concilation after having been filed but before being determined by Boards of Arbitration. Last year, therefore, a grand total of 11,887 cases involving $2,542,544.40 were disposed of without recourse to the courts.

Five hundred and fifty-four disputes involving $124,797.23 were withdrawn by complainants; 292 cases involving $87,147.86 were dismissed by Boards of Arbitration. On December 31, 1925, there were pending in the various Boards of Arbitration throughout the country 539 disputes involving a total of $205,216.71.

Name Mountain Peak For Canadian Showman

Ottawa, Canada, February 1.

A large peak in the Canadian Rockies has been officially named in honor of a late Canadian exhibitor, Sir James Lougheed, owner of the Grand Theatre, Calgary, who was also prominent in the political life of Canada. The Geographic Board of Canada, Ottawa, has officially announced that a hitherto nameless peak, 8,850 feet high, Northeast of Borgeau Mountain in the Banff district, has been called Mount Lougheed. For years Sir James Lougheed was a leader in the Canadian Senate and previously he was a member of the Canadiant House of Commons for Calgary. He died recently in Ottawa.

Bandits Sort of Like Kansas City Showman

Kansas City, January 29.

W. O. Lenhart, manager of the Linwood Theatre, in this city, rapidly is gaining the reputation as the "most held up man about town." This week, for the third time in three months, he was a victim of bandits.

On Monday noon two bandits entered the theatre through an alley door, rushed into the door of the office in the front part of the building and, with several persons in the street looking on, not knowing it was a hold-up, took $984.05, the receipts of Saturday and Sunday, which Mr. Lenhart just had taken from the safe. One hundred dollars in the safe was overlooked by the bandits.

Large Gain In Motion Picture Exports for '25

Marked Increase in Foreign Trade in Films

Washington, D. C., February 3.

According to preliminary figures just issued by the Department of Commerce, American exports of positive films for 1925 reached a total of 225,656,151 linear feet at an invoice value of $6,787,687, while exports of negatives were 9,929,643 linear feet valued at $1,893,058. As compared with 1924, exports of the former, which were 170,347,342 linear feet valued at $6,081,917 and 8,100,264 linear feet of the latter at a value of $1,419,859, the year 1925 has shown a striking gain in our foreign trade in motion picture films.

In 1924 Europe took from the United States about 60,000,000 feet of negatives and positives combined In 1925 this figure exceeded 86,000,000 feet. Latin-America, to which in 1924 we sent about 47,500,000 feet, received about 63,500,000 feet in 1925. The Far East, with about 45,000,000 feet of films in 1924, increased this total to 53,500,000 in 1925. While figures for 1925 covering Africa and the Near East are not complete as yet, there is every reason to believe that a satisfying gain has been recorded here as well.

With regard to individual markets, the United Kingdom continues to lead as it always has in the past. The figures here show about 36,500,000 feet —a gain of above 10,600,000 feet, over 1924. Australia with just under 24,500,000 feet has displaced Canada for second place. This betters Australia's 1924 total by about 6,000,000 feet. Canada, as indicated, went to third place, even though her total of 23,000,006 feet topped 1924 by nearly 4,000,000 feet. One of the most startling gains recorded was the 20,000,000 foot total from the Argentine—a gain of more than 7,000,000 feet over 1924—which put her in fourth place. France is fifth with a 5,000,000 foot gain over 1924, her total for 1925 being 14,500,000 feet.

Our next five markets in that order are Brazil, Japan, Mexico, Germany and the Straits Settlements. Of these, Brazil's 2,000,000 foot gain brought her up over Japan, which stood sixth in 1924. Brazil's total was 10,500,000 feet and Japan's a little over 9,000,000 feet, the Japanese figure being a decline of about half a million feet from 1924. Mexico's eighth place total of 7,500,000 feet bettered the 1924 record by 2,000,000 feet, and Germany in ninth place, in spite of her "contingent" system, took just over 2,000,000 feet more in 1925 than in 1924, the figures here being 6,500,000 feet against a trifle under 4,500,000 feet.

Exports from the United States of motion picture films sensitized but not exposed amounted in 1925 to 74,605,179 linear feet, valued at $1,585,529, as compared with 59,482,479 linear feet valued at $1,261,087 for 1924.

Hays Says Free Casting Bureau Is Great Plan

Recognizes Only Most Competent Players

"A great thing for good actors and of no earthly use to bad actors," is the way Will H. Hays, president of the Motion Picture Producers and Distributors of America, described the Free Casting Bureau which has just been opened in Hollywood by the Motion Picture Producers of California, Inc.

Mr. Hays returned yesterday from a trip to Los Angeles on business, which included the formal opening of the casting bureau.

"This bureau is operated by the producing organizations and eliminates commissions as high as 10 per cent. that all extra people were forced to pay in the past to agencies," said Mr. Hays. "This means that if a producing company uses a thousand extras on one particular day and pays them ten dollars each, the extras each get ten dollars, instead of nine, and the thousand dollar commission goes to the workers, not to the agents.

"The Free Casting Bureau recognizes only competent extra people and makes every effort to see that they they get enough work so that they may live comfortable. This plan eliminates the "extra" who was not a real part of the motion picture industry. The California state officials and the Actors Equity Association have cooperated fully.

"This Free Casting Bureau is only one of the many fine things that the California producers are doing to improve conditions on the coast."

Californians Fete Max Graf

San Mateo, Cal., January 24.

A state of feverish anticipation prevailed in San Mateo, Cal., and the adjoining township of Burlingame, awaiting the much heralded reopening of the magnificent Peninsula Studios. On January 20 the first scene was shot for the initial Max Graf production for Altamont Pictures Corporation and the news spread like wildfire throughout the Peninsula district.

The picturesque studio and grounds is the local community's pride and joy, and combined with the popularity of Max Graf, the event took on the aspect of a civic holiday.

Under the direction of Jay Howe, the cast, including Billy Bletcher, Bessie True, Mark Hamilton, Tex Young, Al Galvez and "Outlaw Cassidy," participated in the first scene of "Westward Bo," the first comedy of the Max Graf western comedy series. Civic officials, leading citizens and a San Francisco delegation headed the well wishers.

Contract Situation Considered By M. P. T. O. A. Administrators

Hays Tax Clause Condemned, and Contract Committee Urged to Insist on Other Changes

THE Administrative Committee of the Motion Picture Theatre Owners of America met at National Headquarters, 745 Seventh Avenue, New York City, in a two-day session that started on the morning of January 26th and closed on the evening of January 27th.

Those present included: A. Julian Brylawski and Fulton Brylawski, Washington, D. C.; Sydney S. Cohen and Joseph M. Seider, New York; Jake Wells, Virginia; Harry Davis and M. J. O'Toole, Pennsylvania; Jack Harwood, Ohio and Tommy Goldberg, Maryland.

The Committee devoted five hours to the contract situation. This body instructed the Committee on Contract and Arbitration to obtain a reduction in the number of days for which the distributor has to accept a contract because of the rapid facilities afforded by the air mail. The Administrative unit also condemned the tax clause as offered by Mr. Hays, because of its form and language.

The Contract Committee was further instructed to insist upon a change in the percentage clause which would provide for a definite amount being paid by the exhibitor in the event the exhibitor does not "lift" a percentage picture. The provision now provides for the determining of the amount by averaging the daily gross receipts during a period of thirty operating days, plus the stated sum provided to be paid by the exhibitor.

The Contract Committee's stand for a provision for a specific amount to reimburse the theatre owner in the event a distributor does not deliver a percentage picture, was also approved.

The contract submitted to the industry by the national organization a few months ago, and now offered by the Theatre Owners Chamber of Commerce of New York to the Hays organization, was discussed. It was the unanimous opinion that the changes in this contract requested by the T. O. C. C. would nullify the spirit of the contract and be not in line with the thought of its author.

The Administrative Committee authorized President R. F. Woodhull to appoint committees for the National Convention in Los Angeles, in June. The social end of the convention has been left in the hands of National Director Glenn Harper. The handling of this promises to be equally interesting in view of the fact that the Ambassador Hotel, Los Angeles, where the convention will be held, is surrounded by thirty-seven acres of ground, which will be lavishly decorated for the occasion, according to the present plans.

A suggestion that the M. P. T. O. A. organize sub-headquarters throughout the country was referred to the Business Manager. At the same time Mr. Seider was authorized to notify State Presidents that Harry Sigmond, of the Tax Free Music Bureau, has arranged a schedule indicating when he will visit their organizations and acquaint them with the value of tax free music in connection wth their campaign against the amendments to the copyright law.

Jake Wells was named as the contact point between National Headquarters and his own State organization in the campaign which Virginia exhibitors are mapping out against a proposed 10 per cent State tax.

Maryland exhibitors petitioned the National organization to intercede for them in connection with the use for motion picture purposes of armories and such State institutes, were referred to the Business Manager. Mr. Seider said he will write Maryland's Governor on this subject.

$20,000,000 For L. and T. Houses

Chicago, February 4.

Announcement was made yesterday that Lubliner and Trinz will spend $20,000,000 on new theatres, this year.

"We are looking forward to the biggest year in our history," said Emil Stern, Vice-President of the firm.

John P. Harris, Pioneer, Dead

(Continued from page 1)

field. He was associated with the most important figures in the vaudeville, photoplay and legitimate stage circles.

Mr. Harris was vice-president of the Harry Davis Enterprises Company, and president of the Harris Amusement Company.

The body was brought to this city on Thursday, January 28. All the Harris theatres were closed until after the funeral. These houses include The Harris, Palace, Sheridan Square and William Penn, all of Pittsburgh; Strand, Youngstown, O.; Grand Opera House, Wilmington, Del.; Family, Detroit, Mich.; and Harris, McKeesport, Pa.

The funeral services, held this morning, were marked by an outpouring of mourners seldom seen in Western Pennsylvania.

Leaders in political, religious, theatrical and business circles of city, State and nation, paid tribute to one of the Steel City's leading citizens by attending St. Philip's Church, Crafton. Among the noted persons present were: Governor Gifford Pinchot, of Pennsylvania; Mayor James J. Walker of New York City, and Secretary of Labor Davis.

Butterfield Reports New Theatre Project

Detroit, January 30.

W. S. Butterfield has announced another new theatre project, this time for Kalamazoo, Mich. Butterfield now operates two theatres in the Celery City, but the new house is to be much larger and more modern than either one. It will cost $500,000 and will be ready for opening in October.

His new theatre corporation is to be capitalized at $5,000,000, according to a report this week from the offices of the Michigan theatre magnate in Detroit. The new corporation is an amalgamation of the various Butterfield theatres, including some dozen or more minor organizations. It is understood that as far as the present is concerned no public offer of the securities will be made.

New Censor on Job

John H. Walrath, newly appointed member of the New York State Motion Picture Commission, began his duties this week, arriving in New York City on Tuesday.

Henry M. Hobart Forms Company

(Continued from page 1)

Corporation, $10,000, Morris and Rose Goodman, Brooklyn; Samuel Strausberg, Brooklyn; 235 West 46th St. Co., Inc., $2,000, J. H. Mayer, Frances Ascher, Samuel Gilbert, New York City; Stanhope-Bimberg Productions, Inc., $15,000, Frederick Stanhope, Paul Minskoff, A. J. Bimberg, New York City; Fitzer-Kenmore, Inc., Syracuse, $50,000, Mitchell, Rae and Max Fitzer, Syracuse; Crystal Palace Theatre, Inc., $100,000, Charles Oishei, B. C. Colegrove, James Quider, Buffalo; High Tide Producing Corporation, $20,000; M. J. Reilly, S. T. Nicholson, K. E. Heimburger, New York; Shelter Producing Company, Inc., $600, Barry Macollum, Therese Hynes, New York City; H. C. Ford, Rutherford, N. J.; Production-Display Studio, Inc., with Colby Harriman, Meyer Machlis, Horace Sragow, New York City; Spur Amusement Corporation, Richard Hildreth, Rose Batkin, William Kessler, New York City.

Universal Leases Colony

Universal has leased the Colony Theatre, New York City, for the next six months.

Independents On West Coast To Organize I. M. P. A. Auxiliary

I. E. Chadwick, Head of Group, Will Preside Over the Meetings Whether West or East

The immediate organization of the independent producers on the West Coast is to be undertaken by I. E. Chadwick, president of the Independent Motion Picture Association of America following the endorsement of the proposal at the monthly meeting of the association held at the Astor yesterday.

This meeting was attended by Dale Hanshaw, of Sierra Pictures, Inc., and P. J. Andrews, of Hercules Productions, who have recently returned from Los Angeles, and were enthusiastic regarding the prospects of securing the active support and cooperation of the other independent producers.

The association has recommended to the Executive Committee a classification of the producer - distributor members and as a result of this action it is anticipated that at least fifteen companies will take advantage of this opportunity to affiliate with the I. M. P. A.

President Chadwick has made tentative plans for the meeting which will be called by him within a fortnight and in the preparations for which he will have the assistance of several of the Independent Association executives who are already on the coast, including Sam Sax, of Lumas Film Corp.; M. H. Hoffman, of Tiffany Productions, Inc., and Harry Cohn, of Columbia Pictures Corporation.

It is proposed to perfect a producers' organization on the Coast which will serve as an auxiliary to the Independent Association in New York and the meetings of which will be presided over by President Chadwick, when he is in Los Angeles, and in his absence by a vice-president to be selected by the Coast Unit and who is also to serve as a vice-president of the parent organization.

The association approved of a short animated trailer to be attached to all independent productions and several of the company executives present stated that they had given instructions to have this trailer attached to their releases in the future.

Oscar Neufeld, of Philadelphia, chairman of the contract committee, announces he will call a meeting of his committee to be held in New York, Saturday, February 6, at which time conferences are to be arranged with representatives of other organizations interested in the adoption of a standard equitable exhibition contract.

Various routine matters were considered at the meeting which was presided over by General Manager Frederick H. Elliott in the absence of the president and vice-presidents of the association, all of whom are at present on the West Coast.

Bill Regarding Children

Albany, February 2.

Assemblyman Freiberg's bill pertaining to the admission of unaccompanied children to motion picture theatres in New York State in all cities outside of the metropolis, was introduced on Tuesday. The bill, according to Mr. Freiberg, has the approval of the Board of Education of the City of Buffalo, and the judges of the city and children's courts, as well as the Police Department of that city.

Jazz Brings Sorrow

Jerome H. Remick & Co., New York music publishers, have filed an injunction suit against the Lincoln Theatre, a negro show house at 916 West Walnut street, Louisville, to prevent the theatre from presenting further amusements until alleged damages of at least $250 are paid because the theatre used the music "Got No Time," on which the company claims to have the exclusive copyright.

T. O. C. C. Dinner-Dance

The sixth annual dinner-dance of the Theatre Owners' Chamber of Commerce will be held at the Hotel Astor, Friday evening, February 12.

F. P. Elects Stralem

Casimir I. Stralem, a member of the firm of Hallgarten & Company, has been elected a director and member of the finance committee of Famous Players-Lasky Corporation, to succeed Maurice Wertheim, resigned.

Gunning With First National

Los Angeles, February 3.

Wid Gunning has signed with First National Pictures, and will remain here, assisting on stories and productions for Colleen Moore.

Naked Truth Dinner

The annual "Naked Truth" dinner of the Associated Motion Picture Advertisers will be held Saturday evening, February 6, in the Hotel Astor, New York City.

Barry Curran Resigns

Barry Curran has resigned as manager of advertising and publicity for Columbia Pictures, and will shortly announce his new plans.

Rubens-Cortez

Riverside, Cal., January 30.

Alma Rubens, Fox star, and Ricardo Cortez, were married here today.

Shaw Killed in Auto Crash

Los Angeles, January 31.

Harold Shaw, the director of the Motion Picture Directors' Association in Los Angeles, was killed in an automobile accident here yesterday. Shaw was riding with a friend, when their car crashed into another vehicle. The second man escaped fatal injury. Both cars were wrecked. Shaw directed a number of pictures in England, and in South Africa, before coming to the United States. He directed several pictures for Metro. Mrs. Shaw, Edna Flugrath, is a sister of Viola Dana and Shirley Mason.

Rembusch Issues Call

(*Continued from page 1*)

cluding officials, are expected to attend the French Lick conference, under the conditions laid down in the Rembusch telegram. Information from other sections of the country point to a full attendance of exhibitors, regardless of their stand on questions other than the uniform booking contract.

In his wire, Mr. Rembusch, in part, said:

"A national survey, made last week, discloses these facts:

"For the last fourteen months, theatre owners everywhere have talked and complained much about the uniform contract, but have done nothing.

"Because of past organization political differences, national united action has been impossible, up to this time.

"The buying season opens within ninety days. Unless theatre owners unite, and make immediate demand for a fair contract, we will be forced to continue using the same old, one-sided contract.

"In interviewing leaders of national, allied, and other groups, we find all willing to join in a national conference to decide upon a uniform contract on the following conditions:

"That the conference shall be entirely free from politics, personalities, elections, and organization differences, and that there shall be no old organization affairs discussed or new organization work undertaken, and that no producers shall participate in the deliberations.

"That the Hays organization will be obliged to recognize the deliberations and demands of this conference.

"Because such a conference, called by any particular group, might fail, we are calling upon all the theatre owners of the United States and Canada, large or small, in and out of organization, to come to French Lick, Ind., as theatre owners, for two days' conference on the uniform contract, exclusively, Wednesday and Thursday, February 24 and 25.

"We are able to do this through the courtesy of the French Lick Springs Hotel Company, and other hotels in the Lost River Valley, and the Theatre Owners of Indiana will act as hosts."

Theatre Owners In New Jersey Turn Down Tax

Object to Details as Proposed by Hays Group

Morristown, N. J., January 28.

Upon the recommendation of President Joseph M. Seider, the Board of Directors of the Motion Picture Theatre Owners of New Jersey, at the meeting here today, authorized the organizations' Legislative Committee to take definite action in regard to theatre encroachments and overseating in the small towns.

In this respect the committee was instructed to prepare a measure for presentation before the Legislature which will amend the State Building Code. According to the outline for this measure, given by President Seider, the amendment will require towns under 10,000 to issue all licenses for prospective theatres in their jurisdiction.

In addition, it will require the approval of these licenses by respective common councils, and also the granting of a public hearing upon the request of any citizen.

Following a report by Mr. Seider on the contract situation, National President R. F. Woodhull's request for the State to turn down the Tax Clause by the Hays' organization, was unanimously acceded to by the twenty-nine theatre owners present.

Personal

June Mathis has arrived in New York. She will produce four pictures for First National.

Corinne Griffith is resting. She will next do "Into Her Kingdom" for First National.

Hal Roach left New York on Tuesday last for Hollywood. ("Laugh Month" is over.)

Dorothy Gish will visit her sister, Lillian, in Hollywood, late this month. Then Dorothy goes to London, to star in another British picture.

George Eastman leaves next month to hunt big game in Africa. ("Boy! Get us some more film!")

Joseph M. Schenck and Mrs. Schenck (Norma Talmadge) will arrive in New York next week.

Mr. and Mrs. Marcus Loew and party have gone to Florida.

Al Parker, who directed Doug Fairbanks' forthcoming picture, "The Black Pirate," is at the McAlpin, New York.

Dorothy Phillips will return to stellar roles on the Metro-Goldwyn-Mayer program.

Eugene Zukor has gone to Europe. Samuel Rachman accompanied him. (Mebbe that Ufa incident!)

Old-Timers' Night

Thomas Meighan, Shepherd of the Lambs Club, and Ormi Hawley, a favorite of the screen when motion pictures were in their infancy, were among the guests of the New York Newspaper Club at Old-Timers' Night, January 23. Miss Hawley conducted a symphony orchestra of twenty girls, who are daily rehearsing at the Hippodrome.

THREE ROUSING YAWNS FROM THE OWARDS AND UPWARDS CLUB!—Harold Lloyd as a scion of wealth in "For Heaven's Sake," his first for Paramount, moves in on the slums for welfare work. His Reception Committee, in the car above, shows that the philanthropic act is not the sleepless task it's cracked up to be.

Exhibitor Help!—Quick Reference Chart

HARRY MARION doesn't know it, but he is writing this editorial. He is our Man-On-The-Road. The circulation chap who jumps from Milwaukee to Millville, talks to our EXHIBITOR readers and gets THEIR reaction to our efforts to give them SERVICE.

"The exhibitor wants that Quick Reference Picture Chart. HE USES IT! He wants it to go as far back as space allows, and he wants it as ACCURATE and as full of INFORMATION as you can get it.

"You want to show the EXHIBITOR that you are HELPING him in every way to run a good house? All right. Let him know that you work EVERY week to make that Quick Reference Picture Chart as accurate as human power can make it.

"Let him know that you add INFORMATION that helps him. The type of picture each one is, for instance. Is it a comedy, a farce, a melodrama? The title doesn't tell. The press book is mislaid. You can help him dodge booking TWO pictures of the SAME type one right after the other if he knows the type of picture he's putting on.

"Keep your footage accurate. Let him know the date of your review."

So we did all this. And more. We guarantee the accuracy of information in our Quick Reference Picture Chart, paying one dollar for any major error reported. This in face of the fact that footages are changed after pictures are reviewed, at which time certain footages are reported. And changed later in some States to meet various local censorship requirements.

Typographically, a department of this kind is the UGLY DUCKLING of the family. It is apt to be passed over by those who like the SPECTACULAR in print.

But we print it, week in and week out because thousands of theatres DEPEND upon its being in Moving Picture World and, further, because they depend upon its ACCURACY.

For the benefit of those who do not realize how varied are the ESSENTIALS of the COMPLETE trade paper, we are bringing one of our MANY service departments to the front of Moving Picture World each week. This week it is Quick Reference Picture Chart. The department Our Man-On-The-Road and exhibitors tell us is one steady reason for their PREFERENCE of Moving Picture World. Look it over. You will find it this week beginning on Page 624.

WILLIAM J. REILLY.

COVARRUBIAS

Internationally Famous Caricaturist

Presents

Distinguished Picture People

HIRAM ABRAMS

President, United Artists Corporation

The man who welded the screen's greatest stars into one solid group, more than five years ago, is just as keen today in his task of building up a great United Artists Corporation. Starting with Mary Pickford, Charles Chaplin, Douglas Fairbanks and D. W. Griffith, Mr. Abrams, through recent alignments, has lost Mr. Griffith, but has added Norma and Constance Talmadge, Rudolph Valentino and William S. Hart—and the end is not yet in sight! Covarrubias has added a touch of the Egyptian to the eye and hair of Mr. Abrams. In five minutes he caught the strength the astuteness that lie behind the face of this master builder.

The Tie-Up of Tomorrow—By Bill Reilly

WHEN radio took up the MANTLE of the "infant industry," dropped from the shoulders of the picture business, phonograph manufacturers were inclined to PATRONIZE the youngster. The DOCTORS gathered round and gave the CHILD a short time to live.

As time slipped by, the doctors were surprised to see this offspring of the air grow lusty. AND cut in on their business. Still they figured this state of affairs could not last. THEY were institutions, these phonograph houses. Their organizations girdled the globe. Their foundations were DEEP and SOLID. This adolescent Samson could not shake their temple! The PUBLIC would tire of his stuff and put him in his place.

That's the way the old-line FOUNTAIN PEN manufacturers figured a few UPSTARTS who dared to trespass in their BAILIWICKS. It would be all over in smart time. Far from being all over yet, the fight for fountain pen business keen as it is, is just BEGINING.

It is common knowledge that phonograph manufacturers have buried the HATCHET against radio. The ENEMY is now the ALLY, both in manufacture and selling.

Radio cannot be much of an enemy to the movies. But it DECIDEDLY can be an ally. It is a great promotional instrument, the possibilities of which have been hardly more than topped by the picture industry as a whole.

"Radio Movie" Over WJZ

The most recent tie-up between radio and the movies—First Nationals' broadcast of a "RADIO MOVIE" over WJZ—has proved such a success that the station has made it a WEEKLY feature. To make the tie-up more effecttive, the half hour playet on the air Thursday night is taken from a picture released the following Sunday. Letters from radio fans and from EXHIBITORS have been most encouraging to First National and to WJZ, a station covering a population of 60,000,000 people.

The picture of tomorrow will not be released until a RADIO TIE-UP has been effected on it. The form this tie-up will take is necessarily a matter of experiment, evolving LEGITIMATE radio entertainment. Which is at the same time an effective advance agent for the picture.

The tie-up brains of the picture business are entirely too FERTILE to let this angle go UNEXPLOITED. If NEWSPAPERS and MAGAZINES find morning picture views indispensable to circulation holding, RADIO stations will find that the movie is an attention getter and an attention holder, when properly presented.

The movie edition of BOOKS becomes a hack job compared to the RADIO tie-up.

If a PLAYING CARD company can cast Work and Whitehead, the bridge experts, in radio roles, our own PICTURE Exploiteers can go that one better.

Suppose Queen Marie were to go on the air? Suppose Cecil de Mille were to shoot a picture before the MICROPHONE, after instructing his stars with the studio bell ringing, and an orchestra giving the dramatic tempo? Suppose Charlie Chaplin becomes one of the Happiness Boys for the night? Or one of the Smith Bros.? Suppose the MANY commercial organizations using radio time are consulted and a tie-up WITHIN a tie-up effected, with advertising copy and window displays worked out on a mutual benefit basis country-wide?

We repeat: The Picture of TOMORROW will be STEPPED UP by radio. It now remains for our own advertising and publicity engineers to STEP up and DO THEIR STUFF.

The Rowdy - - - *By Nyberg* **Moving Picture World Staff Artist**

Looking Them Over—With Gray Strider

Reviews from the Screen Angle of Plays, Books, Stories and Operas

"Purple and Fine Linen"

"COLLIERS" deserves a medal for bringing out such an astonishing story as May Edington's "Purple and Fine Linen" which appears in this week's issue. The climax will shock any movie audience into speechlessness.

Because of her husband's inordinate cruelty, Lady Malvern at the age of nineteen runs away and leaves her baby behind. She goes with a lover who she thinks is half-God and half-Galahad. But he's only nine-tenths clay and one-tenth mess. She is forced to leave him and wanders—Nice, Cannes, Rome, Paris, Vienna, Budapest . . . but each year on her birthday she writes Lord Malvern and begs for permission to see her little girl. For sixteen years she receives no answer but on the seventeenth she gets a telegraphic response to come at once.

She has just enough money to reach London and here on her birthday morning we find this magnificent one reduced to a drab—clothes hopeless ruins, lips gone blue, glorious figure subdued, feet that drag, black hair with the bloom of grapes on it dimmed by a rusty old hat—begging in the street before a fashionable club—praying for money that she may appear decently before her daughter.

A rich Australian passes by and refuses her. He sees a street accident and rushes to the spot. In the excitement, this desperado watches and picks the Australian's pocket. He misses his wallet instantly and glimpsing her through the crowd follows.

First she goes to a woman's exclusive outfitting shop. The Australian waits. Then she goes to a beauty parlor. The Australian waits. Last, she visits a famous jeweler. The Australian waits. Finally she steps out—a lovely, perfectly groomed woman—ready for the fruition of seventeen years.

The man grabs her arm and starts for the Police Station. She begs for three hours grace, only one hundred and eighty little minutes out of a lifetime. He curses his softness but her beauty is appealing and he grants her a bare three hours. She can't see her child until nine o'clock so he takes her to dinner at the Ritz, disbelieving all her story, but subtly pleased to be in the companionship of a woman so distinguished.

At nine o'clock, accompanied by the Australian, she retraces her footsteps to her husband's door. The revengeful Lord Malvern greets her. Her anxiety is pitiful.

"Let me see her . . . Does she know I'm coming? What has she been told of me?"

"She knows nothing as you will see for yourself."

He threw open the door. "Oh my God!" The woman ran forward and fell on her knees . . . .

"The girl lay on a bier, candles around her; her hands crossed on her breast. Her mouth half smiled; she had been a pretty child, and in death was lovely."

The Australian lifted the woman from the floor with one hand and with the other struck the smile from Lord Malvern's weary, implacable, sarcastic mouth.

"I won't add one to the revengeful men to-night," the Australian whispered bending over her cold face. "I'll spend my life trying to make you happy. You must be sick of the old world. But there's a new one and I want to show it to you. Let's go."

No analysis is necessary. THE STORY SPEAKS FOR ITSELF. Let Norma Shearer put on a thirty-six year old make-up and get busy.

"Song of the Flame"

The romantic opera "Song of the Flame," which Arthur Hammerstein is so artistically producing at the 44th Street Theatre, has every known ingredient for a successful moving picture.

A Russian Prince falls in love with a peasant girl called "The Flame" because of the violent, revolutionary spirit she infuses into her people through her song of revolt. But not comprehending the bestiality and sheeplike density of THE MOB she is unable to control the forces she has started and her lover's castle is burnt, his jewels stolen and she herself although innocent is jailed by the Bolsheviki as a thief.

As a screen production, this opera has unlimited possibilities: love, staccato songs, mobs, princes, fires, revels, peasant, vodka, rubies, folk dances, humor, Paris, color, minor music, drama, hatred, cruelty, intrigue and over all FLAME! FLAME!! FLAME!!!

The Russian Art Choir which Mr. Hammerstein has introduced is symphonically perfect. He is to be congratulated upon this innovation which dispenses with the whipped cream atmosphere of the usual musical comedy and give the audience something musical to chew upon, digest and remember.

"The House of Ussher"

The Fifth Avenue Playhouse, in association with Wainwright and Brennan, is presenting a strong Jewish drama—"The House of Ussher" by H. V. Esmond.

"Like Father, Like Daughter!" Jacob Ussher, a clever, elderly, Jewish financier has been deserted by his Christian wife for many years. He lives in London with his acidulous sister, Miss Ussher, and his beautiful young daughter, Constance.

Constance falls in love with Ussher's secretary who has nothing much to his credit except a fair amount of English handsomeness. The father refuses his consent to the marriage and Constance, maddened by this injustice, fights Jacob with his own weapons. She forges his name to a check for a large sum, gambles successfully with it on the stock exchange (just as her father had done before her) and then throws her winning cards on the table—with money enough to finance the marriage.

The climax is tragic and unexpected. Excellent picture material.

TELL YOUR PROBLEMS TO GRAY STRIDER

MOVING PICTURE PRODUCER—Have you a star or director for whom you cannot find the proper story? Tell Gray Strider! Let her find it for you!

THEATRICAL MANAGER—Have you a play which shouts for the Movies? Call on Gray Strider. Let her worry!

BOOK PUBLISHER—Why let good novels remain with the movie rights unsold? Send them to Gray Strider! She will do the work.

EXHIBITOR—What type of picture do you need to keep your people happy and your box office fat?

Write Gray Strider. Let her help you!

IT'S HER BUSINESS AND HER PLEASURE TO SERVICE YOU—TO COMB BOOKS, PLAYS, STORIES AND OPERAS OF ALL COUNTRIES UNTIL SHE FINDS YOU WHAT YOU WANT.

SHE DELIVERS THE GOODS—AND NO C. O. D.!

J. FRANK BROCKLISS, recently appointed London representative of First National Pictures, has done so much for the industry from pioneer days, he has earned a medal. He will figure in the new day right now on top of film merchandising abroad.

BEAUTIFUL MARY PHILBRIN is the antithesis of beauty in her role of "Unity," one of her characters in "Stella Maris," the Universal-Jewel special, in which she has won the praise of critics and fans. Mary has had a medal coming to her for a long time.

Somebody Oughta Give 'Em a Medal—

So Here Goes!

VERA REYNOLDS is wholly delightful and discloses a splendid, medal-winning versatility as the jockey in "The Million Dollar Handicap," which Producers Distributing Corporation is releasing.

WITH "THE SEA BEAST" crashing through as one of the big picture successes of 1926, and with "Don Juan," another John Barrymore feature coming along, Harry Warner wins a medal—and you can send along some more, for his hustling brothers!

LON CHANEY as the crippled Bishop in "The Black Bird," a Tod Browning-M.-G.-C. picture, scored another hit at the New York Capitol, this week! In fact, Lon has been winning a medal with each succeeding picture.

Quick Reference Picture Chart

Handy, Compact Information to Help You with Your Bookings, Showing: Title, Star, Type of Story, Date of Moving Picture World Review, and Footage on Current Films

Exhibitors Who Want Accurate Information—We're Working for You All the Time

ARROW

	Kind of Picture	Review.	Feet
		1925	
Primrose Path (Clara Bow)	Melodrama	Oct. 3..	5,475
Tessie (May McAvoy)	Comedy	Oct. 10..	6,800
Wandering Fires (all-star)	Drama	Oct. 17..	6,300
Children of the Whirland (all-star)	Crook melodrama	Oct. 17..	6,500
Unnamed Woman (all-star)	Society drama	Oct. 24..	5,878
Substitute Wife (Novak)	Domestic drama	Oct. 31..	5,994

ASSOCIATED EXHIBITORS

		1924	
East of Broadway (O. Moore)	Police drama	Nov. 22..	5,783
Price of a Party (H. Ford)	Modern drama	Oct. 18..	5,315
Barriers Burned Away	Spectacle	Dec. 27..	6,236
Is Love Everything?	Sex melo.	Nov. 15..	6,000
Battling Bunyan (Barry)	Comedy-dr.	Dec. 27..	4,712
		1925	
Greatest Love of All (Beban)	Drama	Jan. 17..	6,486
Bad Company (Tearle)	Society drama	Jan. 24..	5,551
Introduce Me (Douglas MacLean)	Comedy thrills	Mar. 21..	6,710
Sky Raider (Logan)	Drama		6,638
Back to Life (Patsy Ruth Miller)	Drama	Feb. 28..	5,628
Manhattan Madness (Dempsey-Taylor)	Action melodrama	Aug. 1..	5,580
Under the Rouge (Percy-T. Moore)	Crook drama	Aug. 1..	6,055
His Buddy's Wife (Glenn Hunter)	Sentiment drama	Aug. 1..	5,226
Headlines (Alice Joyce)	Sacrifice drama	Aug. 1..	5,600
Fifty-Fifty (Hampton-L. Barrymore)	Drama	Aug. 1..	5,531
Keep Smiling (Monty Banks)	Comedy	Aug. 1..	5,460
Camille of Barbary Coast (O. Moore-Busch)	Drama	Aug 1..	5,308
Never Weaken (Harold Lloyd)	Reissued comedy	Aug. 1	3,000
The Skyrocket (Peggy H. Joyce)	Drama	Jan. 23..	7,350

CHADWICK PICTURES CORP.

		1925	
Tomboy (Devore-Rawlinson)	Melodramatic com.	Jan. 3	6,000
Midnight Girl (Lila Lee)	Drama	Mar. 28..	6,300
Wizard of Oz (Larry Semon)	Slapstick com.	Apr. 25	6,300
Man of Iron (L. Barrymore)	Drama	July 4..	6,200
American Pluck (G. Walsh)	Action melodrama	July 11..	5,900
The Bells (L. Barrymore)	Drama		
Perfect Clown (Larry Semon)	Typical comedy		
Blue Blood (G. Walsh)	Action romance		
Paint and Powder (E. Hammerstein)	Stage life drama	Oct. 17..	7,000
Seme Pun'kins (Chas. Ray)	Rural comedy-drama	Dec. 26..	6,300
		1926	
Perfect Clown (Larry Semon)	Feature comedy	Jan. 2..	5,708
Prince of Broadway (G. Walsh)	Prize ring drama	Jan. 9..	5,800

COLUMBIA

		1924	
Midnight Express (Hammerstein)	Railroad melo.	Dec. 6..	5,967
		1925	
After Business Hours (Hammerstein)	Domestic melo.	July 4..	5,600
Danger Signal	R.R. melodrama		5,584
Unwritten Law	Drama		5,535
Waldorf			
Steppin' Out	Comedy		
Ladies of Leisure	Drama		
S. O. S. (Perils of the Sea)			

Why We Pay Out Dollars

EXHIBITORS write us every week and tell our contact-man on the road that they consult QUICK REFERENCE PICTURE CHART footage all the time. That's why we want it as accurate as human effort can make it.

Footage comes first with review, and sometimes after this is published the picture is cut again and we are not notified by the producer.

Nevertheless when an exhibitor takes the time to give us the correct information we send him a dollar to pay him to a slight extent for the trouble he has taken—his interest is too highly valued to be covered by any money payment.

Because of the interest rather than the dollar, exhibitors are constantly watching for unavoidable errors—and telling us when they see them—and we send the dollar wherever a major error is shown—TO MAKE THIS CHART ACCURATE—FOR YOU!

	Kind of Picture	Review.	Feet
Lure of the North			
Enemy of Men	Drama		5,508
Price of Success	Society drama		5,500
Sealed Lips			
Fate of a Flirt			
Thrill Hunter			
Penalty of Jazz			
Perfection			
Speed Mad			4,442
New Champion			4,470
Great Sensation			
Fight to the Finish			
Handsome Brute			

EDUCATIONAL FILM CORP.

		1925	
Hello Goodbye (Conley)	Mermaid comedy	May 30..	2,000
Two Poor Fish	Hurd cartoon	May 30..	1,000
Earth's Other Half	Hodge-Podge	June 6..	2,000
Fun's Fun (Bowes)	Cameo comedy	June 6..	1,000
Clodhopper (Larry Semon)	Comedy	June 6..	2,000
Air Tight (Vernon)	Christie comedy	June 13..	2,000
Going Great	Mermaid comedy	June 13..	2,000
Wake Up (Bowes)	Cameo comedy	June 13..	1,000
Baby Blues	Juvenile comedy	June 20..	2,000
Prop's Dash for Cash	Hurd cartoon	June 20..	1,000
Call a Cop	Christie comedy	June 20..	2,000
Oh, Bridget (Walter Hiers)	Hiers comedy	June 27..	2,000
Mexican Melody	Hodge-Podge	June 27..	1,000
Never Fear (Bowes-Vance)	Comedy	July 4..	1,000
Lewis-Mann Bout	Magazine	July 4..	2,000
Bobby Bumps & Co.	Hurd cartoon	July 4..	1,000
Below Zero (Lige Conley)	Mermand comedy	July 11..	2,000
Permit Me (Bowes)	Comedy	July 11..	1,000
Waiting (Hamilton)	Hamilton comedy	July 11..	2,000
Hot and Heavy (Eddie Nelson)	Mermaid comedy	July 18..	2,000
Travel Treasures	Hodge Podge	July 18..	1,000
Beware	Comedy	Aug. 1..	2,000
Look Out	Comedy	Aug. 1..	1,000
Tourist	Tuxedo comedy	Aug. 15..	2,000
Pictorial Proverbs	Hodge Podge	Aug. 15..	1,000
Be Careful (Adams)	Christie comedy	Aug. 22..	2,000
Pleasure Bound (Conley)	J. White prod.	Aug. 22..	2,000
Watch Out (Vernon)	Christie comedy	Aug. 29..	2,000
Felix the Cat Trifles With Time	Sullivan cartoon	Sep. 5..	1,000
Soup to Nuts (Neal Burns)	Comedy	Sep. 5..	2,000
Props and The Spirits	Pen and Ink Vaud.	Sep. 5..	1,000
Off His Beat (Hiers)	Comedy	Sep. 12..	2,000
Wild Beasts of Borneo	Animal special	Sep. 12..	2,000
Busts into Business	Sullivan cartoon	Sep 19..	1,000
Fair Warning (St. John)	Camedy	Sep 19..	2,000
The Movies (Lloyd Hamilton)	Comedy	Sep. 26..	2,000
Felix the Cat Trips Thru Toyland	Cartoon	Oct. 3..	1,000
In Deep (Bowes)	Comedy	Oct. 3..	1,000
A Misfit Sailor (Billy Dooley)	Comedy	Oct. 3..	2,000
Dog Daze (Cliff Bowes)	Cameo comedy	Oct. 10..	1,000
Felix Cat on the Farm	Sullivan cartoon	Oct. 10..	1,000
Who Which?	Cameo comedy	Oct. 10..	1,000
The Story Teller	Hodge-Podge	Oct. 10..	1,000
Maid in Morocco (Lupino Lane)	Comedy	Oct. 17..	2,000
Scrambled Eggs	Cameo comedy	Oct. 17..	1,000
Spot Light (Lige Conley)	J. White comedy	Oct. 17..	2,000
Baby Be Good	Juvenile comedy	Oct. 24..	2,000
A Goofy Gob (Dooley)	Comedy	Oct. 31..	2,000
Slippery Feet (Vernon)	Comedy	Oct. 31..	2,000
Felix the Cat on the Job	Sullivan cartoon	Oct. 31..	1,000
Knicknacks of Hodge Podge	Hodge-Podge	Oct. 31..	1,000
Sweet and Pretty (Cliff Bowes)	Cameo comedy	Nov. 7..	1,000
Fire Away (St. John)	Mermaid comedy	Nov. 7..	2,000
Felix, the Cat in the Cold Rush	Sullivan cartoon	Nov. 7..	1,000
Cleaning Up (Johnny Arthur)	Comedy	Nov. 14..	2,000
Hot Feet (Bowes)	Comedy	Nov. 14..	1,000
Hot Doggie (Hiers)	Comedy	Nov. 14..	2,000
On Edge (Conley)	J. White prod.	Nov. 21..	2,000
Eats Are West (Felix-cat)	Sullivan cartoon	Nov. 21..	1,000
Slow Down (Bowes)	Comedy	Nov. 28..	1,000
Framed (Hamilton)	Comedy	Nov. 28..	2,000
Magical Movies	Hodge-Podge	Nov. 28..	1,000
Fighting Dude (Lane)	Acrobatic comedy	Dec. 5..	2,000
Marionettes	Color fantasy	Dec. 5..	1,000
Felix-the-cat Tries the Trades	Sullivan cartoon	Dec. 5..	1,000
Cheap Skates (Conley)	Jack White prod.	Dec. 12..	2,000
Bachelor's Babies	Juvenile comedy	Dec. 12..	2,000
What's Up (Bowes)	Cameo comedy	Dec. 12..	1,000
Weak But Willing	Walter Hires comedy	Dec. 19..	2,000
Yes, Yes Babbette (Vernon)	Christie comedy	Dec. 19..	2,000
Felix the Cat at Rainbow's End	Cartoon	Dec. 26..	1,000
		1926	
A Salty Sap (Dooley)	Christie comedy	Jan. 2..	2,000
Live Cowards (St. John)	Mermaid comedy	Jan. 2..	2,000
Hodge-Podge No. 40	Howe scenic	Jan. 9..	1,000
My Stars (Arthur)	Tuxedo comedy	Jan. 23..	2,000
Felix the Cat Kept on Walking	Sullivan cartoon	Jan. 23..	1,000
Parisian Modes in Color	Special	Jan. 30..	1,000
Brotherly Love (Bowes)	Comedy	Jan. 30..	1,000
For Sadie's Sake (Adams)	Comedy	Feb. 6..	2,000
Be Careful, Dearie (Joe Moore)	Cameo comedy	Feb. 6..	1,000
Felix the cat Spots the Spook	Sullivan cartoon	Jan. 30..	1,000

Quick Reference When You Want Footages

Continued from Preceding Page

FILM BOOKING OFFICES OF AMERICA

	Kind of Picture	Review.	Feet
		1925	
Helping Hand (Aubrey)	Comedy	Mar. 7..	2,000
Breed of the Border (Lefty Flynn)	Western	Mar. 14..	4,930
Love's Bargain (Marjorie Daw)	Drama	Mar. 21..	6,000
Captain Kidd	Bray cartoon	Mar. 21..	1,000
Scar Hanan (Yakima Canutt)	Western	Mar. 28..	6,020
Galloping Vengeance (Bob Custer)	Texas Ranger dr.	Mar. 28..	5,005
He Who Gets Rapped (Vaughn)	Pacemakers	Mar. 28..	2,000
Forbidden Cargo (Evelyn Brent)	Melodrama	Apr. 4..	4,850
O. U. West (Lefty Flynn)	Western	April 11..	5,000
That Devil Quemado (Thomson)	Thrill western	Apr. 18..	4,720
Merton of the Goofies	Pacemakers	Apr. 18..	2,000
Lilies of the Streets (V. L. Corbin)	Hum. Int. melo.	Apr. 25..	7,216
White Fang (Strongheart-dog)	Drama	May 2..	5,800
Tearing Through (R. Talmadge)	Stunt melodr.	May 9..	4,714
Great Decide	Pacemakers	May 9..	2,000
Fast Male	Pacemakers	May 30..	5,550
Texas Bearcat (Bob Custer)	Western drama	May 9..	2,000
Speed Wild (Flynn)	Melodrama	May 16..	4,770
Alias Mary Flynn (Brent)	Regeneration melo.	May 23..	4,700
Drusilla With a Million (Mary Carr)	Human Interest dr.	June 6..	7,391
Fighting Demon (R. Talmadge)	Thrill drama	June 6..	5,470
Three Bases East	Pacemakers	June 6..	2,000
White Thunder (Yakima Canutt)	Western	June 13..	4,550
If Marriage Fails—? (Logan-Brook)	Domestic drama	June 13..	6,000
Navy Blue Days (Stan Laurel)	Comedy	June 13..	2,000
Bandit's Baby (Fred Thomson)	Western comedy drama	June 20..	5,291
Smooth as Satin (Brent)	Crook drama	July 4.	6,043
Human Tornado (Canutt)	Action western	July 4..	4,472
The Bloodhound (Bob Custer)	Mounted police	July 11..	4,800
That Man Jack (Bob Custer)	Action western	July 25..	5,632
The Sleuth (Stan Laurel)	Comedy	July 25..	2,000
What Price Gloria?	Pacemakers	July 25..	2,000
Wild Bull's Lair (Fred Thomson)	Typical western	Aug. 8..	5,280
Don Coo Coo ((Vaughn-O'Hara)	Pacemakers	Aug. 8..	2,000
Dr. Pyckle and Mr. Pride (Laurel)	Comedy	Aug. 8..	2,000
Lady Robinhood (Evelyn Brent)	Bandit melodr.	Aug. 15..	5,580
Isle of Hope (R. Talmadge)	Sea-adventure-thrill	Sep. 5..	5,800
Let's Go, Gallagher (Tom Tyler)	Action western	Oct. 10..	5,182
Keeper of the Bees (all star)	Drama	Oct. 17..	6,712
Three Wise Crooks (E. Brent)	Crook drama	Oct. 17..	6,074
How the Elephant Got It's Trunk	Bray cartoon	Oct. 17..	1,000
Ridin' the Wind (Thomson)	Western action dr.	Oct. 24..	7,518
Adventures of Mazie (Vaughn)	Comedy series	Oct. 24..	2,000
Last Edition (Ralph Lewis)	Action newspaper	Oct. 31..	6,400
Wall Street Whiz (R. Talmadge)	Stunt comedy-drama	Nov. 7..	6,000
Mazies Won't Tell	Mazie series	Nov. 14..	2,000
Constant Simp	Mazie series	Nov. 14..	2,000
Or What Have You?	Mazie series	Nov. 14..	2,000
No Man's Law (Custer)	Action western	Nov. 21..	4,042
So's Your Old Man	Mazie series	Nov. 21..	2,000
All Around Frying Pan (Thomson)	Action western	Nov. 28..	5,519
How the Camel Got His Hump	Bray cartoon	Nov. 28..	1,000
Wyoming Wildcat (Tom Tyler)	Action western	Dec. 5..	5,150
On the Links (fat men)	Golf-Slapstick	Dec. 5..	1,000
Broadway Lady (Evelyn Brent)	Star a chorus girl	Dec. 19..	5,500
Peaceful Riot (Summerville)	Comedy	Dec. 26..	2,000
Pike's Pique (Vaughn)	Adventures of Mazie	Dec. 26..	2,000
Tea for Tooney (Vaughn)	Adventures of Mazie	Dec. 26..	2,000
Leopard's Spots	Bray unnatural history	Dec. 26..	1,000
		1926	
Cowboy Musketeer (Tom Tyler)	Western	Jan. 2..	4,500
Flaming Waters (MacGregor-Garon)	Thrill melodrama	Feb. 6..	6,591

FIRST NATIONAL

		1925	
Frivolous Sal (O'Brien-Busch-Alexander)	Western melo.	Jan. 17..	7,307
So Big (C. Moore)	Drama	Jan. 17..	8,501
If I Marry Again (Doris Kenyon)	Drama	Jan. 24..	7,401
A Thief in Paradise (Doris Kenyon)	Melodrama	Jan. 24..	7,231
As Man Desires (Sills-Dana)	Melodrama	Jan. 31..	7,790
Enticement (Mary Astor)	Drama	Feb. 7..	6,224
The Lady (Norma Talmadge)	Emotional dr.	Feb. 14..	7,387
Her Husband's Secret (Moreno-Miller)	Sentiment-dr.	Feb. 21..	6,150
Quo Vadis (Emil Jennings)	Special	Feb. 28..	9,000
Lost World (Conan Doyle story)	Special	Feb. 28..	9,700
New Toys (Barthelmess)	Comedy-drama	Feb. 28..	7,363
Playing With Souls (Jacqueline Logan)	Drama	Mar. 7..	5,831
One Year to Live (Pringle)	Drama	Mar. 7..	6,064
Learning to Love (C. Talmadge)	Comedy-dr.	Mar. 7..	6,099
Heart of a Siren (La Marr)	Drama	Mar. 21..	6,708
Sally (C. Moore-Leon Errol)	Stage success	Mar. 28..	8,636
Declasse (Corinne Griffith)	Society dr.	Apr. 4..	7,869
One Way Street (Lyon-Nilsson)	Society dr.	Apr. 4..	5,600
My Son (Nazimova)	Emotional dr.	Apr. 18..	6,552
I Want My Man (Sills-Kenyon)	Drama	Apr. 18..	6,173
His Supreme Moment (B. Sweet)	Romantic dr.	Apr. 25..	6,565
Chickie (Mackaill)	Drama	May 9..	7,767
Soul Fire (Barthelmess)	Emotional dr.	May 16..	8,262
The Talker (Nilsson-Stone)	Human Interest dr.	May 23..	7,861
Necessary Evil (Lyon-Dana)	Drama	May 23..	6,307
Just a Woman (Windsor-Tearle)	Drama	June 6..	6,363
Desert Flower (C. Moore)	Comedy drama	June 13..	6,837
White Monkey (LaMarr)	Society drama	June 13..	6,121
Making of O'Malley (Sills)	Police romance	July 4..	7,571
Lady Who Lied (Stone-Valli-Naldi)	Algerian drama	July 18..	7,111
Marriage Whirl (Corinne Griffith)	Drama	July 25	7,672
Half-Way Girl (Doris Kenyon)	Melodrama	Aug. 8..	7,570
Fine Clothes (Stone-Marmont-Griffith)	Comedy drama	Aug. 15..	6,971
Winds of Chance (A. Q. Nilsson)	Klondike drama	Aug. 29..	9,554
Her Sister From Paris (C. Talmadge)	Sprightly comedy	Sep. 5..	7,255
Live Wire (Johnny Hines)	Comedy feature	Sep. 12..	7,000
Dark Angel (Vilma Banky)	Drama	Sep. 19..	7,311
Graustark (Norma Talmadge)	Romance	Sep. 26..	9,900
Shore Leave (Barthelmess)	Sailor drama	Oct. 3..	6,856
What Fools Men (Lewis Stone)	Domestic drama	Oct. 10..	7,340
Knockout (Milton Sills)	Prizefight drama	Oct. 10..	7,450
Pace That Thrills (Lyon-Astor)	Drama	Oct. 24..	6,911
Why Women Love (Blanche Sweet)	Sea melodrama	Oct. 31..	6,570
New Commandment (Sweet-Lyon)	Romantic drama	Nov. 7..	6,980
Beautiful City (Barthelmess)	Melodrama	Nov. 14..	6,468
Classified (C. Griffith)	Newspaper comedy-dr.	Nov. 14..	6,927
Scarlet Saint (Astor-Hughes)	Drama	Nov. 21..	6,880
Unguarded Hour (Sills-Kenyon)	Emotional romance	Dec. 5..	6,613
We Moderns (Colleen Moore)	Typical of star	Dec. 12..	6,609
Clothes Make the Pirate (Errol)	Pirate travesty	Dec. 12..	8,000
Splendid Road (A. Q. Nilsson)	Gold rush drama	Dec. 19..	7,646
Joanna (Dorothy Mackaill)	Newspaper drama	Dec. 26..	7,900
		1926	
Bluebeard's Seven Wives (star cast)	Comedy-satire	Jan. 2..	7,774
Infatuation (C. Griffith)	Drama	Jan. 16..	5,794
Just Suppose (Barthelmess)	Romance	Jan. 30..	6,270
Too Much oMney (Stone-Nilsson)	Comedy	Jan. 30..	7,000
Memory Lane (Nagel-Boardman)	Romance-sentiment	Feb. 6..	6,825

FOX FILM CORP.

		1925	
Scuttlers (W.Farnum)	Western drama		4,686
Roaring Lions at Home	Sunshine com.	Jan. 3..	2,000
Uncommon Clay	Educational	Jan. 3..	1,000
Up On the Farm (Lee Moran)	Comedy	Jan. 3..	2,000
The Violin Speaks	Educational	Jan. 10..	1,000
Dangerous Curves	Comedy	Jan. 10..	2,000
Milk Bottle Bandits	Comedy	Jan. 10..	2,000
Ports of Call (E. Lowe)	Regeneration dr.	Jan. 24..	5,500
Sleep Walker (Sid Smith)	Comedy	Jan. 24..	2,000
Hell-Roaring Range	Educational	Jan. 24..	1,000
Corsica the Beautiful	Educational	Jan. 31..	1,000
Nobody Works But Father	Slapstick	Feb. 7..	2,000
Trail Rider (Jones)	Western	Feb. 21..	4,752
Man Without a Country (all-star)	Special	Feb. 28..	10,000
Scarlet Honeymoon (Shirley Mason)	Romantic com.-dr.	Mar. 14..	5,080
Mysterious Stranger	Comedy	Mar. 14..	2,008
Riders of the Purple Sage (Mix)	Western	Mar. 21..	5,578
House of Flickers	Imperial com.	Mar. 21..	2,000
Gold and the Girl (Jones)	Western	Mar. 28..	4,512
Amateur Detective	Van Bibber	Mar. 28..	2,000
Hunted Woman (Seena Owen-Earl Schenck)	Curwood dr.	Apr. 4..	4,954
Butterfly Man (Sid Smith)	Comedy	Apr. 4..	2,000
From Mars to Munich	"arieties"	Apr. 4..	1,000
Marriage in Transit (E. Lowe)	Secret service dr.	April 11..	4,800
Where the Waters Divide	"Varieties"	Apr. 25..	1,000
Rainbow Trail (Mix)	Zane Gray westn.	May 2..	5,251
She Wolves (Rubens-Mulhall)	Drama	May 9..	5,783
Neptune's Stepdaughter	Comedy	May 9..	2,000
Wings of Youth (Bellamy-Clayton)	Modern life dr.	May 9..	5,348
Concerning Cheese	Varieties	May 9..	1,000
Kiss Barrier (Lowe)	Romantic drama	May 23..	5,000
White Paper	Varieties	May 23..	1,000
"apa's Darling	Sunshine comedy	May 23..	2,000
Scandal Proof (Shirley Mason)	Drama	June 6..	4,400
Scientific Husband	Sunshine comedy	June 6..	2,000
Everyman's Wife (Hammerstein-Rawlinson)	Domestic drama	June 13..	4,367
Honeymoon Limited (Lee Moran)	Comedy	June 13..	2,000
Lightnin' (all star)	Famous stage drama	Aug. 1..	8,050
Lucky Horseshoe (Tom Mix)	Romantic western	Aug. 29..	5,000
Kentucky Pride (star cast)	Race horse drama	Aug. 29..	6,597
A Business Engagement	Helen and Warren	Aug. 29..	2,000
Shoes	O. Henry series	Aug. 29..	2,000
Sweet Marie	Imperial comedy	Aug. 29..	2,000
The Wrestler	Van Bibber	Aug. 29..	2,000
Sky Jumper	Van Bibber	Aug. 29..	2,000
My Own Carolina	Varieties	Aug. 29..	1,000
The West Wind	Varieties	Aug. 29..	1,000
The Wheel (H. Ford-Claire Adams)	Human Int. melo.	Sep. 5..	7,264
Big Game Hunter	Van Bibber	Sep. 5..	2,000
Havoc (George O'Brien)	War drama	Sep. 12..	9,283
On the Go (Sid Smith)	Comedy	Sep. 12..	2,000
Timber Wolf (Buck Jones)	Western com.-dr.	Sep 19..	4,809
With Pencil, Brush and Chisel	Varieties	Sep 19..	1,000
Fighting Heart (George O'Brien)	Prizefight drama	Sep. 26..	6,978
Cuba Steps Out	Varieties	Sep. 26..	1,000
Love and Lions	Imperial comedy	Sep. 26..	2,000
Thank You (George O'Brien)	Comedy-drama	Oct. 3..	6,900
On the Go (Sid Smith)	Imperial comedy	Oct. 3..	2,000
Thunder Mountain (Bellamy)	Mountain drama	Oct. 10..	7,500
Cloudy Romance	Comedy	Oct. 10..	2,000
The Sky Tribe	Magazine	Oct. 10..	1,000
Toiling For Rest	Varieties	Oct. 10..	796
Winding Stair (Rubens-Lowe)	Romantic melo.	Oct. 17..	6,056
Heart Breaker (Sid Smith)	Imperial comedy	Oct. 17..	2,000
Durand of the Bad Lands (Jones)	Action western	Oct. 24..	5,844
Everlasting Whisper (Mix)	Action-outdoor	Oct. 31..	5,611
Lazybones (Buck Jones)	Human interest drama	Oct. 31..	7,234
Transients in Arcadia	O. Henry story	Oct. 31..	2,000
All Abroad	Helen & Warren	Oct. 31..	2,000
East Lynne (Rubens-Lowe)	Famous play	Nov. 7..	8,975
Peacemakers	Helen & Warren	Nov. 7..	2,000
When the Door Opened (star cast)	Curwood Canadian	Nov. 28..	6,515
Control Yourself (Sid Smith)	Imperial comedy	Nov. 28..	2,000
River Nile	Varieties	Nov. 28..	1,000
Wages for Wives (Jacqueline Logan)	Golden stage hit	Dec. 5..	6,600
Best Bad Man (Tom Mix)	Action western	Dec. 12..	4,893
Desert's Price (Buck Jones)	Action western	Dec. 19..	5,709
His Own Lawyer	Helen & Warren	Dec. 26..	2,000
Flying Fool (Sid Smith)	Slapstick comedy	Dec. 26..	2,000
Cupid a la Carte	O.Henry series	Dec. 26..	2,000
Parisian Knight	Van Bibber series	Dec. 26..	2,000
Iron Trail Around the World	Variety	Dec. 26..	1,000
		1926	
The Feud	Van Bibber series	Jan. 2..	2,000
Gilded Butterfly (Rubens-Lytell)	Drama	Jan. 16..	6,200
Whirlpool of Europe	Variety	Jan. 16..	756
Fighting Tailor	Imperial comedy	Jan. 16..	2,000
Palace of Pleasure (Lowe-Compson)	Romantic drama	Jan. 23..	5,467
Old Virginia	Variety	Jan. 23..	1,000
The Outsider (Tellegen-Logan)	Gypsy-dancer-drama	Jan. 30..	7,600
First Year (K. Perry-M. Moore)	Matrimonial comedy	Feb. 6..	6,038
A Flaming Affair	Imperial comedy	Jan. 30..	2,000
A Bankrupt Honeymoon	Comedy	Feb. 6..	2,000

Quick Reference for Star and Type of Story

(Continued from preceding page)

METRO-GOLDWYN-MAYER

	Kind of Picture	Review.	Feet
		1924	
Navigator (Keaton)	Comedy	Sep. 13..	5,558
Bandolero (all star)	Drama	Oct. 11..	6,904
The Snob (all star)	Drama	Nov. 8..	6,513
He Who Gets Slapped (Chaney)	Drama	Nov. 15..	6,613
Silent Accuser (Peter, the Great)	Dog drama	Nov. 22..	5,883
Married Flirts (all-star)	Drama	Oct. 25..	6,765
Romola (Lillian Gish)	Famous novel	Dec. 13..10,875	
Greed (Von Stroheim prod.)	Special	Dec. 20..10,067	
		1925	
So This Is Marriage (all star)	Comedy-dr.	Jan. 3..	6,300
Chu-Chin-Chow (B. Blythe)	Spectacle	Feb. 21..	6,408
Wife of the Centaur	Drama	Jan. 17..	6,586
Dixie Handicap (Windsor-Keenan)	Drama	Jan. 10..	6,905
Cheaper to Marry (All Star)	Drama	Feb. 14..	5,921
Excuse Me (Shearer-Nagel)	Farce-comedy	Mar. 7..	6,435
Monster (Chaney-Olmsted)	Weird com.-dr.	Mar. 7..	5,851
Daddy's Gone a Hunting (Marmont)	Pathos drama	Feb. 7..	5,984
Lady of the Night (Norma Shearer)	Underworld dr.	Mar. 14..	5,441
Denial (Claire Windsor)	Drama	Mar. 21..	4,791
Seven Chances (Keaton)	Comedy	Mar. 28..	5,113
Confessions of a Queen (Terry-Stone)	Mythical romance	Apr. 4..	5,809
Way of a Girl (Boardman)	Thrill-comedy	April 11..	5,000
Man and Maid (Lew Cody)	Elinor Glyn prod.	Apr. 18..	5,307
Proud Flesh (Eleanor Boardman)	Romantic com.	Apr. 25..	5,770
Prairie Wife (Rawlinson-Devore)	Domestic dr.	May 16..	6,487
Zander the Great (Marion Davies)	Human Interest	May 16..	6,844
Sporting Venus (Sweet)	Romantic drama	May 23..	5,958
White Desert (Windsor-O'Malley)	Snow-R.R. drama	July 18..	6,464
Pretty Ladies (Pitts-Moore-Pennington)	Human int. dr.	July 25..	5,828
Slave of Fashion (Norma Shearer)	Drama	Aug. 1..	5,906
Never the Twain Shall Meet (Stewart)	South Sea com.	Aug. 8..	8,143
Unholy Three (Lon Chaney)	Drama	Aug. 15..	6,948
Sun-Up (Starke-Nagel)	Mountain tragedy	Aug. 29..	5,819
Merry Widow (Murray-Gilbert)	Romantic drama	Sep. 12..10,027	
Mystic (Pringle-Tearle)	Fake spiritualism	Sep. 12..	5,147
The Circle (E. Boardman)	Drawing room comedy	Oct. 3..	5,511
Great Divide (all star)	Drama	Feb. 21..	7,811
Rag Man (Coogan)	Comedy-dr.	Mar. 14..	5,908
Beauty Prize (Dana)	Comedy-dr.	Oct. 11..	5,750
Tower of Lies (Chaney-Shearer)	Drama of pathos	Oct. 10..	6,849
Exchange of Wives (Boardman)	Married life com.	Oct. 17..	5,300
Midshipman (Ramon Novarro)	Naval com.-drama	Oct. 31..	7,498
Go West (Buster Keaton)	Burlesque western	Nov. 7..	6,256
Lights of Old Broadway (Davies)	Old N. Y. drama	Nov. 14..	6,437
Old Clothes (Coogan)	Typical feature	Nov. 21..	5,915
Bright Lights (Chas. Ray)	Type com-drama	Nov. 28..	6,260
Only Thing (Boardman-Nagel)	Glyn love drama	Dec. 5..	5,824
Masked Bride (Mae Murray)	Paris underworld	Dec. 12..	5,690
Sally, Irene and Mary (Star cast)	Musical comedy hit	Dec. 19..	5,564
Time, the Comedian (Busch-Cody)	Unique drama	Dec. 26..	4,757
		1926	
His Secretary (Shearer)	Light comedy	Jan. 2..	6,433
Ben-Hur (Ramon Novarro)	Lew Wallace story	Jan. 16..12,000	
Soul Mates (Lowe-Pringle)	Glyn story	Jan. 16..	6,073
Mike (Sally O'Neill)	Human Interest comedy	Jan. 23..	6,755
Dance Madness (Nagel-Windsor)	Comedy-drama	Feb. 6..	6,395

PARAMOUNT

		1925	
Top of the World (Nilsson-Kirkwood)	Africa and England	Feb. 28..	7,167
The Swan (Menjou-Howard)	Stage success	Mar. 14..	5,885
Contraband (Wilson-Noah Beery)	Bootleg drama	Apr. 4..	6,773
Madame Sans Gene (Swanson)	World Famous drama	May 2..	9,994
Thundering Herd (Holt-Wilson)	Buffalo stampede	Mar. 7..	7,187
Forty Winks (Dana-Roberts-Griffith)	Comedy	Feb. 14..	6,293
Goose Hangs High (Cruze production)	Typical	Mar. 21..	6,186
New Lives for Old (Compson)	Drama	Mar. 7..	6,796
Salome of the Tenements (Jetta Goudal)	Drama	Mar. 7..	7,017
Too Many Kisses (Richard Dix)	Comedy	Mar. 14..	5,750
Dressmaker From Paris (Leatrice Joy)	Drama	Mar. 28..	7,090
Air Mail (feature cast)	Melodrama	Mar. 28..	6,500
Grass	Drama	April 11..	5,000
Sackcloth and Scarlet (Alice Terry)	Drama	April 11..	6,732
Men and Women (Dix)	Feature	April 11..	6,223
Kiss in the Dark (Menjou)	Romantic com.	Apr. 18..	5,767
Charmer (Pola Negri)	Romantic dr.	Apr. 18..	6,076
Code of the West (Moore-Bennett)	Westn Rom. com.	Apr. 25..	6,777
Adventure (Moore-Starke-Beery)	Jack London dr.	May 2..	6,602
Crowded Hour (Bebe Daniels)	Drama	May 9..	6,558
Night Club (Raymond Griffith)	Farce-comedy	May 16..	5,721
Shock Punch (Richard Dix)	Comedy-drama	May 23..	6,151
Welcome Home (Cruze Prod.)	Domestic com-dr.	May 30..	5,909
Old Home Week (Meighan)	Comedy	June 6..	6,780
Any Woman (Star cast)	Comedy drama	June 13..	5,963
Little French Girl (Mary Brian)	Drama	June 13..	5,628
Are Parents People? (Betty Bronson)	Domestic problems	June 20..	6,586
Eve's Secret (Betty Compson)	Romantic drama	June 20..	6,205
Beggar on Horseback (all star)	Imaginative	June 20..	6,874
Manicure Girl (Daniels)	Drama	June 27..	5,959
Lost—A Wife (Menjou)	Sophisticated com.	July 4..	6,420
Light of Western Stars (Holt)	Vivid west dr.	July 4..	6,850
Paths to Paradise (R. Griffith)	Whirlwind comedy	July 11..	6,741
Grounds for Divorce (Vidor)	Drama	July 11..	5,692
Lucky Devil (Richard Dix)	Auto race comedy	July 18..	5,935
Night Life of New York (All-star)	Comedy-drama	July 25..	6,908
Marry Me (Vidor)	Small town idyl	July 25..	5,526
Street of Forgotten Men (all star)	Bowery drama	Aug. 1..	6,366
Not So Long Ago (Betty Bronson)	Drama	Aug. 8..	6,943
Rugged Water (Lois Wilson)	Drama	Aug. 8..	6,015
Trouble With Wives (Vidor)	Farce comedy	Aug. 15..	6,489
Wild, Wild Susan (Bebe Daniels)	Farce comedy	Aug. 22..	5,774
Wild Horse Mesa (Jack Holt)	Zane Grey dr.	Aug. 22..	7,164
The Wanderer (all star)	Prodigal son epic	Sep 5..	8,173
Man Who Found Himself (Meighan)	Crook drama	Sep. 5..	7,298
Coast of Folly (Swanson)	Society drama	Sep. 12..	7,001
In the Name of Love (Cortez-Nissen)	Comedy drama	Sep. 12..	5,904
Golden Princess (Betty Bronson)	Bret Harte western	Sep. 19..	6,395
Pony Express (Cruze production)	Epic of west	Sep. 26..	9,959
A Son of His Father (Bessie Love)	Western drama	Oct. 10..	6,925
A Regular Fellow (R. Griffith)	Typical comedy	Oct. 17..	5,027
Vanishing American (Dix-Wilson)	Indian spectacular	Oct. 24..10,065	
Flower of the Night (Negri)	Drama	Oct. 31..	6,374
Lovers in Quarantine (Daniels)	Farce-comedy	Oct. 31..	6,570
Best People (Star cast)	Society comedy	Nov. 7..	5,700
King on Main Street (Menjou)	Comedy	Nov. 7..	6,224
Seven Keys to Baldpate (McLean)	G. M. Cohan play	Nov. 14..	6,048
New Brooms (Bessie Love)	W. DeMille prod.	Nov. 14..	5,443
Ancient Highway (Holt-Dove)	Lumber camp dr.	Nov. 21..	7,508
Lord Jim (Marmont)	Malay locale dr.	Nov. 28..	6,703
Stage Struck (Swanson)	Comedy feature	Nov. 28..	6,691
Irish Luck (Meighan)	Melodrama	Dec. 5..	7,008
Cobra (Valentino)	Drama	Dec. 19..	6,895
A Woman of the World (Negri)	Comedy-drama	Dec. 26..	6,353
		1926	
The Splendid Crime (W. DeMille prod.)	Daniels-comedy	Jan. 2..	6,069
A Kiss for Cinderella (Bronson)	Barrie whimsical	Jan. 9..	9,621
Enchanted Hill (Holt)	Western	Jan. 9..	6,326
Womanhandled (Richard Dix)	Western Satire	Jan. 16..	6,765
That Royle Girl (Dempster)	D. W. Griffith prod.	Jan. 23..10,253	
Mannequin (Joyce-Costello)	Crook-comedy-dr.	Jan. 30..	6,981
Hands Up (R. Griffith)	Burlesque on war	Jan. 30..	5,883
American Venus (Ralston-Lanphier)	"Beauties" comedy	Feb. 6..	7,931

PATHE

		1925	
Adventures of Adenoid	Terry cartoon	Apr. 25..	1,000
Deep Stuff	Terry cartoon	Apr. 25..	1,000
Beauty Spots	Sportlight	Apr. 25..	1,000
Remember When (Langdon)	Comedy	Apr. 25..	2,000
Shootin' Injuns	Our Gang com.	May 2..	2,000
Big Red Riding Hood (Chase)	Comedy	May 2..	1,000
Sporting Judgment	Sportlight	May 2..	1,000
He Who Gets Smacked	Sennett comedy	May 2..	2,000
Permanent Waves	Terry cartoon	May 2..	1,000
Looking For Sally (Chase)	Comedy	May 9..	2,000
Grief in Bagdad	Comedy	May 9..	1,000
Darkest Africa	Terry cartoon	May 9..	1,000
Wild Papa	Spat Family	May 16..	2,000
Skinners in Silk	Sennett com.	May 16..	2,000
Fast Worker	Terry cartoon	May 16..	1,000
Luna-cy	Stereoskopik	May 16..	1,000
Tell it to a Policeman (Tryon)	Comedy	May 23..	2,000
Sure Mike (Martha Sleeper)	Comedy	May 23..	1,000
Echoes From the Alps	Terry cartoon	May 23..	1,000
Good Morning Nurse	Sennett comedy	May 30..	2,000
"Dude Ranch" Days	Sportlight	May 30..	1,000
Ask Grandma	Our Gang comedy	May 30..	2,000
What Price Goofy? (Chas. Chase)	Comedy	June 6..	2,000
Horace Greeley, Jr. (Langdon)	Burlesque	June 6..	2,000
The Runt	Terry cartoon	June 6..	1,000
Royal Four-flush	Spat Family	June 13..	2,000
Super-Hooper-Dyne Lizzies	Sennett comedy	June 13..	2,000
Riders of the Kitchen Range	Comedy	June 13..	1,000
End of the World	Terry cartoon	June 13..	1,000
Thundering Landlords (Tryon)	Comedy	June 20..	2,000
Twinkle-Twinkle	Sportlight	June 20..	1,000
Runaway Balloon	Terry cartoon	June 20..	1,000
Play Ball (Allene Ray-Miller)	Serial	June 27..10 ep.	
Official Officers	Our Gang com.	June 27..	2,000
In the Grease (Jim Finlayson)	Comedy	June 27..	1,000
Animal Celebrities	Sportlight	June 27..	1,000
Isn't Life Terrible? (Chase)	Comedy	July 4..	2,000
Wine, Women and Song	Terry cartoon	July 4..	1,000
Chasing the Chaser (Findlayson)	Comedy	July 4..	1,000
Sherlock Sleuth (Stone)	Star comedy	July 11..	2,000
The White Wing's Bride (Langdon)	Comedy	July 11..	2,000
Ough!	Stereoskopik	July 11..	1,000
Learning How	Sportlight	July 11..	1,000
Daddy Goes a-Grunting (Tryon)	Comedy	July 18..	2,000
Sneezing Beezers	Sennett comedy	July 18..	2,000
For Love of a Gal	Terry cartoon	July 18..	1,000
When Men Were Men	Terry cartoon	July 18..	1,000
The Freshman (Harold Lloyd)	College comedy	July 25..	6,883
Boys Will be Boys	Our Gang comedy	July 25..	2,000
Cupid's Boots (Graves)	Comedy	July 25..	2,000
Why Kids Leave Home	Sportlight	July 25..	1,000
Bugville Field Day	Terry cartoon	July 25..	1,000
A Yarn About Yarn	Terry cartoon	Aug. 1..	1,000
Tee for Two (Alice Day)	Sennett comedy	Aug. 1..	2,000
Innocent Husbands (Chase)	Comedy	Aug. 1..	2,000
Kivalina of the Ice Lands	Eskimo life	July 11..	5,700
Bubbles	Terry cartoon	Aug. 8..	1,000
Iron Nag	Sennett comedy	Aug. 8..	2,000
Sons of Swat	Sportlight	Aug. 8..	1,000
Tame Men and Wild Women (A. Stone)	Comedy	Aug. 15..	2,000
Lucky Stars (H. Langdon)	Comedy	Aug. 22..	2,000
Mary, Queen of Tots	Our Gang	Aug. 22..	1,000
Seven Ages of Sport	Sportlight	Aug. 15..	1,000
Butter Fingers (Bevan)	Comedy	Aug. 29..	2,000
Cold Turkey (Alice Day)	Comedy	Aug. 29..	2,000
The Window Washers	Terry cartoon	Aug. 29..	1,000
Over the Plate	Terry cartoon	Aug. 29..	1,000
A Runaway Taxi	Stereoskopika	Sep. 5..	1,000
Barrier Busters	Sportlight	Sep. 5..	1,000
Barnyard Follies	Terry cartoon	Sep. 5..	1,000
Wild West (J. Mulhall-H. Ferguson)	Circus serial	Sep. 12..	10 ep.
My Father to Guide Him (Chase)	Comedy	Sep. 12..	2,000
Madame Sans Jane (Findlayson)	Comedy	Sep. 12..	2,000
Ugly Duckling	Terry cartoon	Sep 19..	1,000
Somewhere in Somewhere	Comedy of war zone	Sep 19..	2,000
Big Kick (Engle-Mohan)	Fight comedy	Sep. 26..	1,000
Your Own Back Yard	Our Gang	Sep. 26..	2,000
Hungry Hounds	Terry cartoon	Sep. 26..	1,000
Nuts and Squirrels	Terry cartoon	Sep. 26..	1,000
Moonlight and Noses (Clyde Cook)	Comedy	Oct. 3..	2,000
Outings for All	Sportlight	Oct. 3..	1,000
Lion and the Monkey	Terry cartoon	Oct. 3..	1,000

Quick Reference When You Want Review Date

	Kind of Picture	Review.	Feet
Caretaker's Daughter (Chase)	Comedy	Oct. 10..	2,000
Hero Wins	Terry cartoon	Oct. 10..	1,000
Love and Kisses (Alice Day)	Sennett comedy	Oct. 10..	2,000
Solid Ivory (Mohan-Engle)	Comedy	Oct. 10..	1,000
Clever Feet	Sportlight	Oct. 17..	1,000
Cuckoo Love (Tryon)	Comedy	Oct. 17..	2,000
Good Morning, Madam (Graves)	Comedy	Oct. 17..	2,000
Air Cooled	Terry cartoon	Oct. 17..	1,000
All Wool (Earl Mohan)	Roach comedy	Oct. 24..	1,000
Closer than a Brother	Terry cartoon	Oct. 24..	1,000
A Punch in the Nose	Roach comedy	Oct. 24..	2,000
A Sweet Pickle	Sennett comedy	Oct. 24..	2,000
Dangerous Curves Behind	Sennett comedy	Oct. 31..	2,000
Better Movies	Our Gang	Oct. 31..	2,000
Honor System	Terry cartoon	Oct. 31..	1,000
Should Sailors Marry (Cook)	Terry comedy	Nov. 7..	1,000
Amundsen Polar Flight	Comedy	Nov. 7..	2,000
Papa, Be Good (Tryon)	Specialette	Nov. 14..	2,683
Soapsuds Lady (Alice Day)	Comedy	Nov. 21..	2,000
Great Open Spaces	Comedy	Nov. 21..	2,000
Uneasy Three (Chase)	Terry cartoon	Nov. 21..	1,000
Take Your Time (Graves)	Roach prod.	Nov. 28..	1,000
More Mice Than Brains	Sennett comedy	Nov. 21..	1,000
Laughing Ladies (star cast)	Terry cartoon	Nov. 21..	1,000
A Day's Outing	Comedy	Nov. 21..	1,000
Garden of Gethsemane	Terry cartoon	Nov. 28..	1,000
Walloping Wonders	Pilgrimage of Palestine	Nov. 28..	1,000
Green Archer (A. Ray-W. Miller)	Sportlight	Nov. 28..	1,000
Bonehead Age	Mystery-action serial	Dec. 5..	10ep.
One Wild Ride	Terry cartoon	Dec. 5..	1,000
Hold Everything	Our Gang Comedy	Dec. 5..	2,000
Starvation Blues (Cook)	Comedy	Dec. ..	1,000
Window Dummy (Graves)	Hal Roach comedy	Dec. 12..	2,000
From Rags to Britches	Sennett comedy	Dec. 12..	2,000
Haunted House	Sennett travesty	Dec. 12..	2,000
His Wooden Wedding (Chase)	Terry cartoon	Dec. 12..	1,000
English Channel Swim	Comedy	Dec. 19..	2,000
Tol'able Romeo	Terry cartoon	Dec. 19..	1,000
Hotsy Totsy	Hal Roach Comedy	Dec. 26..	1,000
Wild Cats of Paris	Sennett comedy	Dec. 26..	2,000
1926			
Gosh Darn Mortgage	Sennett comedy	Jan. 2..	2,000
Good Cheer	Our Gang	Jan. 9..	2,000
Wide Open Faces	Sennett Comedy	Jan. 9..	2,000
Between Meals	Roach comedy	Jan. 9..	1,000
All Astride	Sportlight	Jan. 9..	1,000
Gold Push	Terry cartoon	Jan. 9..	1,000
Three Blind Mice	Terry cartoon	Jan. 9..	1,000
Stop, Look and Listen	L. Semon comedy	Jan. 23..	5,305
What's the World Coming To?	C. Cook comedy	Jan. 16..	2,000
Hot Cakes for Two (Day)	Comedy	Jan. 16..	2,000
Lighter Than Air	Terry cartoon	Jan. 16..	1,000
New Melody Series	Song series (13)	Jan. 23..	1,000
Charley, My Boy (Chase)	Comedy	Jan. 23..	2,000
Saturday Afternoon (Langdon)	Comedy	Jan. 30..	3,000
Whispering Whiskers (Bevan)	Comedy	Jan. 30..	2,000
Little Brown Jug	Terry cartoon	Jan. 30..	1,000
Long Pants (Tryon)	Comedy	Jan. 30..	2,000
A June Bride	Terry cartoon	Jan. 30..	1,000
The Uprising Generation	Sportlight	Jan. 30..	1,000
Soft Pedal (Parrott)	Comedy	Jan. 30..	1,000
Funnymooners (Graves)	Comedy	Feb. 6..	2,000
Strenuous Life	Sportlight	Feb. 6..	1,000
Windjammers	Terry cartoon	Feb. 6..	1,000
Your Husband's Past	Comedy	Feb. 6..	2,000

PRODUCERS DISTRIBUTING CORP.

		1924		
Another Scandal (Lois Wilson)	Sex theme	Nov. 1..		7,000
Another Man's Wife (Lee-Kirkwood)	Drama			5,015
Trouping With Ellen (H. Chadwick)	Comedy-dr.			6,452
Reckless Romance (Star cast)	Comedy feature	Nov. 22..		5,530
Siren of Seville (Dean)	Drama	Nov. 29..		6,724
		1925		
Chorus Lady (Livingston)	Comedy-dr.	Feb. 21..		6,020
Cafe in Cairo (Dean)	Drama	Mar. 28..		5,656
Flaming Forties (Carey)	Western			5,770
The Mirage (Vidor)	Drama			5,770
Let Women Alone (O'Malley-Hawley)	Drama			5,620
Soft Shoes (Carey)	Western			
Charley's Aunt (Syd Chaplin)	Farce-comedy	Feb. 21..		7,243
Her Market Value (Ayres)	Drama			5,931
Girl of Gold (Vidor)	Drama			4,969
On the Threshold (all-star)	Drama			
Beyond the Border (Carey)	Western			4,469
Friendly Enemies (Weber & Fields)	Comedy dr.	May 16..		6,288
Crimson Runner (Priscilla Dean)	Stromberg melo.	June 13..		4,775
Silent Sanderson (Carey)	Cattle—gold fields	June 20..		4,841
Stop Flirting (all star)	Light comedy	June 27..		5,161
Beauty and the Bad Man (Mabel Ballin)	Drama	July 4..		5,794
Awful Truth (Agnes Ayres)	Light comedy	July 11..		5,917
Texas Trail (Carey)	Typical western	July 18..		4,720
Private Affairs (Hulette)	Character drama	Aug. 1..		6,132
Hell's Highroad (Leatrice Joy)	Love drama	Sep. 12..		6,084
Seven Days (Lillian Rich)	Comedy feature	Sep. 12..		6,974
Coming of Amos (Rod LaRoque)	Comedy-drama	Sep 19..		5,077
Without Mercy (Vera Reynolds)	Drama			
Prairie Pirate (Harry Carey)	Western			
People vs. Nancy Preston	Underworld drama			
Road to Yesterday (Schildkraut)	Spectacular drama			
Man from Red Gulch (Carey)	Western			
Wedding Song (Leatrice Joy)	South sea drama			
Madame Lucy (Julian Eltinge)	Farce-comedy			
Off the Highway (W.V. Mong)	Drama	Oct. 3..		7,641
Simon the Jester (O'Brien-Rich)	Comedy-drama	Nov. 28..		6,168
Road to Yesterday (J. Schildkraut)	Tense drama	Dec. 12..		9,980
		1926		
Wedding Song (Leatrice Joy)	Comedy-heart int.-dr.	Jan. 2..		7,373
Steel, Preferred (star cast)	Steel industry dr.	Jan. 9..		6,717
Braveheart (LaRoque)	Indian drama	Jan. 23..		7,238
Rocking Moon (Tashman-Bowers)	Alaskan drama	Jan. 30..		6,013
Danger Girl (Priscilla Dean)	Comedy-drama	Feb. 6..		5,660

B. P. SCHULBERG PROD.

	Kind of Picture	Review.	Feet
Capital Punishment (Clara Bow)	Prison dr.	Jan. 24..	5,950
Boomerang (Clara Bow)	Comedy-dr.	Mar. 21..	6,714
Parasite (Bellamy-Moore-Washburn)	Drama	Jan. 31..	5,140
Mansion of Aching Hearts (all-star)	Melodrama	Mar. 14..	6,147
So Straight (Star cast)	Drama	May 9..	6,107
Paint Perfume (Seena Owen)	Romantic drama	June 27..	6,228
My Lady's Lips (Clara Bow)	Crook drama	July 25..	6,009
Parisian Love (Clara Bow)	Apache drama	Aug. 15..	6,324
Girl Who Wouldn't Work (De La Motte)	Modern drama	Aug. 22..	5,979
Plastic Age (Bow-Kieth)	College story	Oct. 10..	6,488
The Other Woman's Story (Calhoun)	Mystery drama	Oct. 31..	6,080

TIFFANY PRODUCTIONS, INC.

			1925	
Souls for Sables	Society drama	Sep.	5..	7,721
The Sporting Chance	Racing drama			6,500
Lightning	Drama			6,500
Morals for Men	Society drama			6,500
The Lodge in the Wilderness	Drama			6,500
Morganson's Finish	Drama			6,500
Tale of a Vanishing People	Drama			6,500
The Travis Cup	Drama			6,500
The Wrong Coat	Drama			6,500
The Dumb Head	Drama			6,500
The Life of a Woman	Drama			6,500

TRUART FILM CORPORATION

Passionate Youth	Society drama	5,800
Marrying Money	Society drama	5,800
Dollar Down	Society drama	5,800
Age of Indiscretion	Drama	5,800
"Where the Worst Begins"	Comedy drama	5,800
The Hurricane	Drama	5,800
Salvage	Drama	5,800
Romance Road	Drama	5,800
The Fighting Cub	Newspaper drama	5,800
NOVELTY SERIES		
Three in Exile		5,800
The Wild Girl		5,800
Pals		5,800
The Silent Witness		5,800

UNITED ARTISTS

			1925	
Thief of Bagdad (D. Fairbanks)	Fantasy	Mar.	29..	12,000
America (Griffith prod.)	Historical drama	Mar.	8..	11,442
Waking Up the Town (J. Pickford-Shearer)	Comedy-dr.	April	11..	4,882
Don Q, Son of Zorro (D. Fairbanks)	Typical Fairbanks	June	27..	11,000
Sally of the Sawdust (Dempster)	D. W. Griffith prod.	Aug.	15..	9,300
Gold Rush (Chaplin)	A Dramatic comedy	Aug.	29..	8,535
Wild Justice (Peter the Great)	Dog melodrama	Aug.	29..	5,886
Little Annie Rooney (Pickford)	Typical "Mary"	Oct.	31..	8,500
Eagle (Rudolph Valentino)	Romantic drama	Nov.	28..	6,754
Stella Dallas (star cast)	Mother-love drama	Nov.	21..	10,157
			1926	
Tumbleweeds (W. S. Hart)	Land rush drama	Jan.	2..	7,254

UNIVERSAL

			1925	
Goose Woman (Louise Dresser)	Drama	Aug.	1..	7,500
Milky Way (Puffy)	Comedy	Aug.	1..	1,000
Short Pants	Sweet 16 comedy	Aug.	1..	1,000
Paging A Wife (Al Alt)	Century comedy	Aug.	1..	2,000
Fighting Schoolmarm (Sedgwick)	Short western	Aug.	1..	2,000
Home Maker (Alice Joyce-Clove Brook)	Domestic drama	Aug.	8..	7,735
Lorraine of the Lions (Miller-Kerry)	Jungle melodr.	Aug.	8..	6,700
Raiders of the North (Larkin)	Northwest dr.	Aug.	8..	2,000
After a Reputation (Edna Marian	Century comedy	Aug.	8..	2,000
Greenhorn (Chas. Puffy)	Comedy	Aug.	8..	1,000
A Woman's Faith (Rubens-Marmont)	Drama	Aug.	15..	6,023
Crying For Love (Gordon)	Century comedy	Aug.	15..	2,000
His New Suit (Arthur Lake)	Comedy	Aug.	15..	1,000
Best Man (Josie Sedgwick)	Western	Aug.	15..	2,000
Circus Cyclone (Art Acord)	Western	Aug.	22..	4,397
Won By Law (Wanda Wiley)	Century comedy	Aug.	22..	2,000
Speak Easy (Chas. Puffy)	Comedy	Aug.	22..	1,000
Stand Up and Fight (Jack Perrin)	Western	Aug.	22..	2,000
Where Was I? (Reginald Denny)	Farce-com-romance	Aug.	29..	6,630
Buster Brown Series	Outcault's "kid" ser.	Aug.	29..	2,000
Educating Buster Brown	Buster Brown	Aug.	29..	2,000
Buster, Be Good	Buster Brown	Aug.	29..	2,000
Perils of the Wilds (Bonomo)	Serial	Sep.	5..	10 ep
California Straight Ahead (Denny)	Thrill comedy	Sep.	5..	7,238
Peacock Feathers (J. Logan)	Domestic drama	Sep.	5..	6,747
Stranded (Edna Marian)	Century comedy	Sep.	5..	2,000
The Party	Sweet 16 comedy	Sep.	5..	1,000
Dynamite's Daughter (Sedgwick)	Mustang western	Sep.	5..	2,000
Pleasure Bent (Puffy)	Fat man comedy	Sep.	5..	1,000
Call of Courage (Art Acord)	Blue Streak western	Sep.	12..	4,061
Tricked (Cobb)	Mustang western	Sep.	12..	2,000
Fight Within (Larkin)	Mustang western	Sep.	12..	2,000
Phantom of the Opera (Chaney)	Suspense-mystery	Sep	19..	8,40
Storm Breaker (House Peters)	Sea town melo.	Sep	19..	6,06
Westward Ho (Puffy)	BlueBird comedy	Sep	19..	1,000
Too Much Mother-in-Law	Century comedy	Sep	19..	2,000
Uncle Tom's Gal	Century comedy	Sep	19..	2,000
Life's Greatest Thrills	Special	Sep	19..	2,000
Sporting Life (Bert Lytell)	Melodrama	Sep.	26..	6,709
One Wild Night (Edwards)	Comedy	Sep.	26..	1,000
Officer No. 13 (Eddie Gordon)	Comedy	Sep.	26..	2,000
Bustin' Through (Hoxie)	Blue streak western	Oct.	3..	4,500
Cupid's Victory (Wanda Wiley)	Comedy	Oct.	3..	2,000
By the Sea (Puffy)	Comedy	Oct.	3..	1,000
Calgary Stampede (Hoot Gibson)	Thrill western	Oct.	10..	5,924
Just Cowboys	Short western	Oct.	10..	2,000
Taking Chances	Short western	Oct.	10..	2,000
The Raid	Short western	Oct.	10..	2,000
Green Eyed Monster (Arthur Lake)	Comedy	Oct.	10..	1,000
Absent Minded (Neely Edwards)	Bulls-eye com.	Oct.	17..	1,000
Road from Latigo (E. Cobb)	Short western	Oct.	17..	2,000
Ace of Spades (Desmond)	Western chapterplay	Oct.	24	
Nursery Troubles (Edna Marian)	Century comedy	Oct.	24..	2,000
Shootin' Wild	Mustang western	Oct.	24..	2,000

Quick Reference and Accuracy for YOU!

	Kind of Picture	Review.	Feet
Hidden Loot (Hoxie)	Action western	Oct. 31..	4,738
Boundary Line (Fred Humes)	Short western	Oct. 31..	2,000
A Taxi War (Eddie Gordon)	Comedy	Oct. 31..	2,000
Triple Action (Pete Morrison)	Action western	Nov. 7..	4,800
Rustlers From Boulder Canyon	Short western	Nov. 7..	2,000
Kick Me Again (Puffy)	Comedy	Nov. 7..	1,000
Oh, Buster	Buster Brown	Nov. 7..	2,000
Proud Heart (R. Schildkraut)	Father-love dr.	Nov. 14..	8,943
Two Many Ducks	Mustang westn-com.	Nov. 14..	2,000
Beware of Your Relatives	Bluebird comedy	Nov. 14..	1,000
A Speedy Marriage	Century comedy	Nov. 14..	2,000
Arizona Sweepstakes (Hoot Gibson)	Arizona-Chinatown	Nov. 21..	5,418
Scarlet Streak (Daugherty-Todd)	Adventure serial	Nov. 21..	ep
Range Law	Mustang western	Nov. 28..	2,000
Scandal Hunters (Alt)	Century comedy	Nov. 28..	2,000
Faint Heart (Puffy)	Fat man comedy	Nov. 28..	1,000
Scrappin' Kid (Art Acord)	Heart-int. western	Dec. 5..	4,064
Eighteen Carat (Edna Marian)	Century comedy	Dec. 5..	2,000
Happy-Go-Lucky (N. Edwards)	Comedy	Dec. 12..	1,000
One Man Ranch (Morrison)	Action western	Dec. 12..	4,400
Breaking Loose (Holmes-Corbett)	Mustang comedy	Dec. 12..	2,000
What Happened to Jones (Denny)	Farce-comedy	Dec. 19..	6,700
Top Hand	Short western	Dec. 19..	2,000
Skinner's Dress Suit (Denny)	Comedy	Dec. 26..	6,887
Buster's Nightmare	Buster Brown	Dec. 26..	2,000
Captain Suds (Eddie Gordon)	Century comedy	Dec. 26..	2,000
Love My Dog (Arthur Lake)	Sweet 16 comedy	Dec. 26..	1,000
		1926	
Call of Hazard (Humes)	Mustang western	Jan. 2..	2,000
Going Good (Wanda Wiley)	Century comedy	Jan. 2..	2,000
Prep School (A. Lake)	Bluebird comedy	Jan. 2..	1,000
Still Alarm (star cast)	Fire-thrill melo.	Jan. 9..	7,207
Honeymoon Hotel (Edwards)	Comedy	Dec. 26..	1,000
Blue Blazes (P. Morrison)	Western	Jan. 16..	4,700
Six Shootin' Romance (Hoxie)	Western	Jan. 23..	4,837
Buster's Bust-up	Buster Brown comedy	Jan. 23..	2,000
Stella Maris (Mary Philbin)	Wm. Locke novel	Jan. 30..	5,786
Man With the Scar	Short western	Jan. 30..	2,000
Honeymoon Squabble (Edna Marian)	Comedy	Jan. 30..	2,000
Hero of Piperock	Mustang comedy	Jan. 30..	2,000
Her Lucky Leap	Century comedy	Jan. 30..	2,000
Badly Broke	Bluebird comedy	Jan. 30..	1,000
Hot Dog	Bluebird comedy	Jan. 30..	1,000
Hearts of the West	Short western	Feb. 6..	2,000
Helpful Al	Century comedy	Feb. 6..	2,000
Montana of the Ranges	Short western	Feb. 6..	2,000

VITAGRAPH

		1925	
Two Shall Be Born (Novak-Harlan)	Drama		
Pampered Youth (Landis-Calhoun)	Drama	Feb. 21..	6,640
Redeeming Sin (Nazimova-Tellegen)	Apache dr.	Jan. 31..	6,227
Fearbound (Daw-Welch)	Melodrama	Feb. 14..	5,700
Tides of Passion	Drama	May 2..	6,279
School for Wives (Tearle-Holmquist)	Drama	April 11..	6,182
Baree, Son of Kazan (Stewart)	Northern drama	May 30..	6,893
Wildfire (Aileen Pringle)	Racing melo.	June 20..	6,550
Steele of the Royal Mounted	N. W. Drama	June 27..	5,700
Happy Warrior	Drama	July 18..	7,865
Ranger of the Big Pines (K. Harlan)	Forest Ranger dr.	Aug. 8..	7,032
Love Hour (H. Gordon-Fazenda)	Melodrama	Sep. 12..	7,036

WARNER BROS.

		1925	
Lost Lady (Irene Rich)	Social drama	Feb. 7..	6,700
Recompense (Prevost-Blue)	Society drama	May 2..	7,480
On Thin Ice (T. Moore-Edith Roberts)	Drama	Mar. 21..	7,046
Bridge of Sighs (Dorothy MacKaill)	Pathos dr.	Apr. 4..	6,694
My Wife and I (Rich)	Emotional drama	May 30..	
Man Without A Conscience (Louis-Rich)	Drama	June 27..	7,182
How Baxter Butted In (M. Moore-Devore)	Comedy	July 4..	6,592
Woman Hater (Chadwick-Brook)	Love drama	July 25..	6,591
Tracked in Snow Country (Rin-Tin-Tin)	North drama	Aug. 1..	7,139
Eve's lover (Rich-Lytell-Louis-Bow)	Drama	Aug. 8..	7,237
Kiss Me Again (Lubitsch prod.)	Light comedy	Aug. 15..	6,722
Limited Mail (Monte Blue)	Railroad melo.	Sep. 12..	7,144
Wife Who Wasn't Wanted (Rich)	Romantic drama	Sep 19..	6,858
His Majesty, Bunker Bean (M. Moore)	Farce comedy	Sep. 26..	7,291
Below the Line (Rin-Tin-Tin)	Dog melodrama	Oct. 3..	6,053
Man on the Box (Syd Chaplin)	Farce-comedy	Oct. 10..	7,481
Compromise (I. Rich, C. & Brook)	Domestic drama	Nov. 7..	6,789
Red Hot Tires (Monte Blue)	Farce comedy	Nov. 7..	5,452
Bobbed Hair (Prevost-Harlan)	Comedy-melodrama	Nov. 14..	7,817
Rose of the World (P. R. Miller)	Human Interest dr.	Nov. 21..	7,306
Clash of the Wolves (Rin-Tin-Tin)	Curwood dog dr.	Nov. 28..	5,519
Hogan's Alley (Blue-Miller)	Farce-comedy	Dec. 5..	6,310
Lady Windermere's Fan (I. Rich)	Stage classic	Dec. 12..	7,816
Seven Sinners (Prevost-Brook)	Crook-action drama	Dec. 19..	6,927
Golden Cocoon (H. Chadwick-H. Gordon)	Human interest melo.	Dec. 26..	7,280
Sea Beast (John Barrymore)	Whaling epic	Jan. 30..	10,250

MISCELLANEOUS

ARTCLASS PICTURES CORP.

		1925	
Gold and Grit (B. Roosevelt)	Thrill dr.	April 11..	4,650
Deerslayer (J. W. Kerrigan)			5,000
On the Go (Buffalo Bill, Jr.)	Western	Apr. 4..	4,825
Reckless Courage (Buddy Roosevelt)	Thrill western	May 2..	4,851
Quicker 'N Lightning (Buffalo Bill, Jr.)	Thrill drama	June 6..	5,000
Tearin' Loose (Wally Wales)	Stunt western	June 13..	5,000

ASTOR DISTRIBUTING CORPORATION

A Lover's Oath (Novarro)	Melodrama	5,845
Business of Love (Horton)	Comedy-drama	6,038
The Shining Adventure (Marmont)	Drama	5,126
The Wrongdoers (Bartymore)	Melodrama	6,424

BANNER PRODUCTIONS

	Kind of Picture	Review.	Feet
		1924	
The Truth About Women	Sherman-Hampton	Aug. 2..	5,600
The Man Without a Heart	Novak-Harlan	Aug. 2..	6,000
Those Who Judge	All star	Aug. 2..	5,700
		1925	
Daughters Who Pay	All star cast	May 30..	5,800
Wreckage (May Allison)	Drama	Sep. 5..	5,992

BRITISH NATIONAL PROD.

Nell Gwynne (Dorothy Gish)	Comedy-drama	Feb. 6..	9,000

C. C. BURR

		1924	
Average Woman (Pauline Garon)	Drama	Feb. 9..	6,400
Lend Me Your Husband (Kenyon)	Drama		6,700
Youth for Sale (S. Holmquist)	Drama	Oct. 18..	6,500
The Early Bird (Hines)	Comedy	Dec. 27..	7,000
		1925	
Crackerjack (Hines)	Typical comedy	May 23..	6,700

CRANFIELD & CLARK

Let's Go Fishing	Holland—scenic	Nov. 7..	1,000

GINSBERG DISTRIBUTING CORP.

		1925	
Love Gamble (Lillian Rich)	Melodrama	July 11..	5,767
Before Midnight (Wm. Russell)	Crook melodrama	July 11..	4,89.
Big Pal (Wm. Russell)	Prize fight dr.	Oct. 24..	5,800

GOTHAM PRODUCTIONS

One of the Bravest (R. Lewis)	Fire-fighter dr.	Nov. 28..	1,679

INDEPENDENT PICTURES CORP.

		1925	
Drug-Store Cowboy (F. Farnum)	Western com.-dr.	Feb. 7..	4,356
Riders of Mystery (Bill Cody)	Western	May 2..	5,000
Gambling Fool (F. Farnum)	Western	May 9..	5,000
Fighting Sheriff (Bill Cody)	Western	May 23..	5,000
Border Intrigue (F. Farnum)	Western	May 30..	5,000

LEE-BRADFORD CORP.

Lights of London (Wanda Hawley)		6,000
Passion's Pathway (Estelle Taylor)		6,000
Unrestrained Youth (Brandon Tynan)		6,000
Passionate Adventure (Joyce-Brook)		8,000
Way Down Upon the Swanee River		6,000
Wolfblood (M. Clayton)		6,000
Wives of the Prophet (star cast)	Opie Read novel	6,500

MADOC SALES CORPORATION

After Marriage (M. Livingston)	Marriage drama	Nov. 21..	4,900

POST SCENICS

Holland	Scenic	Nov. 7..	1,000

RAYART

Butterfly Comedies (Gloria Joy)			
		1925	
Super Speed (Reed Howes)	Automobile com.-dr.	Feb. 7..	5,222
Quick Change (Larkin)	Drama		
Youths Gamble (Howes)	Drama		
Double Fister (Perrin)	Drama		
Fear Fighter			
Crack O' Dawn			
Goat Getter			
Snob Buster (Reed Howes)	Action melodr.	Aug. 23..	4,970
Cyclone Cavalier (Reed Howes)	Action-romance	Sep. 26..	4,920
Midnight Limited (star cast)	Railroad melodrama	Dec. 26..	5,888

RED SEAL

		1925	
Film Facts (Issue H)	Magazine	Oct. 17..	1,000
Ko-Ko in Toyland	Fleischer cartoon	Dec. 19..	1,000
Magic Hour	Gem of the Screen	Dec. 26..	1,000
Marvels of Motion	Issue C	Jan. 2..	1,000
Golden Strain (Bosworth-Harlan)	Western	Jan. 9..	5,000
Friend of all the World	Xmas special	Dec. 26..	1,000
Searchlights (Urban-Kineto Corp)	Instructive	Jan. 16..	1,000
Ko-Ko Song Cartune	Fleischer cartoon	Jan. 16..	1,000
Reelview (Urban-Kineto)	Magazine	Jan. 16..	1,000
Film Facts (Issue I)	Magazine	Jan. 16..	1,000
Hair Cartoons	Marcus cartoon	Jan. 16..	1,000
Ko-Ko Steps Out	Fleischer cartoon	Jan. 23..	1,000
Film Facts	Magazine	Jan. 30..	1,000
Song Car-tune	Novelty	Jan. 30..	1,000
Marvels of Motion	Slow motion	Jan. 30..	1,000
Marvels of Motion (Issue I)	Novelty	Feb. 6..	1,000
Hair cartoon (Issue Z)	Marcus cartoon	Feb. 6..	1,000
Reelview (Issue B)	Urban magazine	Feb. 6..	1,000
Dolly Gray	Song car-tune	Feb. 6..	1,000

SHORT FILMS SYNDICATE

		1925	
Thirty Years Ago	Novelty	Aug. 15..	1,000
I Remember	Pastoral	Aug. 15..	1,000
Mixing in Mexico	Bud Fisher cartoon	Oct. 17..	1,000
Invisible Revenge	Mutt & Jeff	Oct. 31..	1,000

TENNEK FILM CORP.

Hank Mann Comedies	Twelve subjects	
Chester Conklin Comedies	Twelve subjects	
Two Star Comedies (Layman-Dorety)	Twelve subjects	
All Star Comedies (star casts)	Twelve subjects	
International Detective Stories	Twelve subjects	
Laugh Stories (Selig Animals)	Twelve subjects	
Chuckles	Twelve novelties	1,000
Travelogues		1,000
Fantasies		1000

Exhibitors Get First Chance at Showing of "Irene" Starring Colleen Moore

DAINTY COLLEEN HAS "EVERYTHING" IN "IRENE," which First National experts assert will stand at the top of the list as her "best work." The role permits Colleen wide latitude for all of the cute little bits of "personality" stuff that made her famous, and Al Green, her director, has managed to extract a few extra touches from the limitless hoard of things feminine that Colleen has packed away in her storehouse of the silent art. A superb cast assists the star, every player being in the "big, electric-light" class.

NO picture released by First National in many months has aroused greater advance interest than the special production of "Irene," starring Colleen Moore and presented by John McCormick. With the announcement of the completion of this picture requests for early showings have been received from first run exhibitors in all parts of the country who appreciate First National's policy in making a genuine special of this calibre available for first showings i npicture theatres at reasonable prices.

Judging from present prospects, the picture will be presented in upwards of one hundred and fifty theatres the week of February 21, backed by an extensive advertising campaign covering all angles of publicity and exploitation.

One of the tie-ups that will be of direct benefit to exhibitors was made with some three hundred department stores which will receive "Irene" gowns to be displayed in conjunction with the showing of the picture. These stores will arrange fashion shows which will be liberaly publicized in local newspapers. It is recognized that "Irene" is peculiarly well suited to exploitation of this description. The fashion sequences in the film, shown in color, are said to be the most beautiful of the kind ever done on the screen. An idea of the magnificence of the picture is given in a special delux trailer running three hundred feet.

Another exploitation tie-up of value to all exhibitors will be the radioized version of the story broadcast by WJZ on the Thursday preceding the week of national release. Reports from the Coast where "Irene" was previewed before representative audiences in Los Angeles theatres, state that the picture far surpasses any of Miss Moore's earlier starring productions in popular appeal. It offers a leading character replete with opportunities for comedy and pathos in the interpretation. Needless to say, Miss Moore takes full advantage of the possibilities of the character of "Irene."

The picture was directed by Al Green and includes in the cast Lloyd Hughes, George K. Arthur, Kate Price, Charlie Murray, Lawrence Wheat, Maryon Aye, Edward Earle, Eva Novak and Betty Francisco.

Signs Chester Conklin

Following his slogan of "A star for every important role," Robert T. Kane signed Chester Conklin to play the principal comedy part in "The Wilderness Woman," on which the producer will start work the first week in February. It will be a First National release.

"Skyrocket" Held Over

Due the unusually successful showing at the box-office, Peggy Hopkins Joyce's big Associated Exhibitors' special, "The Skyrocket," has been held over for a second week at B. S. Moss' Colony Theatre, Broadway, N. Y.

Key to Our Service Departments

Better Projection **672**
Looking Them Over—With Gray Strider **622**
Quick Reference Picture Chart **624**
Selling the Picture to the Public **646**
Short Feature Magazine **652**
Straight From the Shoulder Reports **661**
Switching the Spotlight to the Exhibitor **658**
The Theatre of Today **666**
Through the Box-Office Window **655**
Your Equipment **669**

Warners Finish Four Pictures and Start Three New Releases

Everything in Shape for Work on New Season's Films; "Why Girls Go Back Home" Is Already in Production; New Rin-Tin-Tin Subject Will Soon Get Underway

INCREASED activity is noted at Warner Bros. western studio as the decks are cleared in readiness for the new season's program. Work on cleaning up the 1925-26 schedule was advanced within the past week by getting underway four new productions and completing three pictures.

Placed in production were "Why Girls go Back Home," the Success Magazine story, and sequel to Warner's famous "Why Girls Leave Home." The director is James Flood and the author Katherine Brody. Patsy Ruth Miller will have the principal role supported by Clive Brooke, George O'Hara, Myrna Loy and Jane Winton, the latter a new comer to the Warner lot.

Rin-Tin-Tin's new production also gets underway. It is "Hero of the Big Snows" from a story and scenario by Ewart Adamson and directed by Herman Raymaker, who has been responsible for most of the dog's recent successes. "Rinty's" leading woman will be Alice Calhoun. Other principals in the cast are Don Alvarado, Leo Willis and Baby Blossom.

Irene Rich has started "Silken Shackles," her first picture since Lady Windermere's Fan." This is a story by Walter Morosco and Philip Klein and will mark the debut of Mr. Morosco as a director. Supporting Miss Rich in the principal roles are Huntly Gordon, Bob Schable and Victor Varconi.

J. Stuart Blackton also gets underway "Hell Bent for Heaven," the Broadway stage success by Hatcher Hughes, adapted by Marion Constance. Patsy Ruth Miller has the leading role, supported by John Harron, Gayne Whitman, Gardner James, James Marcus, Wilfred North and Evelyn Selbie.

The production completed were "The Sap," from the story by E. T. Lowe, Jr., and Philip Klein directed by Erle Kenton featuring Kenneth Harlan, supported by Mary McAllister, Dave Butler, Eulalie Jensen, John Cossar and Heinie Conklin; "The Little Irish Girl," Dolores Costello's first starring picture, adapted for the screen by Darryl Francis Zanuck and directed by Roy Del Ruth. Supporting Miss Costello are John Harron, Dot Farley, Mathew Betz, Lee Moran, Gertrude Claire, Joseph Dowling and Henry Barrows; Dorothy Devore in "The Honeymoon Express" adapted by Philip Klein and E. T. Lowe, Jr., from the story by Darryl, Francis Zanuck and directed by William Beaudine. Supporting Miss Devore are John Patrick, Montague Love, George Pearce, Lynn Cowan, Russell Simpson, James Gordon, Frank Brownlee, Fred Kelsee and Charles Hill Mailes.

"Straight From the Shoulder Reports" Are Your Best Guide

"THREE FACES EAST" gets you guessing, but suspense is the keynote of Producers Distributing Corp.'s picture, so the title's right in keeping.

"Bride of the Storm" Blackton's Latest for Warners

EVERY bit of direction, casting and story value that spells box office success is contained in "Bride of the Storm," the first feature of J. Stuart Blackton under his new arrangement with Warner Bros. and after viewing the picture this week at their home office the Warners and the preview critics acclaimed it the best melodrama they have seen in a long time.

"Bride of the Storm," directed by Mr. Blackton, is from James Francis Dwyer's story "Maryland, My Maryland" adapted to the screen by Marion Constance. The action takes place in a light house on a reef in the Dutch East Indies and aboard a United States cable ship at sea.

Action swift and plausible fills the entire footage and excellent acting is done by a superb cast consisting of Dolores Costello, John Barron, Tyrone Power, Sheldon Lewis, Otto Mattieson and Julia Swayne Gordon.

"Bride of the Storm" also gives Dolores Costello another chance to live up to her work in "The Sea Beast" and in an entirely different role she is said to get across big. The production will be an early release by Warner Bros.

Universal Signs Five Leading Men For Feature Roles

FIVE of the screen's most prominent leading men have been signed for featured roles in current Universal productions, according to an announcement from the studio.

They are Francis X. Bushman, Kenneth Harlan, Edward Everett Horton, Theodore Van Eltz and Mario Carillo.

Bushman, whose work in "Ben Hur" and other recent pictures has put him near the top of screen players, has been signed to play the leading role opposite Mary Philbin in "The Star Maker," which Lois Weber will direct.

Harlan will play the featured role in "The Ice Flood," the first directorial effort of James O. Spearing, former New York dramatic editor, who has been on the Universal scenario staff for the last three years.

Von Eltz and Carillo will play prominent roles in "Perch of the Devil," the Gertrude Atherton novel which King Baggot is directing for Universal with Mae Busch and Pat O'Malley in the featured roles.

Horton, who just finished a co-starring role with Laura LaPlante in Harry Pollard's production, "Beware of Blondes," will be featured in Edward Laemmle's picturization of "The Whole Town's Talking" by John Emerson and Anita Loos.

"The New Klondike" Finished

Thomas Meighan finished work in "The New Klondike," Ring Lardner's story of the Florida real estate boom at Paramount's Long Island studio yesterday. With Mrs. Meighan he leaves tomorrow for a brief vacation in New Port Ritchie, Fla. Mr. Meighan will return the latter part of February to start work on his next picture.

Progress Film Secures "The Northern Code" For Big District

A STRONG Independent picture will be available for exhibitors in Maryland, Virginia, District of Columbia and Delaware through the acquisition of "The Northern Code" by the Progress Picture Exchange of Washington, D. C.

The territorial deal was closed last week by Lumas Film Corporation.

"The Northern Code," as the title indicates, is a story of the Canadian Northwest, that famous district "North of 48" where the laws of man do not reach.

An excellent cast is presented in this subject, the principal players being Eva Novak, Robert Ellis, Josef Swickard, Claire De Lorez, Francis McDonald, Ray Hampton and Jack Kenney.

The production was directed by Leon De La Mothe from the story by Everett C. Maxwell.

"The Northern Code" is a Jerry G. Mayer production.

Virginia Lee Corbin Signed to Support E. E. Horton

VIRGINIA LEE CORBIN has been signed by Universal to play the feminine lead opposite Edward Everett Horton in "The Whole Town's Talking," according to to announcement from Edward Laemmle, who is to direct the production.

It is one of the first real leading parts Miss Corbin has played since she returned to the screen about two years ago, following several years' absence during the period of her "growing up."

Delores del Rio, famous Mexico City beauty, has been borrowed from Edwin Carewe by Universal to play the role of a stage star in this picture.

Senorita del Rio thus will play in her first production away from First National, where she has scored in "Joanna" and "Heirs Apparent."

This practically completes the cast of the John Emerson and Anita Loos story.

June Marlowe in 'Old Soak'

June Marlowe, 1925 Wampas Baby star, has just been placed under a five-year contract by Carl Laemmle, according to an announcement of Henry McRae, general manager of Universal's West Coast Studios.

Miss Marlowe's contract with another producer recently expired and she was immediately signed on the new contract.

Her first role will be the feminine lead in "The Old Soak," by Don Marquis, which Edward Sloman will direct as Jean Hersholt's first starring vehicle.

Books 7 Gold Bonds

A. H. Huot, manager of the F. B. O. exchange at Seattle, has sold "The Midnight Flyer," "When Love Grows Cold," "The King of the Turf," "The Non-Stop Flight," "Flaming Waters," "A Poor Girl's Romance," "The Isle of Retribution" and "The Adventures of Mazie" series to the American Theatre at Spokane for early showing.

Universal to Re-release Big Crook Drama "Outside the Law"

Making New Prints and Accessories for Popular Melodrama Which Broke Booking and Attendance Records Several Years Ago

"OUTSIDE THE LAW," the record-breaking crook drama made as a Universal-Jewel with Priscilla Dean in the starring role, and with Lon Chaney co-featured, is to be re-released by Universal, it is announced at the Universal home office. An insistent demand for re-bookings, on the part of exhibitors who played and cashed in handsomely with this picture during its initial release period, brought about Universal's determination to make this big box-office winner again available to theatre owners.

"Outside the Law" was a sensation when it first reached the screen. It was made from a story written by the man who directed it—Tod Browning, and adapted to the screen by Lucien Hubbard. In it Priscilla Dean achieved her greatest crook role, and Lon Chaney took the part which definitely established him as a character actor of unequalled qualities. Wheeler Oakman, too, has an unusual part in this picture.

The production had its New York premiere simultaneously in four legitimate theatres in the Times Square district, something that never before had been attempted in the way of moving picture exploitation and presentation. It took on right from the start, and proved one of the most popular pictures ever released. Universal reports that it played in more than 8,000 houses throughout the country, falling only a few bookings short of "The Storm."

It was hailed by critics and the public as an ideal screen melodrama, with a maximum of characterization, action, suspense and thrills. It received A-I ratings from all sides and did much to establish the Universal-Jewel schedule of pictures as quality pictures of top-notch box-office pulling power.

During the past year, it is asserted by Universal executives, many calls have come for re-bookings on this Jewel. However, prints in good condition not being available, it was though inadvisable to make new ones. However, the number of requests began to swell, until there has been pressure from every Universal exchange for new prints and accessories on the production.

Facing great expenditure in recreating the entire list of posters, press book, heralds and other accessories for this picture, Universal decided to try it out. Accordingly, one new print was turned out and arrangements were made to put it into the Cameo Theatre, Pittsburgh, cold, with little or no advance advertising.

The supporting cast includes Ralph Lewis, who plays Madden, E. Allyn Warren, who has an exceptionally strong role in Chang Lo, a Chinese sage; Melbourne MacDowell and Wilton Taylor. Little Stanley Goethals created a very lovable child part in the picture. Chaney gained great fame in this picture by his double characterization. Besides playing the role of "Black Mike" he also made up for a small Chinese role and did it so expertly that few persons who saw the picture realized at first that Chaney was playing the part.

"THE GREAT LOVE" an audience has for good pictures will be satisfied when Metro-Goldwyn-Mayer's picture of that title hits the screen. Viola Dana and Frank Currier shine.

Whether You Happen To Be In Manilla, Madrid, B. A. or Any Other City of the World Where Spanish Is Spoken, You Will Find CINE-MUNDIAL on the Newsstands on the First of Each Month.

Just Look at the Opposite Page!

There you see the line-up of advertisers CINE-MUNDIAL has on contract January, 1926.

CINE-MUNDIAL knows no nationalistic jealousies—it is loved from Mexico City to Manilla—wherever Spanish is the language you find it eagerly read.

Its advertisers are using CINE-MUNDIAL in Latin-America the same way they are using the largest national magazines in the United States.

CINE-MUNDIAL is building international prestige and is making easier and greater sales throughout all Spanish speaking countries for its advertisers.

If you are interested in impressing the people of Latin-America with the quality of your pictures, or in establishing a name or a trade-mark—CINE-MUNDIAL will do a first-class job for you, just as it is doing it for America's most representative international advertisers.

Member Audit Bureau of Circulations

CINE-MUNDIAL

In Tune With Latin America

CHALMERS PUBLISHING CO.,

516 Fifth Avenue, N. Y.

And—It's Paid For

And—It's Paid For

Cine-Mundial Is Doing a Big Foreign Sales Job For These Advertisers. It Can Do the Same For Any Individual Motion Picture Producer.

And—It's Paid For

CINE-MUNDIAL

A Chalmers Publication

And—It's Paid For

Big Things Planned for New Associated Studios

Powers' Newly Acquired Plant a Beehive of Industry; Griffith and Carber Already Working on the Grounds; Officials Pleased With Way Things Are Shaping Up

WITH plans that are now going forward with lightning like rapidity, the Associated Studios, P. A. Powers' newly acquired film plant in Los Angeles, which is to be the production home of producers on the West Coast who are releasing through Associated Exhibitors, promises to be one of the most thriving hives of motion picture industry within the next 30 days.

Although the studios were actually taken over by Powers only a week ago, there are already two companies installed on the lot, with several others making preparations for the transferring of their activities from Hollywood. Those already on the ground are Thomas L. Griffith, who is to produce a series of comedy dramas co-starring two well known players, and Bert D. Carber, who is to star Bill Cody in a series of western features.

At the same time, S. S. Hutchinson is transferring his organization from Hollywood to the Associated, while other producers will join the new colony as soon as productions now under way are completed.

Arrangements are being made by Powers and his associates for the contracting of two feminine stars of the first rank for the A. E. program. All details should be completed within a few days.

Griffith Carber and one producer as yet unnamed are planning to get their first productions under way by February 1, which will give the studio three companies in actual production as a starter.

Both Powers and Emil Offeman, West Coast representative of Associated Exhibitors and general manager of the studios, are greatly enthused over the way things are shaping up for their new enterprise and are looking forward to one of the busiest seasons in their active careers.

Mary Pickford's Next Will Be Called "Sparrows"

HIRAM ABRAMS, president of the United Artists Corporation, announced this week that Mary Pickford has finished her next picture for United Artists Corporation and that this production will be put forth under the title of "Sparrows." This much heralded production was made on the Pickford-Fairbanks lot under the working title of "Scraps," but upon its completion it was decided to rename the production.

During the past few weeks a number of special added scenes were taken for the production and the change in the name was made after thousands of dollars had been spent in advertising "Scraps," the working title of the picture.

LAYING DOWN ON THE PICTURE? Not Betty Compson or Edmund Lowe—not in "The Palace of Pleasure," which they made for William Fox.

Schildkraut Is Signed For Metropolitan's "Shipwrecked"

FURTHER substantiating their announced intention of making "Shipwrecked" a real special production, Metropolitan Pictures have secured Joseph Schildkraut to play opposite Seena Owen in this production of Langdon McCormick's spectacular melodrama.

Schildkraut who is under a long-term contract to Cecil B. De Mille, scored a decided hit in "The Road to Yesterday." Following the completion of that personally directed De Mille special, he returned to New York where he was obliged to resume his starring role in "The Firebrand," his most recent stage hit. Ill health caused him to terminate his engagement in that role, and he has but recently returned to New York from a recuperative trip to Europe.

"Shipwrecked" was adapted to the screen by Finis Fox and will mark Seena Owen's debut as a star in Metropolitan Pictures. The director and supporting cast will be announced within a few days.

Warners Change Titles of Three Coming Productions

CHANGES in the titles of three pictures now in work at Warner Bros. studio were announced recently.

"Outlawed," the new Rin-Tin-Tin picture, has been changed back to "Hero of the Big Snows," its original title. Herman Raymaker, who has been responsible for several of the dog's biggest successes, is directing.

"The Grifters," from the story by C. D. Lancaster, will be known as "The Little Irish Girl." This is the next production in which Dolores Costello will appear and she has as her support John Harron, Dot Farley, Mathew Betz, Lee Moran, Gertrude Clair, Joseph Dowling and Henry Barrows. Roy Del Ruth is directing.

"Leave It to Me," an original story being directed by William Beaudine, will be released under the title of "The Honeymoon Express." This will be Dorothy Devore's next picture. In the cast are John Patrick, Montague Love, George Pearce, Lynn Cowan, Russell Simpson, James Gordon, Frank Brownlee, Fred Kersey and Charles Hill Mailes.

Finish "Prince of Pilsen"

With the photographing of an impressively gorgeous night sequence hinging on the famous fountain scene from the stage play, George Sidney last week did his final work on the A. H. Sebastian Production, "The Prince of Pilsen," for the Producers Distributing Corporation.

The fountain scenes are laid in the courtyard of a village inn at Altheim, a rendezvous of Heidelberg students, and for these sequences Director Paul Powell discovered, what is indeed a rarity in Southern California, a new and unused location.

NAT ROTHSTEIN

Nat Rothstein Rejoins Universal; To Exploit "Flaming Frontier"

NAT G. ROTHSTEIN, the first advertising manager of Universal, has rejoined Universal. His first undertaking there will be the entire handling from the exploitation, advertising and publicity standpoint of Universal's new western epic production, "The Flaming Frontier."

Mr. Rothstein was induced by R. H. Cochrane to give up his advertising agency in Chicago some nine years ago and to come to Universal as advertising manager. He soon proved his adaptability and brought to his task a trenchant pen, a straight-forward, direct punchful method which has characterized Universal's advertising from that day to this.

Mr. Rothstein will undertake his new duties at Universal on February 8, having resigned last week from F. B. O., where he has been in entire charge of advertising, exploitation and publicity for the past few years.

Louise Fazenda Made A Star By Warners

AFTER many years on the screen, Louise Fazenda is to be starred. Miss Fazenda has signed a new contract with Warner Bros. under which she will be starred in her own right during the coming year, and also co-starred with Willard Louis in high-class comedy-dramas.

The new arrangement with Miss Fazenda calls for her first appearing in a series of productions with Mr. Louis. Following this combination, she will head her own company and branch out as a full fledged star.

This elevation is a reward of merit gained through Miss Fazenda's work in Warner pictures during the last two years. Her every appearance has been good for a laugh.

Warner Bros. to Put New Faces On the Screen; Doris Hill Signed

Engaging of Player Is in Line with Policy of Company in Developing New Talent, Young Beauty Who Has Never Faced Camera, Is 19 Years Old

A PERSONALITY entirely new to the screen will appear in the line-up of Warner Bros. stock company next season in Doris Hill, a new comer to a picture studio, who never has faced a camera, and who has been signed by Jack Warner solely on her beauty, intelligence, striking type for pictures and her natural promise of development.

The signing of Miss Hill is in keeping with the policy started by the Warners last year of developing new talent. They feel there are hundreds of potential stars in the extra and small part ranks and intend to give as many as possible a chance to show their ability.

An example of this was the signing of Dolores Costello by the Warners. Miss Costello has turned out to be one of the big screen discoveries of the year, her most recent outstanding success being opposite John Barrymore in "The Sea Beast."

The signing of Miss Costello and Miss Hill is only another example of the fact that a personal screen background is not essential to success in motion pictures. In fact there is such a demand for new faces on the screen that unless the producers go outside of the industry for fresh talent, it has become impossible to find players to satisfy the public cry.

Miss Hill is a cousin of Eugene O'Neil, the playwright, and her relationship to the talented dramatist is her only professional connection. She is a dancer of more than ordinary ability, but has never used this talent professionally. She is nineteen years old, a striking beauty with wavy red hair and the figure of a miniature Venus.

Her screen tests have been exceptional and the Warners have placed her under a five year contract with the belief that she will develop into another Dolores Costello.

Weaver Prepares Next Associated Exhibitors Release

WITH their initial production "Hearts and Fists" successfully released by Associated Exhibitors, Inc., plans for the next production of the H. C. Weaver Production, Inc., of Tacoma, Wash., are under way and the forthcoming picture has been given the tentative title of "The Totem Pole Beggar." E. C. Maxwell, scenic and continuity editor, has completed work on the script and Peter L. Shamray, production manager, is preparing interior sets.

METRO-GOLDWYN-MAYER have been stepping high—and "Soul Mates" is one of the "top steps."

Six Big Productions Offered By Paramount In February

"The Wanderer," "The Grand Duchess and the Waiter," "The Song and Dance Man," "The Vanishing American," "Behind the Front" and "Moana" Are Pictures Listed

FEBRUARY brings to the screen from the Paramount Studios the first six pictures on its strong program for spring and summer. Advance showings, declare Paramount officials, have definitely stamped these as box office attractions. These pictures are evidence, they say, of the company's pledge to present for spring and summer releases the strongest array of showmen's pictures it is possible to produce.

During February these pictures will be released: "The Wanderer," "The Grand Duchess and the Waiter," "The Song and Dance Man," "The Vanishing American," "Behind the Front" and "Moana."

Four of these attractions are listed among the company's 10 long run specials for the new season. They are: "The Wanderer," "The Grand Duchess and the Waiter," "The Song and Dance Man" and "The Vanishing American."

Test showings on "The Wanderer" in various sections of the country have revealed its drawing power. For several weeks this Biblical story held the screen at the Criterion theatre on Broadway. Reviewers classified it with "The Ten Commandments," one of the biggest money makers ever produced. Its cast, in the opinion of those who have viewed the picture, is supreme. Greta Nissen, William Collier, Jr., Ernest Torrence, Wallace Beery, Kathlyn Williams and Tyrone Powers all received the highest commendation. This picture was released generally on February 1. Raoul Walsh directed it.

In "The Grand Duchess and the Waiter," a smart love comedy, it is claimed that Adolphe Menjou and Florence Vidor have the best roles of their careers. This production was made under the deft direction of Malcolm St. Clair, whose subtle handling of situations has received the highest praise from all quarters. Like "The Wanderer," this picture has stood the severest test in advance showings. It will be released on February 8.

Also on February 8, will be released "The Song and Dance Man," a story of backstage Broadway by George M. Cohan. For humor and heart interest this picture excels. It is another indication of Herbert Brenon's flair for producing showman's productions. Each of his attractions has proved a hit. Featured in "The Song and Dance Man" are Bessie Love, Tom Moore and Harrison Ford. Bessie Love's work carries her to new heights. You will laugh with Tom Moore one minute and the next you will feel the tense pathos of his misfortune. Miss Love does the Charleston as only she knows how.

On February 15, Zane Grey's "The Vanishing American" will reach the screens. Stupendous, magnificent, great, beautiful, stirring and picturesque are the words which have been used generously in describing this picture, which has had successful engagements on Broadway, in San Francisco and other centers. This special was adapted from the Grey story of the American Indian by Lucien Hubbard. Richard Dix, Lois Wilson and Noah Beery comprise the excellent featured cast. George B. Seitz directed.

A new tone in comedy is offered in "Behind the Front," which will be released on February 22. This narrative of the war is considered one of the fastest and funniest comedies produced recently. Wallace Beery and Raymond Hatton, the two doughboys, will be remembered a long time for their work in this attraction. Although not billed as one of the season's specials it stands as one. Edward Sutherland was the director responsible for this attraction.

On February 22, Paramount also will offer a production which has been accorded acclaim throughout the country. It is Robert Flaherty's "Moana," a real romance of life and love in the South Seas.

Dorothy Phillips Returns

Dorothy Phillips, former stage and screen star, and wife of the late producing-director, Allen Holubar, was signed last week to a long term contract with the Metro-Goldwyn-Mayer Studios, it was announced by Louis B. Mayer, vice-president in charge of production.

This return of the popular screen beauty to the studios ends her voluntary retirement, at the height of a brilliant career, on the death of her husband. Miss Phillips returns with energy and aspirations, and as she is strikingly beautiful and talented, it will not be long before she has regained her former enviable position among screen stars.

Solomon Joins Columbia

In anticipation of the campaign of publicity, advertising and exploitation covering the 1926-27 product the executives of the Columbia Pictures Corporation have appointed Julian H. Solomon as director of publicity and advertising.

Mr. Solomon needs no introduction to the trade, as he has been in New York for eleven years doing the things which he will do for Columbia. In addition to having handled publicity from the distributors angle he has been an exhibitor and handled exhibitors exploitation.

The tremendously successful National Laugh Month camprign which has received such wonderful support from the press of the entire country was handled by Mr. Solomon.

"The Sea Beast" Booked by Orpheum for February 12

THE first showing of John Barrymore in "The Sea Beast" outside of New York will take place at the Orpheum Theatre in Chicago February 12 when the attraction goes into the Warner house for a run. The Orpheum is a popular priced house with a continuous performance and there will be no change in its policy for this attraction.

The success of "The Sea Beast" at the Warner Theatre, New York, now entering its fourth week at $2 top with a performance twice a day and a big sale weeks in advance, has prompted Warner Bros. to put it in the Orpheum and it is quite likely that within a short time it will be seen in pre-release runs in several other of the largest cities. The remarkable business in New York City at advanced prices is the talk of Broadway.

The same exploitation campaign that introduced "The Sea Beast" in New York, will be put over in Chicago. Preparations are now under way to publicize the attraction in the Windy City, and the Orpheum's physical appearance will be treated the same as the Warner New York house, even to the big mechanical electric sign on the front of the theatre.

"The Sea Beast" has also been booked at the Metropolitan in Seattle and Miller's Figaro in Los Angeles for an indefinite run.

How Do You Like Our New Quarters?

Says F. B. O. "Fine" say we. This hustling live-wire organization has just moved into larger and handsomer quarters, which occupy the entire sixteenth floor of the big new building at 1650 Broadway, facing on Times Square. A significant move. And the first stop for this express is "F. B. O. Month" in March.

First National Studios To Be Built In Los Angeles Suburb

Site Announced for Erection of Plant in Burbank; Work Will Be Pushed so That at Least One Unit Will Be Installed by June 1; Butler Handles Construction

THE new West Coast Studios of First National Pictures, Inc., will be in Burbank, Calif., a small suburb of Los Angeles, according to a statement issued today by Richard A. Rowland, general manager, who has just returned from California.

In accord with First National's policy of expansion, arrangements have now been completed for the building of the largest and best equipped studio plant in the world, just three miles from the business centre of Hollywood.

A definite decision as to the location of the new studios was reached at a meeting of Mr. Rowland and the executive committee of First National, following which a wire was sent to John McCormick, in charge of First National production on the Coast, authorizing the purchase of a tract of land comprising sixty-four acres. The site selected is known on relief maps as the Providencia Rancho and Scott tract subdivision. It adjoins the Lakeside Golf Course. The huge realty transaction was consummated between First National and A. V. Handorf, the owner, who has large holdings in this territory.

Bids are now being received for the erection of a group of buildings in a decorative manner along Moorish, Colonial or Spanish lines of architecture. There will be no delay as it is planned to have at least some of the First National units installed in the new studios by June 1st. Mr. McCormick states that the studio construction will be in the hands of C. P. Butler, an official of First National Production Corporation, who will have full charge from the beginning to the completion of the work. The plant will be designed to accommodate all of the First National executives, stars and others engaged on the Coast in the making of productions for the most elaborate and extensive program ever prepared by First National.

Neal Burns Training His Police Dogs for Comedy

Neal Burns is training his own police dogs Ritz von Schultefeld and Barbar von Schultefeld in stunt stuff, and although they have never yet appeared in pictures, they may be heroes on the screen before long.

Great things were expected of Myrtle the Turtle, which has basked in the sunshine of the lawn inside the Christie studios for several years now waiting for her great opportunity to become a star. But the great part has not yet arrived. Scenario writers and the Christie gag men are racking their brains trying to think up a story which will give full sweep to the latent talent and emotional power which Myrtle is believed, by those who have been fortunate enough to see her screen tests, to possess.

Pathe Comedy Subjects Enliven Program At the Rialto

THE Rialto Theatre in Westfield, New Jersey, is a consistent user of Pathe comedies to provide the fun element on its bills. During the week of January 18 four subjects released under the rooster banner were seen on the Rialto screen.

Mack Sennett's rollicking two-reel comedy, "Cupid's Boots," starring Ralph Graves held forth during Monday and Tuesday. Alice Day in "Tee For Two," another Sennett two-reeler added laughs to the programs on Wednesday and Thursday, when "Outings For All," one of the Grantland Rice "Sportlights" was an added feature of the bill.

Charlie Chaplin in "A Dog's Life," the first of his comedy classics to be brought back to the screen under the terms of his new half million dollar Pathe contract, sent the Rialto audiences into hysterics on Friday and Saturday.

In Roach Comedies

The striking array of screen celebrities listed in the casts of new Hal Roach comedies for Pathe release includes Virginia Pearson, Anders Randolf, Martha Sleeper, Mack Swain, Bull Montana, Helen Gilmore, Fred Kelsey and Vivian Oakland.

Puffy Starts New Series

Production of a new series of comedies starring Charles Puffy, the noted European actor, has been started at Universal City. Dick Smith is directing Puffy in the first picture, and Elsie Tarron is playing the feminine lead opposite the star.

FIRST NATIONAL CHIEF TENDERED FAREWELL DINNER.

Richard A. Rowland, General Manager of First National Pictures, was tendered a dinner party on the eve of his return to New York City from Hollywood. Rowland's party was given him by the stars and executives of First National on the West Coast. Photo shows the chief standing in center near open doorway, and one can easily see Colleen Moore and John McCormick seated toward the left together with June Mathis and Sylvano Balboni. They are all there. Look over the picture and you will pick them out.

Suggests Public School Courses In Motion Picture Appreciation

Jesse L. Lasky at Board of Review Luncheon Declares Producers Have Gone Far Ahead of Public's Ability to Appreciate Their Work

DECLARING that the artistic progress of the motion picture had outstripped public appreciation, Jesse L. Lasky, vice-president of Paramount, in an address before the eleventh annual luncheon of the National Board of Review at the Waldorf-Astoria, New York, suggested that the people's money which was now spent by censor boards be diverted to raising the taste of theatregoers for the highest type of pictures.

"If possible throw your mind back to the pictures you saw in 1912 and 1913. You probably will not be able to recall having seen any pictures at that time, because I dare say that most of you would not be seen attending a motion picture theatre in those days. Now think of the pictures that we see today. 'A Kiss for Cinderella,' 'The Big Parade,' 'Ben Hur,' 'The Covered Wagon,' 'The Ten Commandments,' 'The Vanishing American,' 'Peter Pan.'

"I mention some of these pictures of today because the picture business is facing a distinct problem. I sincerely believe that, despite the astonishing popularity of the motion picture, its artistic progress has outstripped public appreciation. That is in some respects. It is true, of course, that most good pictures are well supported by the public.

"It is true that a simple story of epic qualities like 'The Covered Wagon' evokes an enormous public response. However, there are other types of pictures that we can do very well but which we are afraid to do because experience has shown us that there is very little material profit in doing them.

"It seems to me that if some of the money and energy now devoted to criticism and censorship were plowed into the field of public appreciation for pictures the results would be better all around. In other words, we have censorship boards which spend a great deal of the people's money in telling us what we must not do and in telling the public what they must not see. Suppose that some of this money were devoted toward raising the taste of some of the public for the highest type of pictures.

"In our schools today our children study classics which are as dead as the men who wrote them. The purpose of this study is to increase the children's appreciation of our language and the best thought that that language has expressed in years gone by.

"Has it improved their langue? Has it improved their appreciation of good literature? How many of the children who have been forced to read these books have retained the thought that was in them? Would it not be just as profitable to the community if he public school money were devoted to the appreciation of the living art that is so close to the daily lives of all of us."

The producer concluded his talk with the assurance that public taste for pictures is becoming beter each year. Whatever progress there has been, however, he said, had been brought about almost entirely through the efforts of the producers and not through the efforts of the public's critics and censors.

Directing Fourth Tuxedo

Norman Taurog is directing Johnny Arthur in his fourth Tuxedo Comedy at Educational Studios. Virginia Vance, Glen Cavender and George Davis are in supporting roles.

The story was written by Johnny himself.

Bernstein on Trip

General sales manager Harry Bernstein of Red Seal Pictures left last Monday on a trip to Chicago to see a number of important exhibitors who are interested in Red Seal's featurettes. Balaban & Katz,, and other big houses have been using this product quite regularly during this season.

ELEVENTH ANNUAL LUNCHEON, NATIONAL BOARD OF REVIEW OF MOTION PICTURES, AT THE HOTEL WALDORF-ASTORIA, JANUARY 30, 1926.

At the speakers' table, from left to right: Pearl Keating (Producers Distributing Corporation), Inez Macleary, Johnny Hines, Sada Cowan, Horace D. Ashton, Eileen Pringle, Dr. A. A. Brill, Dorothy Gish, Jesse L. Lasky, Mae Murray, Dr. William B. Tower (Chairman, National Board of Review), Wilton A. Barrett (Executive Secretary, National Board of Review), Norma Shearer, Dr. George W. Kirchwey, Dorothy Mackaill, John C. Flinn (Vice-President, Producers Distributing Corporation), John M. Casey (Chief License Clerk, Mayor's Office, Boston, Mass.), Frances C. Barrett, Robert Flaherty, Helen Klimph, Monte Blue, Lois Wilson.

Chadwick Announces Two Specials for February

CHADWICK announces two special releases for February. "The Count of Luxembourg" will be released on February 1, and "The Transcontinental Limited" will be released two weeks later.

"The Count of Luxembourg" is an adaptation of the famous operetta of the same name by Franz Lehar, and it is expected to be one of the most important releases on the entire Chadwick program. Arthur Gregor, who is generally considered to be one of Europe's finest directors, wrote the screen story in collaboration with John F. Natteford and directed the picture. George Walsh is featured at the head of an all star cast. Helen Lee Worthing, a former Follies beauty, who has been seen in several leading roles on the screen, plays the role opposite him. James Woods Morrison has an important part as the artist friend of the Count. Other well known players include Lola Todd, Joan Meredith, Michael Dark and Charles Roqua.

"The Transcontinental Limited," Chadwick's second February release, is a railroad melodrama, which was directed by Nat Ross. This production is said to be a spectacular photodrama of railroading pictures. Johnnie Walker plays the leading male role of the A. E. F. hero, returned from France. Eugenia Gilbert, who is also appearing in "The Test of Donald Norton" for Chadwick, plays opposite him. Alec B. Francis, Edith Yorke, Bruce Gordon, George Ovey, Eric Mayne and James Hamel are featured in the cast.

MARY CARR
F. B. O. gets her appealing personality into strong relief in "King of the Turf."

Boyd In "Eve's Leaves"

William Boyd who has just completed work in the title role of Cecil De Mille's personally directed picture, "The Volga Boatman," has been assigned to the leading role opposite Leatrice Joy in "Eva's Leaves" to be directed by Paul Sloane.

Typically American in appearance, with light-brown hair, Boyd should make a splendid foil for the dark-haired Leatrice, and the two promise to provide an entertaining combination.

Walther Long has also been cast for an important role in this production.

Menjou Completes New Paramount Picture, "Social Celebrity"

ADOLPHE MENJOU has completed "A Social Celebrity," his latest starring picture for Paramount, which was filmed under the direction of Malcolm St. Clair, with Chester Conklin and Louise Brooks in the chief supporting roles.

The story of "A Social Celebrity" is an original by Monte Katterjohn. Pierre Collings adapted it.

In it Menjou has one of the best characterizations he has yet essayed on the screen. He plays the part of a small town barber who descends upon New York seeking riches and becomes involved in a social fraud.

Thalberg Due in N. Y.

Following a series of conferences with Louis B. Mayer, head of the Metro-Goldwyn-Mayer Studios, Irving G. Thalberg, associate executive, is due in New York today (Friday). He is accompanied by King Vidor and John Gilbert. Mr. Thalberg brought East with him the most ambitious producing plans for the coming season in the history of the studio and he will confer with Messrs. Marcus Loew and Nicholas M. Schenck in this connection. He will remain in New York for three weeks or more and will view with John Gilbert and King Vidor the premiere of "La Boheme," Lillian Gish's new picture.

WHAT DO YOU WANT IN A RICHARD TALMADGE PICTURE? All right, he gets it into "The Night Patrol" for F. B. O. release.

"THE JOHNSTOWN FLOOD"—accurately, thrillingly pictured by a typical William Fox cast headed by George O'Brien. It's an Irving Cummings production.

Next Marion Davies Film For M-G-M To Be "The Red Mill"

MARION DAVIES' next Cosmopolitan Production for Metro-Goldwyn-Mayer, according to an announcement by Louis B. Mayer, will be an adaptation of the well known operetta, 'The Red Mill."

This Marion Davies production will be produced by Irving G. Thalberg, and directed by Marshall Neilan.

Miss Davies will start work in her new starring vehicle shortly after she completes her picture, "Beverly of Graustark," taken from the novel by George Barr McCutcheon, and directed by Sydney Franklin.

Mr. Thalberg, associate studio executive at the big M.-G.-M. plant, plans to give Miss Davies' new picture an elaborate production. He entrusts the direction to Marshall Neilan, whose many successes in the past, as well as his recent hit with "Mike," fully justify Thalberg's confidence.

"The Red Mill" will be adapted from the famous operetta with music by Victor Herbert. The locales of the story are Vienna and other places in Europe.

Hoffman Goes West

M. H. Hoffman, vice-president and general manager of Tiffany Productions, has left for Los Angeles to be gone for several weeks. He said that several important conferences are to take place upon his arrival in Hollywood.

"Cat's Pajamas" Title of New Bronson Picture

"Cat's Pajamas" will be the title of the new production co-starring Betty Bronson and Ricardo Cortez. Arlette Manchal, noted French beauty, is a member of the cast.

This attraction is being produced from an original story by Ernest Vajda, the Hungarian playwright who is under exclusive contract to write screen stories for Paramount.

GRANT WITHERS

Is the juvenile heavy in Film Booking Offices' "Fighting Hearts."

Hearn Heads Southern District for Associated Had Wide Training

WITH the appointment of Hank Hearn as Southern Division Manager for Associated Exhibitors, Inc., this organization has added to their roster of livewires one of the most popular and capable men in the film colony of the South. Mr. Hearn is to take charge of the five Southern exchanges of Associated—Atlanta, Dallas, New Orleans, Charlotte and Memphis. He has had a long and varied experience in the film industry and all of it has been gained in the territory he will cover for Associated.

As a result Mr. Hearn has a host of friends numbering exhibitors from North Carolina to Florida and from Georgia to Texas and his elevation to the district managership was the signal for numerous manifestations of regard and support from those whose high esteem he has earned during the eleven years that he has been actively interested in moving pictures.

Arthur Signs New Contract

George K. Arthur, well-known comedian, signed a new contract with the Metro-Goldwyn-Mayer studios recently, according to an announcement made by Louis B. Mayer, vice-president of M-G-M in charge of production at the big studio.

Mr. Arthur has been with the Metro-Goldwyn-Mayer company since his appearance, almost a year ago, in Monta Bell's "Lady of the Night." Since then he has appeared in juvenile-comedy roles.

Hiram Abrams Adds Six to Sales Force of United Artists

Appoints District Managers to Work Out Strong Field Supervision in Their Respective Districts; Give Names of Supervisors and Territories Covered

ANOTHER step in reorganizing and reshaping the sales force of United Artists' Corporation is announced this week by Hiram Abrams, president of the corporation.

Not content with zoning the United States into three territories, each under the immediate direction of a divisional general sales manager, Mr. Abrams now announces the appointment of six district managers whose work will lie in effecting an intensive field supervision in their respective districts.

Each of these men has had a thorough training in United Artists Corporation selling methods. The new district managers and their territories are as follows:

Kenneth Hodkinson, supervising the San Francisco, Seattle, Los Angeles, Denver and Salt Lake City branch offices.

W. F. Seymour, Pittsburgh, Washington, Atlanta and Dallas branches.

Morris Safier, Chicago, Cleveland, Cincinnati, Indianapolis and Detroit branches.

T. Y. Henry, Kansas City, St. Louis, Omaha and Minneapolis branches.

Henry T. Scully, Boston, New Haven and Portland branches.

Jack Von Tilzer, New York, Philadelphia and Buffalo branches.

Mr. Hodkinson and Mr. Seymour will work under the direction of Paul N. Lazarus, general sales manager for the southern and western division; Mr. Safier and Mr. Henry under Cresson E. Smith, general sales manager for the mid-west division, and Messrs. Scully and Von Tilzer report direct to Moxley A. Hill, general sales manager for the eastern division.

"This sales force formation gives United Artists Corporation an intensive selling organzation in both the Home Office and in the field," said Mr. Abrams.

J. I. Schnitzer Re-engages Two Well-known Directors

Having completed successful productions for F. B. O., two directors were re-engaged by J. I. Schnitzer, vice-president of F. B. O. in charge of production, now at the coast studios of the company.

Harmon Weight, who filmed 'Drusilla With a Million" and "Flaming Waters" for F. B. O., has been retained to direct Laura Jean Libbey's "A Poor Girl's Romance," work on which will begin shortly.

James Hogan, having finished "The King of the Turf," will start "The Isle of Retribution," based on a novel by Edeson Marshall.

These will be the last two of the twelve Gold Bond specials which topped the F. B. O. schedule for the current season.

Corinne Griffith's Next

With production on her latest First Nation picture "Mlle. Modiste" about half completed, E. M. Asher, general manager of the Corinne Griffith Productions, has announced that the star's next vehicle will be "Into Her Kingdom," a current popular novel by Ruth Comfort Mitchell.

According to the announcement just received from the Coast, Miss Griffith will do "Ashes," previously selected for early production, following the completion of "Into Her Kingdom" which, it is expected, will be placed in production about the middle of March.

KENNETH HODKINSON
DISTRICT MANAGER
SAN FRANCISCO SEATTLE
LOS ANGELES DENVER
SALT LAKE CITY

MORRIS SAFIER
DISTRICT MANAGER
CHICAGO CLEVELAND
CINCINNATI INDIANAPOLIS
DETROIT

HENRY T. SCULLY
DISTRICT MANAGER
BOSTON
NEW HAVEN
PORTLAND

W. F. SEYMOUR
DISTRICT MANAGER
PITTSBURGH WASHINGTON
ATLANTA DALLAS

T. Y. HENRY
DISTRICT MANAGER
KANSAS CITY ST. LOUIS
OMAHA MINNEAPOLIS

JACK VON TILZER
DISTRICT MANAGER
NEW YORK PHILADELPHIA
BUFFALO

Sextette of Newly Appointed District Managers for United Artists Corporation

E. THORNTON-KELLY

Kelly On Confidential Mission for M. P. T. O. A.

Joseph M. Seider, business manager of the Motion Picture Theatre Owners of America announces this week that E. Thornton-Kelly, proprietor of the Grant-Lee Theatre, Palisades, New Jersey, an associate director of the Motion Picture Theatre Owners of New Jersey, and active on the Arbitration Board of the Theatre Owners Chamber of Commerce, has been entrusted with a confidential mission on behalf of the national theatre owner body.

Mr. Kelly leaves for Chicago on Tuesday, February 9. From there Mr. Kelly goes to Detroit, Michigan, Madison and Milwaukee, Wisconsin, and Minneapolis, Minnesota.

Directing Lillian Gish

Nathaniel Hawthorne's masterpiece, "The Scarlet Letter," which is being produced by Irving Thalberg, and directed by Victor Seastrom, with Lillian Gish as the famous heroine of the story, was put into production last week in the forest some forty miles north of Los Angeles.

The first sequence which will take up the director's and the principal's efforts for the next few days is participated in only by Miss Gish as Hester Pyrnne and the famous Swedish actor, Lars Hansen, whose first American role is the characterization of the Reverend Dimmesdale.

Harriman Opens Office

Colby Harriman, well known presentation producer, and Editor of "The Theatre of Today" department of Moving Picture World, has opened offices at 1674 Broadway, New York, where he will engage in a general presentation business.

One of the outstanding features of his activities will be his attention to the programs of smaller theatres. Mr. Harriman has devised a series of "Cameo Classics" which he has in the course of production. These are artistic stage novelties particularly adaptable to small stages. Each unit will present artists of merit in complete scenic backgrounds artistically lighted.

Mr. Harriman has just concluded his engagement as production director at the Mosque Theatre, Newark, N. J.

Entrants In First National Exploitation Drive Must Have Material In By February 21

RETURNS from exhibitors who entered the First National Month Exploitation Contest are beginning to be received in large numbers from all parts of the country. In order that the judges may have adequate data on which to base their selection, the attention of exhibitors is again called to the terms of the contest in which $2,000 in cash prizes will be awarded:

Theatres will be divided into three classifications:
1. Theatres of over 1,500 seating capacity.
2. Theatres of from 1,000 to 1,499 seating capacity.
3. Theatres of less than 1,000 seating capacity.

The following cash awards will be made:

For the best complete campaign in each classification	$250
For the second best	150
For the third best	100
For the best newspaper advertisement	50
For the best lobby display	50
For the most original stunt	50
In addition, one prize of $50 will be awarded for the most effective newspaper stunt used by any theatre in any classification	50
Total	$2,000

The complete campaign will be judged on the basis of the best newspaper advertising, publicity stories, stunts, program matter, lobby displays, ballyhoos, presentations and their contribution to the success of First National Month. Effectiveness of display, originality, attractiveness and ingenuity of design, and the showmanship revealed in each effort will be the chief considerations in determining the best. The judges should receive photos of stunts and other data properly captioned, together with a complete story of the exhibitor's exploitation efforts throughout First National Month.

All exhibits must be received by the Contest Editor, First National Pictures, Inc., 383 Madison Avenue, New York City, not later than midnight, February 21st, 1926.

In the event of two or more contributions being deemed of equal merit by the judges, the prize tied for will be awarded to each entrant.

In addition to the cash awards, there will be an Honor Roll on which the names of exhibitors whose work is of outstanding merit will be inscribed. This Honor Roll will be given a prominent place in the national trade publications.

Those whose names are included will receive a handsome parchment testimonial signed by the judges of the contest and officials of First National Pictures, Inc.

Judges are: William A. Johnston, Motion Picture News; Joseph Dannenberg, Film Daily; Martin J. Quigley, Exhibitors Herald; Willard C. Howe, Exhibitors Trade Review; William J. Reilly, Moving Picture World, and Robert Lusk, Morning Telegraph.

"Flaming Frontier," Western Epic by Universal, Is Ready

Universal Executives Choose It for Immediate Broadway Presentation as an Event in the Celebration of Laemmle's Anniversary Month

"THE FLAMING FRONTIER, Universal's great epic of the West, has been completed and the first print and negative are now in New York. When screened for the Universal executives at 730 Fifth Avenue, it caused a sensation and is hailed as the most thrilling and stupendous Western drama ever produced.

It is a Universal Super-picture and will follow in the footsteps of "The Phantom." So highly is it regarded by Universal, that it has been forecast as the outstanding picture of 1926.. In this connection it will be presented on Broadway in the near future as a high-light of Carl Laemmle's Twentieth Anniversary celebration. Negotiations are under way for a suitable theatre to house the production for a Broadway run. The result will be announced shortly.

"The Flaming Frontier" tells the story of the pioneers who blazed the trail through the savage tribes of Indians to establish the West of today. It is particularly fitting that this picture was chosen, since Laemmle also was a pioneer. For the past twenty years he has been a dominating factor in the establishment of the firm foundation upon which the film business rests today. His tribulations were probable as great as our Western pioneers although his battles were bloodless.

"The Flaming Frontier" is romantically based on historical facts leading up to and including that dramatic moment in American history known as the Custer Massacre. Preparation and research work has been conducted over a period of three years. Among the historical characters appearing in the production are President Grant, General George A. Custer, General Reno, Chiefs Sitting Bull, Rain-in-the-Face, Gall, Red Cloud and Crazy Horse.

Hoot Gibson and Dustin Farnum head the cast of noted players. Gibson plays the part of a pony express rider and friend of General Custer, played by Dustin Farnum. Both are perfectly suited for the parts. As the pony express rider Hoot Gibson performs feats on horseback that are astounding. Anne Cornwall plays the leading feminine role in a natural and convincing manner. George Fawcett as Senator Stanwood gives a characteristic performance. Ward Crane in the role of Sam Belden present the sleek villian of the early pioneer camps. Kathleen Key as Lucretia Belden, his wife, does the best work of her career in a difficult role. Harold Goodwin as the son of Senator Stanwood also plays a difficult role with credit. Every appearance of Eddie Gribbon and Harry Todd will bring forth unstinted laughter. Noble Johnson as Chief Sitting Bull and Joe Bonomo as Chief Rain-in-the Face are excellent. President Grant is played by Walter Rogers in a realistic manner. Other members of the cast include Ed. Wilson, Charles K. French and William Steele.

Three thousand Indians of the Cheynne, Sioux and other tribes, many of whose ancestors participated in the actual battle of Little Big Horn, were used in the reconstructed battle. Half of them were mounted. Twenty-eight cameramen photographed these scenes. The site selected for the most thrilling battle ever seen on the screen where General Custer with his divided regiment, half of the original 212 men having been assigned to General Reno, was completely wiped out, was declared an exact reproduction of the original by Colonel Bryam, U. S. A., military advisor to the director, and others familiar with the spot.

The historic outposts were faithfully reproduced; Fort Hays, the headquarters of the Seventh Cavalry under the command of General Custer, and Crane City, a refuge for outlaws and gamblers. Much of the action takes place at the U. S. Military Academy at West Point in the '70s. These scenes are faithful reproductions of the famed army school.

The story was written by the director, Edward Sedgwick, and adapted by Edward J. Montagne and Charles Kenyon. The excellent camera work was in the hands of Virgil Miller.

ONE OF THE BUSTS
In "Bustin' Through," which Jack Hoxie made for Universal.

Additions to Stellar Cast of "Eve's Leaves"

William Boyd who has given consistently fine performances in many of the Producers Distributing releases, has been cast by Cecil De Mille to play opposite Leatrice Joy in "Eve's Leaves," her next starring vehicle.

So Jin, the blood-chilling Chinese "heavy," has also been secured for a featured role in "Eve's Leaves." This remarkable Oriental character actor is one of the veterans of the motion picture business, having first attracted attention in the Pearl White serial pictures.

Other featured players already in the cast are Robert Edeson, Richard Carle, Nam Bu, another actor of Chinese extraction, Arthur Hoyt and Walter Long. The story, adapted by Elmer Harris and Jack Jevne, concerns a girl, brought up as a boy on a China trading ship, who suddenly learns the value of "Eve's Leaves." Paul Sloane is directing.

Big Cast Chosen For Mary Philbin Picture

Warner Oland, Caroline Snowden, Roy Bloomer and Grace Darmond, have been chosen for supporting roles in "The Star Maker," the Dana Burnett story, "Technique," which Lois Weber will direct for Universal with Mary Philbin in the starring role.

Announcement that Francis X. Bushman will have the leading male role opposite the star has already been made. Miss Weber has finished the adaptation of the story, and expects to begin production within the next few weeks.

Three Leading Men In One Universal Picture

Three prominent screen leading men are gathered together in one cast at Universal City, where King Baggot is directing "Perch of the Devil."

They are Pat O'Malley, who has the actual lead opposite Mae Busch; Theodore Von Eltz and Mario Carillo.

The plot is a marital mix-up in which Miss Busch, O'Malley, Von Eltz, Carillo and Jane Winton scramble for the affections of all the others of opposite sex at one time or another during the story.

"Perch of the Devil" was adapted by Mary O'Hara from the novel of the same name by Gertrude Atherton.

Added to Cast of "Toto"

Antonio D'Algy, handsome Latin type player of the Metro-Goldwyn-Mayer stock company, has been added to the cast of "Toto," the picturization of the famous stage play by Achmed Abdullah.

The suave Lew Cody has the title role, formerly played on the stage by Leo Ditrichstein, and John M. Stahl, the director, has discovered a practically unknown player for one of the important roles. She is Virginia Bradford, a red haired and petite southern beauty.

D'Algy has the role of the lawyer's nephew, which is well suited to his romantic abilities and appearance. Production on this amusing comedy will commence in a few days.

King Meighan Hops Screenward; Columbia Signs Tom's Brother

After Selling Film He Means to Be "In It"; Not After Tom's Laurels But Means to Land Columbia Pictures Getting First Vehicle Set

THE newest convert to the silver screen is King Meighan, brother of Tom, who since "The Miracle Man" has been well-known in and out of the motion picture trade.

King has long had the desire to act instead of selling motion pictures. This opportunity has been accorded to him by Columbia Pictures Corporation who have signed him to do a series of pictures, the first of which is to be made on the West Coast. King leaves immediately for the studios, and will probably appear as one of the stars of Columbia's "Sweet Rosie O'Grady." This picture will be one of the early releases for next season.

Mr. King Meighan was born in Pittsburgh not so many years ago and attended the public schools in the "Smoky City." When he left Alleghany High he went with the Board of Public Education of Pittsburgh for a short time. Having been active in school theatricals King wanted to go on the stage and try to commercialize his histronic ability but his parents strenuously objected. Bowing to their wishes he became a calculating machine salesman. While it is said that these machines have mechanical brains, nevertheless King's ability in mathematics at school had something to do with his selection on this particular style of commodity for his sales efforts.

Following this he went into the life insurance business for a short time and then joined Famous Players Lasky in their Washington office. Here he had a free hand in the territory and made good. It was while handling these pictures that King had the call or urge to do something.

Mr. Meighan has youth, personality and looks and felt that he should be able to capitalize these in the picture business. He know something of the financial rewards possible for a successful screen star because he had sold film. What more logical than that he should want to follow his famous brother's footsteps? He did not want to capitalize the fact that Tom is his brother but he did realize that other families had one by one appeared on the silver sheet and have made good. There are the Moore brothers, the two Chaplins, the Barrymores, the Pickfords, and a feminine family of Talmadge. Thought King Meighan—why not a family of Meighans?

"I've always wanted to go on the screen," the younger Meighan said "But I want to now more than ever. I believe its possibilities are greater than they were before, and with good authors co-operating, the movies are getting ahead at an extremely rapid pace.

"I'm most anxious to get to Hollywood, and haven't given myself any time at all for getting things together, before I leave for the coast. I signed a starring contract with Columbia Pictures Friday, and I'll be on my trip Westward Sunday night.

"No, I don't know what my first picture will be, nor who will be my leading lady. But they're choosing a dramatic story for me, with much comedy relief. Yes, it will be my very first appearance on the screen. And I have never been on the legitimate stage."

KING MEIGHAN
Brother of Tom. King has just signed a starring contract with Columbia.

Steinberg Made Manager

Nat E. Steinberg has been appointed manager of the St. Louis branch of Associated Exhibitors, Inc.

Mr. Steinberg is thoroughly conversant with conditions existing in St. Louis, having been assistant manager to Barney Rosenthal when the latter was in charge of the Universal branch in that city. He has the good will of the entire exhibitor body of the territory. For the past two years he was vice-president of Columbia Pictures Corp., of which Mr. Rosenthal was president.

Will Do Service Story

Louis B. Mayer announced last week that the Metro-Goldwyn-Mayer corporation, of which he is vice-president in charge of production, will produce a very lavishly done Northern story, to be titled, "Robert W. Service's Trail of '98."

The feature picture will be based on the popular poet's novel of the same name. Robert W. Service is the most popular of American balladists, and his poems and stories of Alaska and of the World War are read and known to millions of people. A production based on his work is always a great box-office attraction.

The picture is to be produced by Irving Thalberg, but as yet no director, nor cast, has been announced for the photoplay.

CREATES A BREEZY ATMOSPHERE, does "Lady Windermere's Fan." It's an Ernst Lubitsch production for Warner Bros.

Selling the Picture to the Public

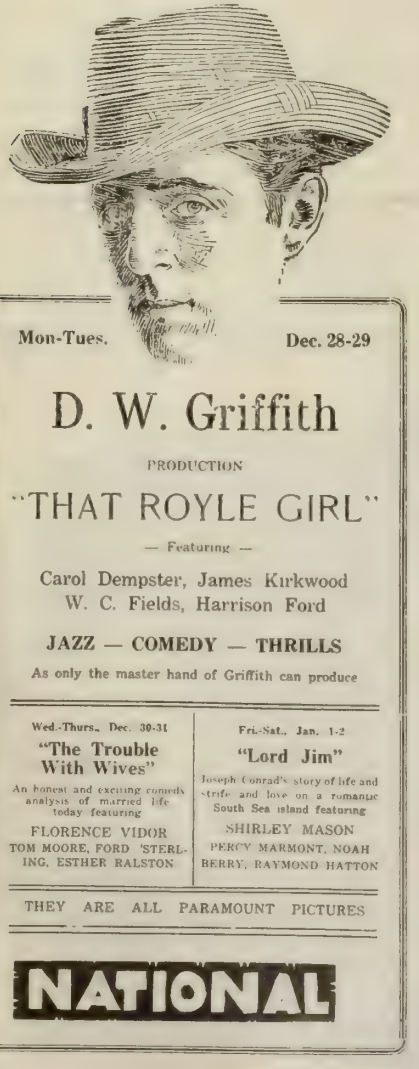
This Department Was Established September 23, 1911 by its Present Editor

Epes Winthrop Sargent

Larmour Offers Sample Layout to Guide Others in Preparation of Their Copy

SOME weeks ago M. W. Larmour, of the National Theatre, Graham, Texas, wrote that he thought the proper layout of advertising material would materially aid in obtaining better results, and suggested that we reproduce some samples.

In commenting upon his letter we asked for some sample layouts with the resultant advertisement, but so far no one has sent in a sample of their work, so Mr. Larmour sets a good example by submitting a duplicate of his own two elevens layout on "That Royle Girl," together with the advertisement as it appears in the local paper.


Mon-Tues.
Dec. 28-29
D. W. Griffith
PRODUCTION
"THAT ROYLE GIRL"
— Featuring —
Carol Dempster, James Kirkwood
W. C. Fields, Harrison Ford
JAZZ — COMEDY — THRILLS
As only the master hand of Griffith can produce
Wed.-Thurs., Dec. 30-31
"The Trouble With Wives"
An honest and exciting comedy analysis of married life today featuring
FLORENCE VIDOR
TOM MOORE, FORD STERLING, ESTHER RALSTON
Fri.-Sat., Jan. 1-2
"Lord Jim"
Joseph Conrad's story of life and strife and love on a romantic South Sea island featuring
SHIRLEY MASON
PERCY MARMONT, NOAH BERRY, RAYMOND HATTON
THEY ARE ALL PARAMOUNT PICTURES
NATIONAL

THE NEWSPAPER SPACE

He explains that this was put through during the holidays and as a result he did not get as good a display as this layout should have yielded, but it can be seen that he got about what he asked for by comparing the display with the layout.

This layout is almost self explanatory. It is made on a sheet of 8½ by 11 inch paper, and as he ordered "Set ad in about 2 columns 11 inches" he got the exact scale by filling the paper top to bottom and making the space within the rule outline just two column width. Most managers will find that "about" may be abused. It is better to be definite and to say "Set in two elevens" if you use the inch rate, or make it "155 by 2" if you use the line rate. Then if the printer drops further down the space you can stand on your order and pay only for two elevens instead of two twelves.

Mr. Larmour has marked the type size of all the big lines, and has made those lines about the proper height, leaving it to the printer to select the exact face.

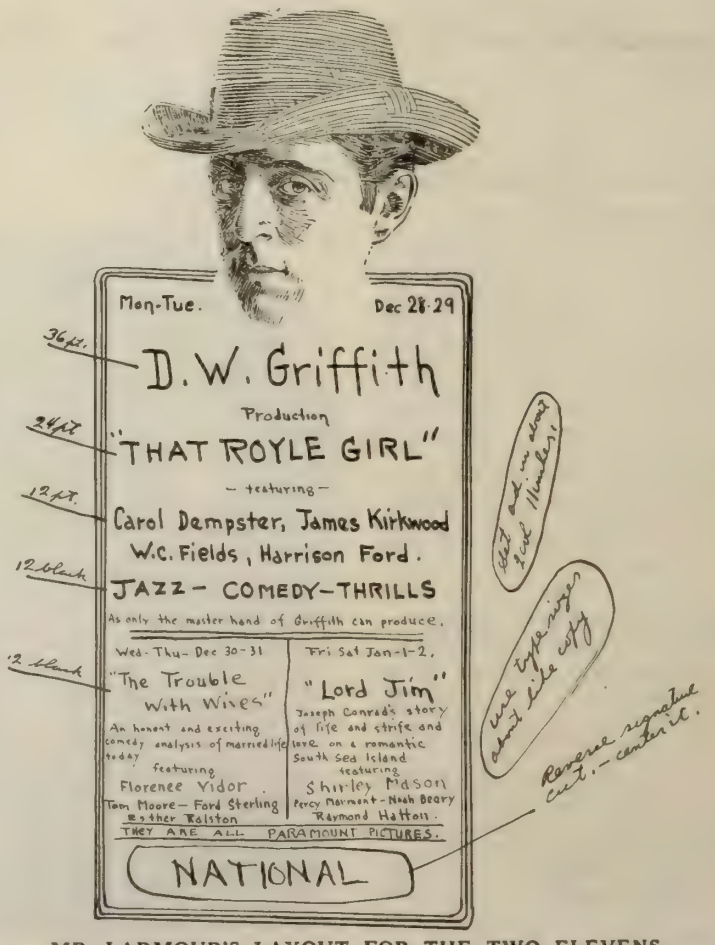
This is all right where you can trust the printer's judgment, but in some offices it would be well to name the face and indicate "26x Chelt bold" or whatever size and face you want, working from the type sample sheet. That all depends upon the printer. Mr. Larmour is fortunate in working with a printer of good taste.

Variants From Style

It will be noted that in his layout Mr. Larmour "staggers" the title of "The Trouble With Wives," but gets a double bank. It is best when you want to stagger a line to make an oblong to the right of the top line and to the left of the second line. To be very exact, you mark this oblong into the same number of squares as you wish em indentation.

Using comparatively little type, Mr. Larmour letters it all in. If you have larger masses of six or eight point description, this is not always practicable. In such a case you mark in lines to show where you want the copy to go and overmark this with a letter, starting with A.

Then you type out the copy on a separate sheet and mark it with the same letter, indicating the width, if you desire. The



MR. LARMOUR'S LAYOUT FOR THE TWO ELEVENS

This was done virtually to scale. Owing to the rush in the newspaper office he did not get as good a result as usual, but generally this form of layout gives him exactly what he wants since he carefully explains his wants.

Paris Manager Seems to Fancy Suitcase Stunt

printer will then set copy A in space A, put B where that letter is marked, and so on. This is a better plan than writing the copy on a sheet and pasting one corner of it to the layout.

Typewritten Layouts

Where a typewritten layout is used, it is not possible to make the letters of varying height. Here it is sufficient to type the copy and mark the sizes, but even here it is better to accompany the typewritten copy with a sketch of the layout.

It always is a good plan to paste in the cuts used in the precise position in which they are to appear, as Mr. Larmour has done.

Perhaps some of the live wires, now that Mr. Larmour has set the example, will kick in with a typed layout and sketched design. But follow Mr. Larmour and you are certain to get results.

Malaney Did It

M. A. Malaney, of Loew's Cleveland theatres, writes that the recent advertisement for The Freshman was produced by his art staff and was not adapted from the press book.

The background of type was set up, cut copy was pasted on this, the lettering was set in and a mortise made for type all in his own art department.

Mr. Malaney adds that he is not above using good plan book material, but this does not happen to be a supplied cut.

Production Hints from Edward L. Hyman

Managing Director, Mark Strand Theatre, Brooklyn

D. W. GRIFFITH'S production, "That Royle Girl," opening on Saturday, was given added impetus when, on Sunday afternoon, Carol Dempster appeared in person on the stage and addressed the audience. The preliminary exploitation given the picture and Miss Dempster sent the week off flying, and business was consistent through the week, closing Friday night.

The surrounding show with Griffith's film included the Topical Review, an impressive overture by the orchestra, and a Revue Populaire. The two musical presentations were given eighteen minutes, while "That Royle Girl" required one hour and forty-one minutes. The Topical Review, as usual, unreeled itself for eight minutes. This brought the entire performance up to two hours and seven minutes, a trifle longer than the average show here.

Freedman's "Slavonic Rhapsody" was the overture which opened each de luxe show, played by the orchestra under the direction of Harold Stern. This overture has some very melodious passages and plenty of impressive work for the brass section, making it an excellent audience number. The lights used were as follows: The new fabric draw curtains over the production stage, forming the center portion of the cyclorama setting which extends from one side of the proscenium to the other, backgrounding the orchestra, was flooded by two bridge lamps of color blend, these floods trailing off to dim at the proscenium posts. Augmenting the color blends were two dome floods of amber, also taking in the musicians. Amber foots on production stage; amber borders; light blue floods from sides hitting the new cove piece which resembles sky and clouds, with transparencies for starts. Eight minutes for the overture.

Following the Topical Review came the Revue Populaire, with two principals and a bevy of twelve girl dancers. For the setting the cabaret arch drop, with platforms behind the arches, was used. Properties included artistic mirror, mosaic vases, benches, tables and a huge chandelier hung in the center. The set was backed up by colored voile drapes, lighted by straw open box lamps hidden back of the platforms. The opening of the incident, with orchestra playing a light popular number as introduction, showed girls grouped in various poses. Soprano, seated center stage with four girls around her, sang "When the One You Love Loves You," with second chorus danced by six girls, then finished strong by soprano. Tenor then came on and sang "Remember," with pantomime by ten girls, after which girls danced to selection from current musical comedy. Tenor then sang "Then I'll Be Happy," with obligato by soprano, after which one of the dancers had a solo number to music from "Sunny." The number closed with "I Wonder Where My Baby Is Tonight," first sung by tenor, then by soprano, assisted by the girls. The Revue Populaire took up ten minutes.

Every Window

Timely ideas sell largely, and just before Christmas the Temple theatre, Toledo, capitalized an idea to break into practically every worthwhile window in town.

Playing the Fox feature, Havoc, cards were done up with "Shop early and you will avoid Havoc for clerks, and find time to see the World's greatest picture, Havoc, at the Temple theatre, starting, etc." Every merchant was glad to give space to that message since it gave him his share and put over a timely message. Merchants who will not advertise an attraction will take a card that helped them, too. Don't try to get it all yourself. Be willing to pay rent.

A Universal Release

SO THIS IS PARIS HAS ITS NAME CHANGED TO PARIS IN FIVE DAYS FOR FRANCE

Two phases of So This Is Paris at the Cameo Theatre, Paris. Reginald Ford prefers the suitcase carrier to the sandwich man, and put out eighteen men. The title of the French version is Paris in Five Days with a stress upon Rimsky. The other picture shows the built-up panel for the house front; a specialty of the Cameo's.

Tacks a Student Coupon to Library Book Marks

A Universal Release

HOW ONE THEATRE HANDLED THE PHANTOM VOICE IDEA

A radio was borrowed from a shop and installed in the lobby of the Victoria Theatre, Harrisburg, Pa., over which the "phantom" voice was heard in the aria from Faust. Guess the singer and you were given seats to The Phantom.

Made a Merry Widow Worth Fifty Bones

They offered only $50 for the Atlanta Merry Widow, so someone on the outside was given the prize, a much better way than offering a reward so large that it has to be kept in the family.

The stunt was worked by the Howard Theatre and was tied to the Georgian. It was worked up by newspaper announcements and double trucks the previous week and on the Friday before the opening the impersonator of the Widow went over the route she would officially cover the followiing day, but this time she was masked. The next day, of course, every effort was devoted to making her look entirely unlike the young woman of the previous trip but she finally was captured and led to the Georgian office. The co-op pages were obtained through having the Widow enter the stores of the advertisers, which got the crowd in, and not all of them got out without being tempted by the bargains displayed.

A social club was tied to a dance contest with the masked Widow attending to hand out the silver loving cup which formed the prize, and a music store cleared its window that a couple might do the waltz several times a day, particularly around showing times. A loud speaker carried the music to the crowd outside the glass, and also advertised the phonograph record, which was the reason the store wen tto all the trouble.

The Nunally Candy store made an elaborate display of the better grades of candies, and 5,000 blotters and 10,000 heralds, with eight oil paintnig supplemented the newspaper and billboard work.

For Book Marks

Book marks have become standard on book titles and have ceased to be a novelty, but in Detroit the Washington Theatre managed to find something new.

Book marks on The Iron Horse carried a coupon which was good for a pre-showing the Saturday before the opening when presented by a student along with 10 cents.

Boxing Prologues to The Fighting Heart

Boxing matches to settle the question of local championships were used to help put over The Fighting Heart at the Hippodrome theatre, Youngstown, Ohio. This was good for a lot of talk on the sporting pages, where it would do the Fox release the most good.

This was backed by a throwaway in imitation of the broadsides used by the fight clubs to announce their matches. These were put into barbershops and other places where the sporting element is supposed to congregate and reached many who generally prefer the bouts to the pictures. They came to see The Fighting Heart.

In the lobby a special three-sheet board carried pictures of Jack Dempsey and George O'Brien, the latter the star of the picture. In between was the announcement that O'Brien was the only boxer Dempsey was afraid to meet, and this was backed up by a bona fide wire from Dempsey.

It all made for extra business.

Staged a Circus

Frank J. Miller, of the Imperial Theatre, Augusta, Ga., had a really characteristic prologue on Sally of the Circus.

He used a canvas cyclorama with a beaverboard circus ring, putting down a sawdust floor. Two small children in clown costume did a dance and then a third little girl entered on a led pony. She was in the conventional tights and tarletan of the old-time equestrian star. After a solo dance the two clown girls made it a trio for a closing number.

As all three children were from fashionable homes, the stunt had a society flavor that helped not a little.

A Metro-Goldwyn Release

YOU CAN BREAK INTO ANY WINDOW WITH A DISPLAY

Loew's Temple Theatre, Birmingham, got this nice window on A Slave of Fashion because it was so thoroughly artistic. Even an exclusive shop can be used when the display is right. It knows that the picture will help.

Clock Face Used to Tell of Lightnin' Hour Sales

Mayor Helped to Sell New Brooms

Making the Mayor the chief exploiter for New Brooms was the stunt the Palace Theatre, Indianapolis, used the "week" idea.

Mayor Shank issued a proclamation explaining that on the eve of his retirement from office he was going to use New Brooms to clean up City Hall and calling on all the inhabitants to use New Brooms for their own year-end housecleaning.

This was sold off to the Retail Grocers Association, who placarded some 500 windows and persuaded the grocers to make a drive on New Brooms. Each purchaser of a new sweeper was given a ticket which, with one paid admission, would admit two women to any matinee. As this was in the middle of the pre-Christmas slump, the two-for-one was a real business bringer, for many came who would not have bought in at full price, even for the matinees, but who could not resist the bargain angle.

A Fox Release

THE HOURLY SALE AS ADAPTED TO LIGHTNIN IN BELLINGHAM

The American Theatre, following other leads, induced a leading store to hold sales at which bargain prices lasted only one hour, but with a different hour for each bargain, to hold the shoppers' interest.

An S. P. C. C.

When he came to play The Making of O'Malley at the Empire Theatre, Montgomery, Ala., D. Roscoe Faunce inaugurated a contest for the most popular policeman.

Then he pulled one of his own. He persuaded the City Commission to proclaim a Courtesy to Policemen Week, and the Society for the Promotion of Courtesy to Cops did a lot toward putting the picture over.

The newspapers cooperating in the popularity contest declared it to be the most successful stunt they ever had worked.

Circused

Everything was circusy around the Howard Theatre, Atlanta, during the showing of Sally of the Sawdust. Charles G. Braham put a circus tent on the marquise with cutout elephants, and dressed the lobby to suggest the main entrance to a circus. The prologue opened with a barker selling the sideshow and faded into the interior of the tent with a number of circus stunts.

He perambulated a parade with live bears and other animals in fancy dens.

Different

Jack Rowley, of the Rialto theatre, Laredo, Texas, is one of the few managers who did not perambulate a Lost World monster Instead he put the animal on top of the marquise where it could be seen up and down the street and put cutout letters across the front below the rim. Backed by an extensive general campaign he worked up interest to get a capacity opening matinee, which assured business for the remainder of the run.

Uses a Rewind for An Animation Motor

Leo L. Hartler, of the Colonial, Dream and Arcade Theatres, Hoquiam, Wash., part of the R. and D. circuit, sends in the photograph of a front he made on The Lucky Devil. This is a cutout racing car with the number thirteen carried by Richard Dix in the play. It had practical wheels which are turned by a rewind motor instead of the usual fan or special motor.

The cutout sets in a shadow box with the lower half of a six sheet pasted to the front for announcement, and it makes a very effective display. Many persons would watch the wheels go round for a time and then go over and buy seats.

The photograph shows part of the Christmas display and Mr. Hartley explains that he put this top piece up a week in advance to make it easier to complete the display at the proper time.

A Metro-Goldwyn Release

H. C. FARLEY'S IDEA OF A TOWER OF LIES

The lobby display of the Empire Theatre, Montgomery, Ala. The rocks are each marked with some form of fabrication as "Perjury," "Make believe," "Prevarication," etc. The tower had red windows and was lighted by a red spot

For the Consul

It's no secret that Griffith's part in He's a Prince is patterned after the Prince of Wales, and this gave Barry Burke and Raymond B. Jones the idea of giving the British Vice-Consul a preview before the picture opened at the Palace Theatre, Dallas, Texas.

The Consul liked it and told the assembled newspaper men that he did, so they put it in their papers with a beneficial effect on the box office. You can make almost anything press work if you can only hit the right angle.

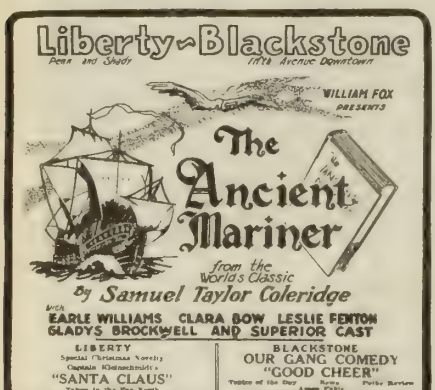
Widows Won

Widows, merry or otherwise, were the guests of R. T. Newton at the Capitol theatre, Little Rock, Ark., during the run of The Merry Widow. He got a lot of pure reading matter on the stunt, and it helped to raise the box office figures on the run.

You Can Get Good Display Ads From These Ideas

Black Letter Title Belongs to Mariner

The English black letter seldom belongs in a display advertisement, but it does fit nicely into this plan book cut for The Ancient Mariner and the lettering has been used n most of the Fox cuts. The cut



A Fox Release

A FITTING ILLUSTRATION

matches the lettering, both fitting the type of story, and this style of drawing is about the only thing that will fit the adaptation of the poem. The artist has kept the display open so that the title comes through nicely while it gets the full benefit of the ancient ship. The space was developed by the Rowland & Clark Theatres, Pittsburgh.

Exceptional Space On The Merry Widow

Half a cut sometimes serves as well as a full one. There is just a slice of the familiar pose from The Merry Widow in this down page twos from Chicago in the advertisement of the Roosevelt Theatre, but it serves as well as a four or five-column space and costs less in newspapers where they sell space at a high line rate. As a matter of fact, we think that leaving most of the pose to the imagination make for additional interest, since the suggestive is always more interesting than the revealing. Size alone counts for much in Chicago, where only the Cosmopolitan attractions can get a big splash in the Hearst paper. The others have to pay a rate almost as large as that charged in New York, and a double full column is almost prohibitive in price. It pays only for an extended run, but Balaban & Katz knew that the Widow was good for a long run, so they put it over with a flash that would not be practical for the engagement of a week or two. There is not very much copy in proportion to the space taken, but it is copy that will sell in every line. It is not only opulent copy, but it reads convincingly. It sounds as though the copy man believed what he wrote. This cannot always be said of theatrical copy, too much of which is of a general nature that might be pinned to any play of similar type. Sometimes the most glittering sentences leave the reader unmoved because the copy man is so palpably striving for effects without knowing precisely what he is talking about. Here there is conviction as well as enthusiasm, and the space was worth its cost in getting early interest for this sumptuous production. If you have not played the Widow, here's a tip. In the New York run the feature has been the large number of women who buy in. Groups of from two to half a dozen women attend the night shows without masculine escort, and the women in the average audience far outnumber the men, so make most of your drive on the women. They will give the best response and make your matinee business heavy.

This Novel Design Makes for Interest

This looks like a plan book cut, or perhaps part of one, on The Phantom of the Opera,

A Universal Release

AN ODD ATTRACTOR

but we have not seen it used before. This treatment comes from the Mozart Theatre, Canton, Ohio, and it gives an unusual and therefore striking display. The big value of this space comes from the white in contrast to the black rather than from the design as such. It is much the same as a reverse strip but with the added value of irregularity of outline. It is only a three fives, but it makes a much stronger flash than would the average space in this size. One of the good points is the diagonal setting of the adjectives. This makes it just difficult enough to be interesting. It must not be too difficult, or it will not be read and if these lines were at right angles to the bottom rule few would take the trouble to turn the paper sideways, but on the slant they still can be read easily, though there is the suggestion of difficulty. This seems to be a local addition to the cut.

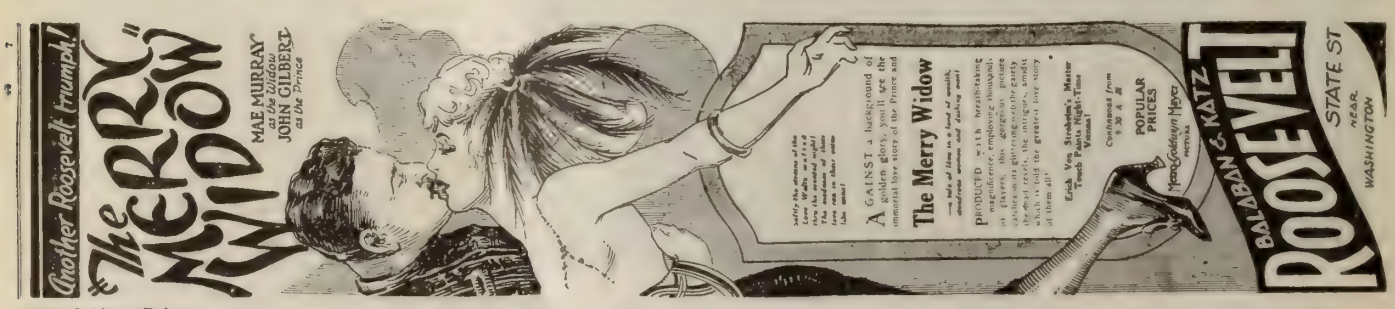
Gets Two Phases of His Secretary

Getting two sides of the story in one cut is an achievement of Loew's Palace Theatre, Washington, D. C. The modest secretary and the butterfly girl into which she developed are both shown in the one cut,

A Metro-Goldwyn Release

TELLS BOTH ANGLES

and the copy builds up on the story told by the cut. Of the two phases, Norma, the grub, will attract the greater attention, because this is a role with which she has not been largely identified. One looks for her in fine clothes, and the secretary is a bit startling at first glance, and so more apt to get the attention of the fans, but the other cut and the text both give assurance that she will blossom into the woman they know best, and a more certain sale is made. The line cut comes up much better than the half tone. They almost always do. Few halftones can fight line in newspaper work for which reason it is well to leave line alone when you are trusting to the halftone for



Metro-Goldwyn Release

A DISPLAY TWO FULL COLUMNS DEEP ON THE MERRY WIDOW FROM THE ROOSEVELT, CHICAGO

A Fine Second Day Display On The Merry Widow

emphasis. Here the typist is the more important, which is probably one reason why the halftone was employed. It gives greater emphasis to the more useful line cut.

Gave a Preview to Help Break Record

Because Francis Lynde, author of the book from which The Dark Angel was taken is a Chattanooga man, E. E. Rogers, of the Tivoli Theatre made especial efforts to put it over, and he played to the best first-three day business the house has recorded. He started with a four seven and a halfs that is

No Other Word Describes It Like -
GREAT!
"The DARK ANGEL"
with
Vilma Banky and Ronald Colman
The George Fitzmaurice Production
A First National Picture
Starting Monday
TIVOLI
In the Music Score
"Don't Tell Dad"
A Pathe Comedy
"Don't Tell Dad"
A powerful drama of love and devotion developed with a masterly touch—a story of the great war and a love it could not destroy
Starting Thursday—Richard Barthelmess in "Shore Leave"

A First National Release

THE ANGEL ADVANCE

suggestive of Frank H. Burns' style of open display, and with the appeal, "Don't let anything prevent you from seeing this picture, even if you have to come in a wheel chair." He used a two column cut for illustration, and it showed up nicely in the four column width. Then he has a preview to some 80 fans, and used their comments in various ways, including a three fives for his opening

—"Brought Tears To My Eyes
AT TIMES—AND I WAS NOT ALONE IN THIS," WRITES FRANCIS LYNDE, THE AUTHOR, AFTER SEEING AT A SPECIAL PREVIEW—
"A Wonderful Picture."
"The Dark Angel"
With Ronald Colman and Vilma Banky.
A First National Attraction.
Shows: 1, 3, 5, 7, 9.
STARTING TODAY
The Tivoli

A First National Release

FOR THE OPENING DAY

smash on Monday. In this he also used the comment of Lynde himself from the supplied material. The local comment was run in six point in the upper right hand corner and the lower left, eight being worked in. But he did not stick to straight spaces. He used a lot of one inch scatters the previous week as well as during the three days of the showing. These were mostly single ones, though he used one double, and they worked so well that he used them after the opening to stress the fact that the engagement ran only for three days. This helped to hold the interest to the picture and to drive them in before it got out of town. The appeal was especially directed at the prospects who were not regular attendants and who might not be supposed to know of the weekly change, or at least not to realize it. He supplemented the personal endorsement ads with the news stories, for Lynde made the preview real news and not merely material for an advertising display. It gave him a record in the Christmas shopping periods when records have a tendency to go the other way.

Second Day Ad Is Simple But Strong

Here is an ideal second day space from the Stillman Theatre, Cleveland. It is a two fives and we think that it carries much more conviction than would a lot of "greats" and "splendids." This sounds as though

"The Merry Widow"
Waltzed Merrily Into the Stillman Yesterday in Sight of Huge and Enraptured Audiences.
MAE MURRAY was Great
JOHN GILBERT—a Sensation
STILLMAN THEATRE
6—SHOWS DAILY—6
DOORS OPEN AT 11 A. M.
AFTERNOONS 40c—EVENINGS 75c

A Metro-Goldwyn Release

AN IDEAL FOLLOW AD

M. A. Malaney meant just what he said, and we think that it is even better than the usual "apology" for a lack of seats. If you get too strong you are not apt to be believed. The over-glowing hurrah sounds like a press agent's lies, no matter how sincerely it may be intended, but this reserved praise carries real weight, and means much more than excessive praise, no matter how richly that praise may be deserved. Just keep this in mind when you want to put a picture over to extra sales.

Has an Improvement on Calendar Idea

M. A. Malaney has added one more touch to the calendar idea in his space for the third week of The Freshman. He puts a black seal with "last day" over the Saturday which marks the end of the run. In the loop of the arrow is "Get here on or before that date or you'll miss it." The calendar with the marked dates picked out in white against a darker ground is not new, but it always is good and can be repeated more frequently than many novelties. The idea not only gives the essential week, but it stresses the last day, which gives even greater emphasis to the thought. It's best when worked for a hold over, but it is good on any big picture if kept only for the big ones. This cannot be made an accessory cut except for such

A Pathe Release

BETTERING THE CALENDAR

events as a national week, but the results are so uniformly good that it will pay even the small town man to have a cut made for his own use. It will not cost much and it will sell many more tickets than the cost. Try it some time and you'll be surprised and delighted.

Halloween Stunts Helped Baldpate

George Brown played up Hallowe'en with lobby, foyer and stage effects to help put over Seven Keys to Baldpate, which was his attraction.

There was a fountain in the lobby with a mirror into which the girls could peer for a glimpse of their future husbands, and a tub of apples was spotlighted in the foyer. Both lobby and foyer were dressed in red, yellow and black with cutout switches and goblins, and a large owl in the lobby winked one red eye. On the program was a Hallowe'en overture of gooseflesh music with errie effects in the darkened house.

For the picture he obtained a display, the evolution of the lock from a hardware concern and got four windows in the Yale & Towne hook-up, one of the concerns using considerable newspaper space.

SHORT FEATURE MAGAZINE

A MAGAZINE WITHIN A MAGAZINE, DEVOTED EXCLUSIVELY TO THE LITTLE PICTURES WITH THE BIG PUNCH

Edited By Charles Edward Hastings

George McManus' "The Newlyweds" New Comedy Series for Stern Bros.

Carrying Out Announced Policy of High Class Series Comedies, the Stern Brothers Will Make Thirteen Two-Reelers from Cartoons for Universal Release

WHAT promises to be one of the best two-reel comedy series ever made for the screen is promised for next season's market by Stern Brothers, makers of two-reel comedy releases for distribution by Universal exchanges. A contract has just been signed by the Stern Brothers and George McManus, the famous newspaper cartoonist, whereby the comedy producers have obtained the screen rights for the popular newspaper cartoon characters "The Newlyweds and Their Baby." The series will include 13 two-reelers.

"The Newlyweds and Their Baby" is one of the best known newspaper comic strips ever published. It has appeared in scores of newspapers all over the country and is one of the outstanding favorites.

This is another of the important steps taken by the Stern Brothers following their recently announced change of policy. They announced that henceforth their production activities would be confined to series of high class comedies and that no expense would be spared in production or in getting suitable material for screening. In order to obtain the screen rights for the McManus comic characters they had to pay an exceptionally stiff price, but they say that this is well justified by the excellent quality of the series they plan to turn out.

"The Newlyweds and Their Baby" series is the third highclass series so far announced by the Sterns for the 1926-1927 market. The first was a new "Buster Brown" series, to be even better than the present series, which has proved a revelation in the comedy field, winning a place on the screens of the finest theatres in the land, and chalking up a box-office drawing power hailed as marvelous by hundreds of exhibitors.

The second series to be announced for Universal release was "What Happened to Jane," a group of 13 two-reelers featuring Wanda Wiley and Al Ford. This series is already in the making. The stories are being written by Roy Evans and the direction is in the hands of Jess Robbins. The series, each two-reeler a separate comedy, but all containing many of the same characters, deals with the adventures of a modern flapper and the escapades she and her real sweetie get into, in connection with their attempts to evade the hand-picked suitors wished on the girl by her mother and father.

Two other high class series are projected for next year by the Stern Brothers. Arrangements probably will be completed in a few days for the screen rights to other material, of the same character as "The Newlyweds and Their Baby." In fact, the Sterns says that they have another great surprise in store for the trade, which they will announce within a week or so, and which will absolutely clinch the Stern Brothers Comedy output for 1926-1927 as the best bet of the industry.

No selection has yet been made of players to take the roles in "The Newlyweds and Their Baby." The series, of course, will be enacted by real actors, as closely resembling the original cartoon characters as possible, just as in the case of the "Buster Brown" comedies. Neither has a director been selected for the series. The Sterns are studying the comedy field in the hopes of obtaining the services of a top-notch director, with a long string of short comedy successes to his credit, for the Newlyweds two-reelers. Announcements as to cast and company executives will be made in the near future.

Meanwhile, production is booming at the Hollywood studios of the Stern Brothers, with the Buster Brown company and the Wanda Wiley company busy on the new series pictures, and several other companies, including those headed by Edna Marian, Al Alt, Charles King and Constance Darling, at work on two-reelers for late Spring and Summer release.

TO WATCH THEM IS TO LAUGH—Left to right, the principal "Laugh Month" comedians at the Christie studios are: Bobby Vernon, Walter Hiers, Jimmie Adams, Neal Burns, Bill Dooley, Jack Duffy, William Blaisdell and William Irving. Ask your Educational exchange about these merry roisterers!

Reviews of Little Pictures with a Big Punch

"Casey of the Coast Guard"

Pathe Serial Directed by Will Nigh and Featuring Helen Ferguson and George O'Hara Is a Crackerjack

Reviewed by C. S. Sewell

AS IS EVIDENT from the title, the newest Pathe serial, "Casey of the Coast Guard," is woven around the exploits of the brave body of men who guard our coasts to prevent smuggling and aid vessels in distress. George O'Hara and Helen Ferguson are the featured players.

We doubt if a more ideal background for a serial could be found than the adventures with which these "watchdogs of the sea" meet in their regular rounds of duty. In addition to providing abundant material for just the kind of situations that appeal to the serial fan, there is added realism in having the story deal with the exploits of a real and romantic body of men and additional punch in the fact that much is authentic as the U. S. Coast Guard actively co-operated in the filming of the serial.

The story is developed along familiar serial lines with the usual carried over suspense. In the first episode we find the hero, Ensign Casey, the terror of smugglers, in love with Doris who introduces him to a supposed Count and Countess. Casey's brother in chasing a smuggler is shot and Casey vows vengeance.

The second episode shows Casey on the trail which leads to the home of the countess. He is wounded and Doris, coming to his aid, is captured by the smuggler's henchman. Casey enters the house and mounts a ladder while the count waits for him with drawn revolver.

Episode three shows the Guard as having traced the smuggler to a yacht, and Casey is sent in an aeroplane to this vessel which sails as he gets on board and confronts the count. Just then, a coast guard cutter, with Doris aboard, fires a shot over the bow of the yacht which disregards the signal to stop.

Director Will Nigh has filmed this story in such a manner that the suspense keeps mounting and the action and interest grow continually stronger, with the result that "Casey of the Coast Guard" offers exceptionally exciting entertainment that will delight the serial fans.

We believe both of the leading players to be new to serials although they are well-known in other lines of motion picture acting. Their performance should make them favorites with the serial fans, for George O'Hara makes a likeable hero and Helen Ferguson is attractive as his sweeheart. Coit Albertson, an experienced serial player, scores in the heavy role and Jean Jarvis, a newcomer does well as his assistant, the countess.

"Casey of the Coast Guard" is an exceptionally good serial.

"Officer of the Day"

(Fox Comedy—Two Reels)

LIKE other recent Imperial Comedies, this one has a real plot running through it. A lover whose prospective father-in-law has been appointed consul to an out-of-the-way country joins the navy to get there. All goes well until he reaches the place. He gets wet and while his clothes are drying dons a captain's uniform and finds himself the guest of honor at a reception. The real captain comes along and kids him as a vamp and heartbreaker. The chap, however, makes good and wins forgiveness when he saves the girl who has been kidnapped by a rival suitor. There are a lot of good gags in this comedy and some amusing slapstick. Harold Goodwin is amusing in the title role and Jack Ackroyd has some good rough and tumble comedy as his pal. Eugenie Gilbert is excellent and attractive as the girl. A good comedy for the masses.—**C. S. Sewell.**

"The Winged Rider"

(Universal—Western—Two Reels)

THIS Mustang picture features Edmund Cobb and tells the conventional story of a western cattle rustler, a ranch man, his pretty daughter and a mounted scout posing as the rustler. "Jackie" Day, the girl, falls in love with the man she supposes is the rustler and shields him. In the meantime, he gets evidence against the crooked ranch foreman. This subject is well staged with picturesque backgrounds, fast riding and capable acting. The ending, however, when the real identity of the supposed rustler is exposed, comes as no particular surprise.—**Sumner Smith.**

"Fish for Two"

(Red Seal—Novelty—One Reel)

A PLEASING little novelty of boyhood days is this Gem of the Screen which shows a little dog urging his master to go fishing. The boy falls in the water and the dog rescues him. A clever bit shows the dog retrieving the fishing pole which is found to have attached to it a big fish. The picture is entertaining and has been filmed amidst pretty scenic surroundings. The dog shows a lot of intelligence.—**C. S. Sewell.**

NOW BOOKING

St. Patrick's Day Special
Week of March 14th
Fleischer Ko-Ko Song Car-Tune

"HAS ANYBODY HERE SEEN KELLY?"

Hand Colored by Brock

729 7th Ave. RED SEAL PICTURES CORP. *N.Y.C.*

DISTRIBUTORS

"Careful Please"

(Educational—Comedy—Two Reels)

LLOYD HAMILTON appears as the collector for an installment furniture house who is sent into a terribly tough neighborhood, in this issue of his series for Educational. He throws all the furniture out of the window and is joking with a tough when he discovers that the tough is the owner of the furniture. As he is about to be beaten up a rival gang appears and the two gangs fight each other to a finish. Lloyd appears as a hero to a rich girl held for ransom. She takes him to her home and vamps him. Her jealous guardian appears and Lloyd is thrown out of the window. While waiting in an auto to consider what to do, the machine is lifted in the air by a derrick and finally lands in an apartment, runs down several flights of stairs and falls to pieces on the sidewalk. This is an amusing number with quite a number of laughs. Lloyd does some good near-fall stuff while the auto is suspended in mid-air and his inimitable acting contributes considerable merriment. Well up to the standard of the recent Lloyd releases.—**C. S. Sewell.**

"Mazie's Married"

(F. B. O.—Series—Two Reels)

WITH this release "The Adventures of Mazie" series reaches its twelfth and final installment. As the title tells, Mazie gets married, and those who have followed her adventures will readily guess that her boss is the lucky chap. The first reel is devoted to the ineffectual attempts made by Dorsey to propose, aided by Tripp and Fall. Then, a crook steals important papers, and, as usual, Mazie and her pals are on the job and finally get them back. Mazie helps her boss by writing "yes" on a card he was too timid to hand to her, but which her pals found. There is plenty of action and excitement and the comedy situations are amusing. A fitting ending to this series that has proven decidedly snappy and entertaining.—**C. S. Sewell.**

"A Dumb Friend"

(Universal—Comedy—One Reel)

THIS Blue Bird, featuring Arthur Lake, is a very good juvenile comedy. As driver of a cleaner's wagon, he is mistaken for a nobleman and tendered a reception by the girl with whom he has fallen in love. There all the men follow his bizarre style in ties. But everywhere that Arthur goes, even within the girl's house, his devoted horse and the attached wagon follow him. At last he confesses the deception and is forgiven. The comedy is wound around the repeated appearances of horse and wagon in the most unexpected places while Arthur is talking to the girl. It is very effective fun.—**Sumner Smith.**

TELEPHONE GIRL SERIES. (F. B. O. Series). Star, Alberta Vaughn. For the highbrows each installment is a knockout. For the farmer trade they seem to please fair. I should say about every other one is good for my bunch. Not liked as well as the familiar slapstick comedies. Mitchell Conery, Conoat Projection Service, Menands, New York.

THREE STRIKES. (Educational Comedy). A baseball comedy with laughs galore. Book it. High class town of 5,00. Admission 10-15-25. Nyman Kessler, Atlantic Theatre, Atlantic, Massachusetts.

WAGES OF TIN. (Pathe Comedy). Star, Glen Tyron. Good comedy, but there are many better ones than this one. High class town of 5,000. Admission 10-15-25. Nyman Kessler, Atlantic Theatre, Atlantic, Massachusetts.

WALL STREET BLUES. (Pathe Comedy). Plenty of laughts in this one. High class and family trade town of 5,000. Admission 10-15-25. Nyman Kessler, Atlantic Theatre (300 seats), Atlantic, Massachusetts.

WILDCAT WILLIE. (Educational Comedy). This one was fine for us. The kids went wild over it and the adults had their share of laughs from it. Tone and appeal, good. Better class, town of 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

WILD WEST. (Pathe Serial). Am now on third episode and don't yet know what it is all about. Lay off this one or you will wish that you had never started it. My attendance has fallen off with each episode; just simply cannot tell what it's all about, no action, no nothing, and yet I have seven more weeks of it. A. Mitchell, Dixvie Theatre, Russellville, Kentucky.

TWO TWO-REEL COMEDIES, ONE TWO-REEL DETECTIVE STORY, FABLES, TOPICS, REVIEW. (Pathe). Audience who came liked the above, but not many came. The worst New Year's business I've had for seven years. Weather was splendid and no counter attractions locally. Cashier reported that numerous people came and looked over the lobby display, smiled and got back into their cars. John McGill, Community Theatre (400 seats), Port Orchard, Washington.

TWO TWO-REEL COMEDIES, ONE TWO-REEL NOVELTY, ONE HODGE PODGE. (Educational-Short Subjects). PATHE REVIEW and **PATHE TOPICS.** Christmas Eve and Christmas Day, New Year's Eve, and New Year's Day tried out a special short subject program for both of these dates. Audience seemed pleased at the change; just a few said they missed the long feature. Business fair. John McGill, Community Theatre, Port Orchard, Washington.

Straight from the Shoulder, Jr.

Edited by VAN

The Little Picture With the Big Punch is what has made Laugh Month a big success.

It will make EVERY MONTH—and every show—a success!

Tips on these dependable program stand-bys are always a big help—so shoot them in every time you fill out a report blank. VAN.

SITTIN' PRETTY. (Educational Comedy). Star, Cliff Bowes. About up to the average Cameo Comedies. There were enough knees to be seen in this one, I would say. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

TON OF FUN IN TAILORING (F. B. O. Comedy). One of the new comedies; just fair. Lots of slapstick. No new stunts. Will pass, that's about all. All classes, town of 2,900. Admission 10-25; specials 15-30. A. E. Andrews, Opera House (486 seats), Emporium, Pennsylvania.

WEST OF HOT DOG. (F. B. O. Comedy). Star, Stan Laurel. This is as good a two-reeler as one would want. Tone, okay. Sunday, yes. Special, no. Good appeal. All classes, town 500. Admission 10-25. Jack Stanton, Movies Theatre (200 seats), Onamia, Minnesota.

WHO WHICH. (Educational Comedy). Not a very strong one-reel effort. They must be mighty good to make ones that audiences will laugh at these days. Tone, good. Fair appeal. Better class, town of 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

WIDE AWAKE. (Educational-Comedy). Star, Lige Conley. Another excellent Mermain effort. Had some dandy gage in it that brought plenty of laughs from our crowds. Tone, good. Fine appeal. Better class, town of 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

SKINNERS IN SILK. (Pathe Comedy). Title don't mean much but the comedy is good. For a reasonable amount of laughs it is here. Sennett comedies usually have an original gag or two. All classes town of 3,500. Admission 15-30. Henry W. Nauman, Moose Theatre (700 seats), Elizabethtown, Pennsylvania.

FELIX. (Educational). Fine for the children and some grownups, but the average fan doesn't think much of them. C. Van Leuven, Molson Theatre, Milson, Washington.

HAUNTED HONEYMOON. (Pathe Comedy). A fine two reel comedy that pleased. Lots of action and excitement. Town and farm class town of 900. Admission 10-25-35. Oren J. Spalti, Strand Theatre (235 seats), Pleasantville, Iowa.

HOLD MY BABY. (Pathe Comedy). Star, Glenn Tryon. Played this with "Chickie" and some liked the comedy better. The baby in this one is wonderful. Advertise it and do some extra business. High Theatre (300 seats), Atlantic, Massachusetts.

LIZZIES OF THE FIELD. (Pathe Comedy). Talk about laughs and thrills. The best we've played in a long time. The auto race is a riot. Boost it. High class and family trade town of 5,000. Admission 10-15-25. Nyman Kessler, Atlantic Theatre (300 seats), Atlantic, Massachusetts.

MAN WHO SMILED. (Pathe Series). These two reel "Indian Frontier Series" are good, if you can get good prints on them. High class and family trade town of 5,000. Admission 10-15-25. Nyman Kessler, Atlantic Theatre (300 seats), Atlantic, Massachusetts.

MISFIT SAILOR. (Educational Comedy). Star, Bill Dooley. Why does every comedy producer have to try the Harold Lloyd stunt of eating something that isn't what it's supposed to be? This gob gargles a bun loaded with shaving cream and terrific facial contortions ensue. His adam's apple is a sure enough star. Funny comedy. They'll laugh. All classes town of 3,500. Admission 15-30. Henry W. Nauman, Moose Theatre (700 seats), Elizabethtown, Pennsylvania.

ONLY A COUNTRY LASS. (Educational Comedy). Nowhere near as good as "The Voice of the Nightingale" though there is a wonderful bit of work in making it. It only pleased a few. High class and family trade town of 5,000. Admission 10-15-25. Nyman Kessler, Atlantic Theatre (300 seats), Atlantic, Massachusetts.

TRUTHFUL LIAR. (Pathe Comedy). Star, Will Rogers. A tragedy not a comedy. Rogers' comedies are all too deep for the ordinary theatregoer. This one should be very good among the aristocrats. Appeal, poor. Big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

WEEK KNEES. (Educational Comedy). Very poor one reel comedy. Not much to it. Town and farm class town of 900. Admission 10-25-35. Oren J. Spalti, Strand Theatre (235 seats), Pleasantville, Iowa.

THE LION AND ANDY GUMP hold the interest of every one sitting through the new Gump comedy, "Andy's Lion's Tale," which Samuel Van Ronkel produced for Universal release. Joe Murphy is "Andy"; Fay Tincher is "Min," and little Jackie Morgan is "Chester." It surely proved a corking booking for National Laugh Month.

Red Seal to Establish Exchange System Throughout Land

MAX FLEISCHER, president of Red Seal Pictures, announces that the first big move which his organization is to make will be the establishment of a series of exchanges throughout the entire country. Fleischer, who is also head of the Iinkwell Studios, is the only producer-distributor exclusievly fo short features.

Arrangements have just been concluded with Ben Amsterdam of Philadelphia for thhis well known film executive who will distribute Red Seal's product throughout his territory in direct association with Fleischer.

This Philadelphia exchange, the fourth to be established to handle this short feature product, New York, Los Angeles and San Francisco being the other three, will open February 15.

Through the Box-Office Window

Reviewers' Views On Feature Films

Edited by C. S. Sewell

6,095 Feet

"The Million Dollar Handicap"—P. D. C.

Fine Audience Picture—Intensely Exciting Horse Race Furnishes a "Whirlwind" Climax

Racing Melodrama

Reviewed by C. S. Sewell

CAST:

Alis Porter	Vera Reynolds
George Mortimer	Edward Burns
John Porter	Ralph Lewis
Phillip Crane	Ward Crane
Tom	Tom Wilson
Langdon	Clarence Burton
Jockey McKay	Danny Hoy
Matilda Porter	Rosa Gore
Alan Porter	Walter Emerson
Milkman	Lon Poff

Based on novel "Thoroughbreds" by W. A. Fraser
Scenario by F. McGrew Willis
Directed by Scott Sidney

PRODUCERS DISTRIBUTING CORPORATION has in "The Million Dollar Handicap" a horse-racing melodrama that builds up to a terrific whirlwind climax that will bring the spectators to the edge of their seats and cause them to yell with excitement. It is one of the best of its kind we have ever seen and should go over big with the vast majority of patrons.

John Porter, who owns a stock farm, has a charming daughter, Alis. One of her suitors is Crane, a banker, who secretly owns a rival stable and does not hesitate to use crooked measures to gain his ends. He unloads on Porter an apparently worthless horse which has been doped to win a race, brings about a situation which results in Alis' brother embezzling money from the bank and then before the big handicap has his henchman doctor Porter's entry so that it is out of the race. Alis, however, substitutes the apparently worthless horse and acting as her own jockey wins the race and saves her brother and her sweetheart, who tried to shoulder his guilt. Incidentally, the excitement brings about the cure of her father, who was injured and not expected to walk again.

It will be seen that the story follows along the usual lines of pictures of this type, introducing several sure-fire melodramatic angles, doped horses, crooked jockeys, the weak brother, and other lines of villainy. It gets off to a rather leisurely start, but once the various threads are planted, continues to gain speed and momentum up to the exceptionally well handled racing scene. Here is a fine example of construction and direction, for which we take off our hat to Scott Sidney. In a superb manner he builds up interest and suspense along several lines at the same time, for sandwiched in between the shots of the race itself with the girl outwitting the crooked jockey, he shows the father in a wheel chair on an open wagon becoming so excited that he continually comes very near rolling off. Every time this happens the audience will gasp or yell, and there is a big punch when he does fall off and, forgetting his lameness, starts to walk away. But this is not all, for there are several cut-ins showing effective comedy between two negroes. The race itself is unusually exciting for it has been filmed so that the entire course from start to finish is followed by the camera.

Vera Reynolds, as Alis, is the centre of interest and gives a thoroughly pleasing and capable performance. Ralph Lewis, who can always be depended on in roles of this kind, scores as the father and puts over a big punch in the wheel chair episode. Edmund Burns, the third featured player, has less to do but is pleasing and registers particularly in a fight with the villain. In fact, the entire cast does effective work. Great credit is due to Director Scott Sidney for his admirable direction which puts this picture over with a bang.

4,902 Feet

"The Yankee Senor"—Fox

Tony Shares Honors with Tom Mix in Stirring Scenes of Production That Should Please Fans

Spanish-Western

Reviewed by Epes W. Sargent

CAST:

Paul Wharton	Tom Mix
Manuelita	Olive Borden
Luke	Tom Kennedy
Juan	Francis McDonald
Flora	Margaret Livingston
Don Fernando	Alec Francis
Doris	Kathryn Hill
Aunt Abagail	Martha Mattox

Based on novel "Conquistador" by Katherine F. Gerould
Scenario by Eve Unsell
Directed by Emmett Flynn

TONY must have been kicking to good effect, for in "The Yankee Senor" he gets more opportunity than was given him in recent Tom Mix releases. He steals part of the big scene from Tom himself and contributes the comedy relief in a fight sequence. He is trying to batter down a door to come to Tom's relief and Tom backs the villain against that portion of the door receiving the impact of Tony's hoofs.

This fight would be almost enough to carry the picture over with the Mix fans, but this is secondary to a sequence in which Tom is bound to the back of a wild horse and turned loose. Tony unties his halter rope, gallops after, and at the end of a wild chase over the mesa unties the ropes and frees his master. It is a tremendous situation and should lift them out of their seats.

This time Tom is the son of an American adventurer who married the daughter of a Spanish ranch owner, Don Fernando Guiterrez, for which she has turned away. In his declining years the Don seeks his own blood to carry on the family traditions. This is not relished by his foster son, Juan, who has expected to inherit the ranch and Manuelita, a relative of the owner. Tom is engaged to a girl in Boston, who comes to the ranch, but Juan very successfully breaks the engagement through the importation of a dancer as star of a fete given in honor of the lady from Massachusetts, who sees the girl go into Tom's apartment and does not see him throw her out, so that leaves the way open to the marriage of Tom and Emanuelita, but not until Tom has thrashed Juan; who is the secret head of a bandit gang, and his chief henchman.

The story is rather sketchily developed, but it holds the interest. There is a fine sequence in color of the fete under the glorious Mexican night sky, and some picturesque settings.

Olive Borden is appealing as the Mexican girl and Kathryn Hill properly icy as the original sweetheart, but Margaret Livingston, as a dancer, is easily the largest eyeful among the women, though her's is a minor role. Tom Kennedy, as the chief thug, contributes a vivid character sketch and Francis McDonald is a regular snake in the gras.

This is one of the best of Mix's recent productions and should amply satisfy his followers.

Mr. Exhibitor: Ask at the Film Exchanges for the
Thematic Music
Cue Sheet
It's little to ask for, but it's the only reliable aid you can give your musicians to help put the picture over.

6,997 Feet

"The Song and Dance Man"—Paramount

Herbert Brenon Production of Cohan Stage Success Is Even Better Than the Original

Comedy Drama

Reviewed by Epes W. Sargent

CAST:

"Happy" Farrell	Tom Moore
Leola Lane	Bessie Love
Joseph Murdock	Harrison Ford
Charles Nelson	Norman Trevor
Fred Carroll	"Bobby" Watson
Jane Rosemond	Josephine Drake
Inspector Craig	George Nash
Tom Crosby	William B. Mack
Mars. Lane	Helen Linroth
Ma Carroll	Jane Jennings

Based on play by George M. Cohan
Scenario by Paul Schofield
Directed by Herbert Brenon

LIKE many plays originally done for the stage, George M. Cohan's character study, "The Song and Dance Man," gains much in its screen version, since much can be shown that is merely referred to in the stage version. When "Happy" Farrell tells of the death of his partner; we move from the dressing room to the stage with the pair, and all through the story there is a similar gain in atmosphere and a reduction in the talk.

The result is excellent entertainment and Herbert Brenon has been very successful in his handling of the scenario. The story is advanced smoothly and while there are no "big" scenes, the interest is early caught and is held to the unexpected climax.

"Happy" Farrell is a very real man to those who know their vaudeville: the song and dance man whose eyes are ever on Broadway though his abilities hold him to "the sticks." He fails when he gets his long coveted trial on Broadway and, disappointed, he turns to a commercial career and makes good, only to be drawn back to the homeland of the stage. "Happy" is a real person, stressed a little to meet the exigencies of dramatic construction, but still convincing, and he should make friends among all classes. This is not one of those "it's good if your patrons like this sort thing" stories. It should make a very broad appeal.

Tom Moore closely follows the author in the latter's depiction of the role, but is at his best when he momentarily forgets his model, for he loses naturalness in his imitation, but he holds the interest at all times. Bessie Love is scarcely the ideal type for Leola, though she handles the role well and certainly does a snappy Charleston. Norman Trevor is excellent as the theatrical magnate, but Harrison Ford is swamped by an artificial role. George Nash and Josephine Drake in minor roles, contribute not a little to the comedy. More comedy comes from the sub-titles, most of which are taken from the play manuscript.

"The Song and Dance Man" is not a "wow" to borrow from the song and dance vernacular, but it is a sound and entertaining offering, well developed and even better staged.

5,129 Feet

"Queen of Diamonds"—F. B. O.

Fast-Moving Story Involving Stolen Diamonds Presents Evelyn Brent as Star in Dual Roles

Crook Melodrama

Reviewed by C. S. Sewell

CAST:

Jeanette Durant / Jerry Lynn	Evelyn Brent
Mrs. Ramsey	Elsa Lorimer
Ramsey	Phillips Smalley
Le Roy Phillips	W. N. Bailey
David Hammond	Theodore Von Eltz

Story and Scenario by Fred Myton
Directed by Chet Withey

HER NEWEST starring feature in the series for F. B. O., "Queen of Diamonds" gives Evelyn Brent the opportunity to appear in dual roles, as a stage star who is in league with diamond thieves and as her chorus girl double who foils the conspiracy.

When Phillips, a diamond thief, makes arrangements with Jeanette Durant, a stage star to take charge of stolen diamonds, a rival thief kidnaps her and through a ruse gets Jerry, the chorus girl to pose in her stead. The plan almost works, but Phillips kills the other thief and Jerry finds herself suspected. While posing as the star she meets Ramsey a producer and carries through the deception to aid her pal, a struggling playwright to get a hearing for his play. When the police begin to close in on her, Jerry arranges an interview with Phillips in which he incriminates himself and Jeanette. The producer agrees to take the play and to star Jerry in it.

Chet Withey has given this melodramatic theme good direction, and while the story is not always convincing, and there is practically no suspense as to the final outcome, good dramatic tension has been developed that holds the interest in the plot development. "Queen of Diamonds" will probably prove satisfying entertainment for Evelyn Brent's fans and lovers of melodrama in general, for the story moves forward as a good pace and never gives the attention a chance to lag.

Evelyn Brent provides sufficient contrast in the two roles, and gives a good performance. The cast gives her good support, headed by Theodore Von Eltz as her playwright-sweetheart.

6,688 Feet

"The Black Bird"—M-G-M

Lon Chaney Gives Remarkable Performance of Two Different Roles in Gripping Story

Crook Drama

Reviewed by C. S. Sewell

CAST:

The Black Bird / The Bishop	Lon Chaney
West End Bertie	Owen Moore
Fifi	Renee Adoree
Polly	Doris Lloyd
Shadow	Andy McLennan

Story and direction by Tod Browning

STARRING Lon Chaney and directed by Tod Browning, the Metro-Goldwyn-Mayer production, "The Black Bird," offers unusually tense and gripping entertainment, somewhat similar in type to "The Unholy Three" in which this combination scored a tremendous success.

The action is laid in the Limehouse district of the slums of London and concerns Dan, a notorious crook, whose brother, known as the "Bishop," conducts a mission. Dan, who is separated from his wife, falls in love with Fifi a dancer, and a swell crook, Bertie, is his rival. Bertie wins Fifi's love but Dan double-crosses him and uses every means his crafty brain can suggest to outdo him but fails. Finally, the police close in on Dan and his secret is discovered, that in reality he is also the "Bshop." He dies from an injury sustained by a fall and leaves the road clear for Bertie to marry Fifi.

Naturally, there is no sympathy established for Chaney as Dan, but in this part as the misshapen Bishop, he having abundant opportunities, does some of the very best work of his career. His handling of both of these roles is superb.

Audiences are early let in on Dan's secret and it is a marvelous piece of work to see Chaney make his changes from one role to the other, twisting himself and apparently throwing one arm and one leg out of joint. His death in great agony is a rather morbid touch but is the climax to a fascinating character study that is really the work of genius.

Chaney dominates the story, but Renee Adoree gives an exceptionally fine performance as Fifi, and Owen Moore is excellent as the gentleman crook. Tod Browning's direction of this picture is flawless, the sets, atmosphere and types of the Limehouse district are convincing and a study in themselves and, although the story is melodramatic in type, it is filled with dramatic situations that grip the attention. He early builds up strong dramatic tension and suspense and holds it to the end.

6,622 Feet

"The Counsel for the Defense"—Asso. Exhib.

Betty Compson and Cast of Box-Office Players in Good Human Interest Story of Woman Lawyer

Human-Interest Melo-drama

Reviewed by C. S. Sewell

CAST:

Doc West	Jay Hunt
Katherine West	Betty Compson
Arnold Bruce	House Peters
Harrison Blake	Rockliffe Fellowes
Harvey Sherman	Emmet King
Stephen Marcy	Bernard Randall
Hosea Hollingsworth	George MacDowell
Thomas Burke	William Conklin
Printer's Devil	Joan Standing

Based on novel by Leroy Scott.
Directed by Burton King.

A CAST of well-known players, headed by Betty Compson, House Peters and Rockcliffe Fellowes, including Jay Hunt, the star of "Lightnin'"; Emmet King, William Conklin and Bernard Randall and Joan Standing, is one of the box-office features of Associations Exhibitors production, "The Counsel for the Defense."

Adapted from a popular novel by Leroy Scott, this picture tells the story of the efforts of a woman lawyer to save her lovable and unselfish father from jail when he is framed by the town's leading lawyer and banker on a charge of graft. She fails, due to overwhelming circumstantial evidence, but finally, with the aid of the editor of the local paper, and an outsider, who poses as a bidder for the waterworks, she secures evidence against the lawyer, as well as a confession from the banker when an epidemic rages and the girl's father, a doctor, is released from jail to fight it and saves the banker's wife. The editor, who has been railroaded to jail, for libel, finds the girl waiting for him on his release.

Burton King has given this story capable direction. It is good heart-interest melodrama that holds the attention and will entertain the average patron. The various complications are nicely worked out and the turning of the townspeople on their former favorite when he is unmasked provides an exciting climax. A woman lawyer, her defense of her father in court, the frame-up and the jury finding an innocent man guilty, are not only good entertainment but exploitation angles.

Betty Compson, who has the only feminine role; House Peters as the hero and Rockliffe Fellowes as the villain are capably cast and, in fact, the whole company is entirely satisfactory. Especially noteworthy is the portrayal of the lovable unselfish old doctor by Jay Hunt. He is ideal for the role and the scenes where he tries to comfort the very men who sent him to jail will cause a tug at the heart.

7,336 Feet

"The Reckless Lady"—First National

Belle Bennett and Lois Moran Head Featured Cast in Dramatic Mother and Daughter Story

Drama

Reviewed by C. S. Sewell

CAST:

Mrs. Fleming	Belle Bennett
Col. Fleming	James Kirkwood
Sylvia Fleming	Lois Moran
Feodor	Lowell Sherman
Ralph Hillier	Ben Lyon
Sophie	Marcia Harris
Gendarme	Charles Murray

Based on story by Sir Phillip Gibbs
Scenario by Sada Cowan
Directed by Howard Higgin

NUMBERING among the featured players Belle Bennett and Lois Moran, who in similar roles as mother and daughter scored so decisively in "Stella Dallas;" First National is offering "The Reckless Lady" adapted from a story by Sir Phillip Gibbs.

Mrs. Fleming, a young wife and mother, has an affair with Feodor, a Russian connisseur of women, who pays her gambling debts. Her husband suddenly returns and will have nothing more to do with her but demand the custody of their daughter Sylvia. Mrs. Fleming takes Sylvia away and years after we see them at Monte Carlo. Feodor reappears and makes love to Sylvia as does Hillier a young American. Fleming who has threatened to follow her and take Sylvia away finally finds his wife and they are reconciled. In the meantime Feodor has compromised Sylvia but her mother straightens matters out after confessing to the girl that she has made her living by gambling. Hillier finds happiness with Sylvia and Fleming, to avoid a scandal lets Feodor go free.

The work of the entire cast is excellent. Belle Bennett plays with feeling the role of the mother, but there is little sympathy in the character, Lois Moran is especially good as the bouyant, happy, unsophistocated girl. James Kirkwood is good as Fleming, and Lowell Sherman gives one of his superior performances as a polished villain. Ben Lyon is well cast as the snappy young American, and Charles Murray as a policeman contributes some peppy and amusing ocmedy touches.

The picture is well mounted and especially effective are the scenes of a carnival in Monte Carlo. The early part of the story is well developed, but coincidence plays a large part in the later developments some of which do not ring with conviction and appear to have been introduced more for effect.

5,345 Feet

"The Cowboy and the Countess"—Fox

Western Ranch and European Castle Furnish Locales for Entertaining Buck Jones Film

Action Melo-drama

Reviewed by C. S. Sewell

CAST:

Jerry Whipple	Buck Jones
Countess Justina	Helena D'Algy
Nanette	Diana Miller
Alexis Verlaine	Chapelle Dossett
Duke de Milos	Fletcher Norton
Slim	Monte Collins, Jr.
Edwin Irving Mansfield	Harvey Clark
Bozarri	Jere Austin
White Eagle	Himself

Story by Maxine Alton and Adele Duffington
Scenario by Charles Darnton
Directed by R. William Neill

FROM a western ranch to Vienna and thence to a mythical Balkan kingdom is the varied expanse of territory covered by "The Cowboy and the Countess," Buck Jones' newest starring vehicle for William Fox.

An auto accident brings to Buck's ranch the Countess Justina of Belgravia and her party and it is love at first sight. A down-and-out theatrical manager seizes the chance and easily sells Buck the idea of taking a wild west show to Europe. The party reaches Belgravia in time for the wedding of the countess to a haughty duke who is secretly the leader of a band of bandits. Buck stages a show and kidnaps the countess taking her to a castle where he fights the bandits until his horse White Eagle escapes and brings the boys to his rescue. So as not to disappoint the guests the Countess suggests that she and Buck return for the wedding ceremony.

In the early scenes there is some good typical western stuff such as fine horsemanship and bull-dogging and Buck gives a fine rope exhibition at the wedding feast. There are amusing comedy touches all the way through and good romantic atmosphere that makes this picture thoroughly entertaining. Especially "peppy" is the sequence where Buck holds the gang at bay with a fine display of athletic stunts climbing all over the spacious castle interior and jumping on his foes and escaping from them by means of his agility, in the manner of Douglas Fairbanks or Richard Talmadge. His fans will like this.

"The Cowboy and the Countess" gets away from the usual run and the story is sufficiently interesting to hold the attention throughout and make it a good picture for the masses. Buck Jones, as usual, does fine work and his support is thoroughly capable.

Switching the Spotlight to the Exhibitor

Edited by Sumner Smith

Breymaier Made Head of Van Curler

(*Special Dispatch to* Moving Picture World)

FRANK X. BREYMAIER, lacking but a single year of rounding out a full quarter of a century in the show business, with many years as manager of various motion picture theatres in Schenectady and Amsterdam, has been advanced a notch, the reward of faithfulness. Mr. Breymaier has been named as manager of the Van Curler Theatre in Schenectady, acquired a couple of weeks ago by W. W. Farley, of Albany, owner of many theatres in Schenectady, Catskill and Yonkers. For the past several months, Mr. Breymaier has been handling the Barcli in Schenectady, one of the Farley houses, and his work there, as well as with other houses, made Mr. Farley's decision an easy one, before he left with his family for Miami. While Mr. Breymaier will probably look after the affairs of the Barcli, as well as the Van Curler, for a short time, it is expected that someone will shortly be named to handle the Barcli, but Mr. Breymaier will continue to look after all advertising and exploitation for the five houses operated by Mr. Farley in the Electric City.

Mr. Breymaier's beginning goes back to 1902, when the Orpheum was opened in Schenectady, and he was named as its manager. Later on Mr. Breymaier handled theatres for John J. Walker and then went to Amsterdam, where he had charge of four houses. He is an old-timer in the business, who knows every twist and turn, and whose career has been marked with success. He succeeds A. J. Rochell, who has been transferred from the Van Curler by the Berinstein brothers, former lessees of the house, to Elmira, where he will handle the Majestic Theatre.

"Cute—but Costly"

(*Special Dispatch to* Moving Picture World)

Ted O'Shea, formerly of Buffalo, now manager of the Metro-Goldwyn exchange in Albany, N. Y., has a very precocious five-year-old son. The boy's precociousness, however, set his dad back a matter of $5.50 last week. While Mrs. O'Shea was at a neighboring drug store, the boy, who had often called his father on the telephone, conceived the idea of calling Mr. O'Shea's sister in Buffalo.

The call went through without any delay and then the boy, waking up his two-year-old brother, brought him to the telephone in order that he might also say hello. The costly conversation at the rate of about two dollars for each hello, quickly ended when Mrs. O'Shea entered the house and found out what was going on.

"Cute, but costly," remarked Mr. O'Shea, when his wife told him of the incident.

WURM TAKES OVER THEATRE IN SALEM

Frank Wurm has taken over the theatre in Salem, that has been operated by John Gillies. While this item may not appear to be of supreme interest on its face, there is a deeper interest in the fact that Mr. Gillies has shown superb showmanship and has endeared himself to hundreds of theatregoers in the village and vicinity, to whom his decision to withdraw from the theatre means much.

INTERIOR OF STRAND REPAINTED

The Mark Strand, in Albany, blossomed forth last week in a brand new carpet identical in pattern with the one in the Troy Theatre, which has served for three years without showing the least sign of wear. The interior of the Mark Strand was also repainted and the marble work repolished by men sent here from New York.

PRAISE TO MOTION PICTURE

Here's news: "Motion pictures shown in the theatres of Troy are uplifting rather than degrading," according to a special committee that visited all of the theatres last week and then reported to a meeting of the Parent-Teachers' association at the High School.

LANDRY HELPS STRANDED ACTORS

Bob Landry, of Ogdensburg, big hearted, gave the use of his theatre a week ago, in helping out actors stranded in that city following the fire that burned the city hall and Opera House to the ground.

PAPAYANAKOS MAY BECOME BRIDEGROOM

Alexander Papayanakos, of Canton, old-timer in the business, has been in ill health lately and having lived in Watertown, trots back to the doctors of that city, in whom he has fireat confidence. Some of the film boys coming back from northern New York, and its snowbanks last week, reported that Harry Papayanakos, of Potsdam, may soon become a bridegroom.

A REAL ART ADVERTISEMENT
How the St. Francis Theatre, San Francisco, told of the world premier of Peggy Joyce in the new Associated Exhibitors' release.

FORM MUTUAL WELFARE SOCIETY

All employees of the Farash theatres in Schenectady met one night last week and took the initial step in the formation of a mutual welfare society, which will meet at frequent intervals. The gathering was held at the State Theatre and was attended by about forty men and women.

MAY BUILD 2,000-SEAT HOUSE

J. S. Burnham, whose theatre was burned to the ground in Ogdensburg a week ago, has announced that he will contribute $10,000 toward a new theatre, and furthermore take a lease for fifteen years. Other interests have secured an option on Ogdensburg property and may erect a 2,000 seat house in the near future. It is claimed that the parties seeking the opion already control a chain of houses in New York state.

NEW THEATRE IN ORISKANY

Servatius and Wagner are opening a theatre in Oriskany, remodeled from an old church which will be known as "The Star." Both men have had plenty of experience and are planning to open other houses from time to time.

Orpheum to Erect New Theatre in Omaha

(*Special Dispatch to* Moving Picture World)

THE Orpheum Theatre will erect a new building in Omaha to cost a million dollars, to occupy the present site of the old Orpheum and all the rest of the ground at the corner of Fifteenth and Harney Streets. Negotiations have been in progress for six months, and it has leaked out that the negotiations are about completed. Completion of the deal waits only for the disposition of certain second mortgages on the property of which there are $200,000 worth. More than $150,000 worth of these had been disposed of by the middle of last week. The plans call for a 165-foot frontage on Harney Street, and 132 feet on Fifteenth Street. There would be an entrance 16 feet wide leading from Sixteenth Street through the City National Bank Building and into the theatre. The theatre has agreed to spend a million dollars on the building if the deal is completed. According to present plans work would begin this year, and the seating capacity would be anywhere from 2,500 to 3,000.

CHURCH BUYS THEATRE

The Reorganized Church of Jesus Christ of Latter Day Saints has bought the local theatre at Lamoni, Ia., planning to remodel and redecorate it and operate it. The board of managers will be in control. They will develop the house as a community center, a place for holding moving picture and other entertainments.

TRY SUNDAY SHOWS

The Orpheum Theatre at Fairfield, Neb., is trying the experiment of giving the public a free show every Sunday.

SLOAN HOUSE REOPENS

F. M. Beam has recently become manager of the Sloan Theatre at Sloan, Ia., and the house has been reopened after being closed for some time.

NEW THEATRE FOR FREMONT

A new theatre is in contemplation at Fremont, Neb., but details as to ownership are lacking.

Cook to Build $50,000 Theatre in Maryville, Mo.

J. F. COOK, father of C. E. Cook, business manager of the M. P. T. O. Kansas-Missouri, will build a $50,000 theatre in Maryville, Mo., it was announced this week. Work on the theatre, which will be 44 x 132 feet, will start before March 1 and is expected to be completed before July 1. J. R. Cook, another son, will manage the house, the name of which has not yet been determined. The house will include every convenience that is possible in a house of its size, Mr Cook said.

TO BUILD 1,000-SEAT HOUSE

Still another new theatre for Kansas City. Construction will begin on a 1,000-seat house at Twenty-seventh street and Troost avenue soon. The owner will be A. Bier, who has retained Boller Brothers of Kansas City as architects.

MILLER JOINS TEATRO DE ALGRIA

Billy Miller, former treasurer of the Empress and Shubert theatres, Kansas City, has accepted a position in charge of ticket sales for the new Teatro de Algria, a lavishly built house in Miami Shores, Florida.

RUFFIANS START TROUBLE AT EMPRESS

More than the usual share of burden to be borne by a theatre manager was heaped upon the shoulders of Fred Sears, manager of the Empress, Kansas City, Monday night when several "front row comedians" and a special officer started a free-for-all in the lobby, several shots being fired. No one was injured, however, and the "smoke" soon blow away.

VISITORS

Among the out-of-town exhibitors in the Kansas City market this week were: Conrad Gabriel, Garden City Amusement Company, Garden City, Kas.; Ensley Barbour, Joplin, Mo.; J. H. Bunch, Strand, Osage City, Kas.; Ben Levy, Hippodrome, Joplin, Mo.; C. L. McVey, Herington, Kas.; Harry McClure, Strand, Emporia, Kas.

HARDING VERIFIES REPORT

Samuel Harding, president of Capitol Enterprises, Kansas City, verified the report this week that Paramount is planning on building a new theatre in St. Joseph, Mo. Capitol Enterprises will be associated with Paramount in the project. Eli Shire, who is interested in the Lincoln Theatre of Lincoln, Neb., is said to be concluding the arrangements for the St. Joseph theatre.

KOEPLER TAKES OVER THEATRE

H. Koepler United Artists representative, has taken over the Byelre theatre in Excelsior Springs, Mo., he announced.

BUYS NEW EQUIPMENT

Several theatres in the Kansas City territory were "dressing up" with new equipment this week. The new Motiograph projection machines were installed in the Ashland theatre, Kansas City, and two in the Westport theatre, a suburban house of Kansas City.

Milwaukee

More than 800 Milwaukee newsies had the time of their life one night last week as guests of Harry E. Long, manager of the Alhambra Theatre and the Wisconsin News. Besides "The Storm Breaker" there was an Andy Gump comedy, "Dynamited," as a Laugh Month" presentation, and the stage feature. The radio entertainers from radio station KYW did their bit.

RAISING EXPENSES

The first of a series of four mask balls was held Wednesday night at the Marigold Gardens in Milwaukee by the M. P. T. O. of Wisconsin. Proceeds will be placed to the fund to be used to send the organization's full quota to the national convention. One ball will be held every other Wednesday night.

Marcal Theatre, Hollywood, Represents $2,000,000

(*Special Dispatch to* Moving Picture World)

THE new Marcal Theatre being erected in the heart of Hollywood on Hollywood Bulevard by the Hansen Theatres, Inc., will represent when completed an investment of $2,000,000, including rentals, equipment and cost of construction. Associated with the Hansen Theatres, Inc., in the construction of the theatre is Alice Calhoun, motion picture actress, who is vice president of the organization. The theatre will be of early California architecture and the plans were designed by W. E. Young. It will be of reinforced concrete, stuccoed, with art stone trim and red tile roof. The interior decorating plans show pastel shades of old rose, gold and blue. A modern ventilating system will wash the air to remove dust and other impurities. The air, dried to the correct temperature, will be distributed evenly through the entire house. A complete change of air will take place every two minutes. It is the plan of the Hansen Theatres, Inc., to make the Marcal Theatre one of the most modern and up-to-date in Hollywood.

BUILDING OF THEATRE CHAIN

Fred A. Miller, builder and original owner of the California and Miller Theatres is starting out to acquire a chain of theatres in earnest. Fred is spending more than $500,000 on his new Carthay Circle Theatre in the exclusive Wilshire district, which will be handled by the Far West Theatre Corporation. Thus far Miller has control of four theatres and expects to have a chain of 30 within the next 90 days.

MAY OPEN AHEAD OF TIME

Sid Grauman's new Chinese Theatre on Hollywood Boulevard now under construction, may be thrown open to the public considerably ahead of its schedule, according to the announcement of F. C. Todd, Jr., one of the officers in charge of the building. The first steel to be used on the structure will be delivered on February 10th and by March 1st the entire 750 tons to be used in the building of the theatre will be on the ground.

Colorado Exhibitor to Visit Studios

(*Special Dispatch to* Moving Picture World)

S. B. STURTEVANT, owner and manager of the Majestic Theatre, Fruita, Colo will leave shortly for California on a combined business and pleasure trip. While there he will visit all the large studios, an experience he has been looking forward to for years. Mr. Sturtevant is one of the most enthusiastic exhibitors of the Denver territory. He has operated the Majestic Theatre in Fruita for a number of years, one of the pioneers of the industry in these parts.

MANY NEW THEATRES OPENING

An unusual number of new theatres are reported to soon be opening out in the territory. **J. D. Jones of the firm of Jones** & Carmichael, Clovis, N. M., have just finished a new 400 seat house in Clovis. It is named the Rex Theatre. The American Legion of Alamosa, Colo., has nearly completed a new theatre which will have a capacity of 700 seats. Present plans of the Legion are to lease the theatre and not operate it themselves. Irving Moore of Hagan, N. M. has just opened a new theatre called the Hagan Theatre, the 1rst amusement house for the town. John Foster and Joe A. Clayton will soon open a new house in Artesia, N. M., having a capacity of 500 seats.

VISITORS

Exhibitors visiting Denver during the past week were Dave Hess, owner and manager of the Iris Theatre, Monte Vista, Coo., and the Princess Theatre of Del Norte, Colo.; S. B. Sturtevant of Fruita, Colo.; Max Kravetz of the America Theatre, Ft. Collins, Colo.; and Mrs. Tyo of the Tyo Theatre, Wray, Colo.

Trouble Over Sunday Shows

Trouble has developed in Canastota on the question of Sunday movies, although the proposition was carried at a village election. The opposition has tied up the whole situation for the time being but the chances are that matters may be ironed out in the near future.

Managerial Changes Take Place in Manitoba

(*Special Dispatch to* Moving Picture World)

A NUMBER of managerial changes have just gone into effect in Manitoba. Harold Bishop has once more become the manager of the Metropolitan Theatre, Winnipeg, which has returned to a straight picture policy. Mr. Bishop was appointed manager of the big "Met" last summer but soon went over to the Capital Theatre. Charles Straw, who was manager of the Metropolitan for the past six months, has returned to Brandon, Manitoba, where he has become manager of the Capitol Theatre, replacing E. C. Christensen who resigned after being manager of the popular house for the past five years or more. H. M. Thomas continues as general manager of the Capitol and Metropolitan Theatres, Winnipeg, Mr. Retallick eing in direct charge at the Capitol Theatre.

PECK SPENDS WEEK-END IN NEW YORK

Raymond S. Peck, director of the Canadian Government Motion Picture Studio, Ottawa, Ontario, spent the week of January 25 in New York City. Mr. Peck, who is a governor of the Society of Motion Picture Engineers, attended a meeting of the Board of Governors where plans were formulated for the spring convention of that organization. He also conferred with F. A. Enders, managing director of Film Booking Offices, Ltd., London, England. The Film Booking Offices, Ltd., of London, has secured a contract for the distribution of the "Seeing Canada" short subjects, produced by the Canadian Government, for the United Kingdom.

WHAT A RADIO TALK DID

Manager H. M. Thomas of the Capitol Theatre, Winnipeg, Manitoba, announced over the radio station at Winnipeg a short time ago that photographs of the theatre orchestra conductor, Earle C. Hill, and the theatre's special soloist, Al. Kilgour, would be sent to all those who wanted them. The immediate resut was that Mr. Thomas had to increase the theatre's office staff to take care of the requests, which have averaged 300 per day for several weeks. The Capitol orchestra plays a 30-minute concert over the Winnipeg radio from the Capitol stage every Monday evening.

Lurie Leases Two New Picture Theatres

A $2,000,000 theatre deal has been closed whereby Louis R. Lurie has purchased two moving picture houses being erected by Samuel H. Levin and has leased them back to their former owner for ninety-nine years. The Harding Theatre, on Divisadero street, near Hayes, with a seating capacity of 1500, and the Wilson Theatre on Balboa street, near Thirty-eighth avenue, which will seat about 1,000, are the houses involved. The lessee pays all insurance premiums and expenses of upkeep during the life of the lease. Two similar deals were completed some time ago when the same theatre man sold the Coliseum and Metropolitan Theatres to Louis R. Lurie and then took a lease for ninety-nine years.

REALTY COMPANY INCORPORATES

The Granada Realty Company has been incorporated at San Francisco for the purpose of holding the Granada Theatre property, recently purchased by Famous Players-Lasky for more than $2,000,000.

HOLT AND KURTZMAN TRANSFERRED

Nat Holt, for the past two years manager of the California Theatre, San Francisco, and Charles Kurtzman, publicity man for the same house, have been transferred to the Granada Theatre where they have been assigned similar duties. Richard Spier, formerly of the Granada, has been placed in charge of the California Theatre.

THEURKAUF RETURNS TO CAMEO

C. L. Theurkauf has returned to the Cameo Theatre, San Francisco, as manager, following a flyer in the film exchange end of the business. C. L. Toepfer and E. J. Roemheld, who came from the East several weeks ago to take charge of this house, have returned to their former stamping grounds.

VISITORS

Among the visitors who have been on San Francisco's Film Row of late arranging bookings have been W. H. Laughead, Westwood Theatre, Westwood, Cal.; George Rust, Georgtown Theatre, Georgetown, Cal.; E. W. Fischer, Rialto Theatre, Oakdale, Cal.; Frank R. Macauley, Unique Theatre, Santa Cruz, Cal.; G. Creighton, Paramount Theatre, Fall River Mills, Cal.

THEATRE NEARING COMPLETION

The Grand Lake Theatre, being erected at Oakland, Cal., by West Coast Theatres, Inc., is rapidly nearing completion and March 6 has been selected as the opening date.

WILL OPEN IN FEBRUARY

The Wilson Theatre, Fresno, Cal., is to be opened early in February, with Floyd Rice as house manager.

CHASE WITH PRINCESS

James Chase, for three years with the George Mann Circuit at Eureka, Cal., is now with the Princess Theatre, San Francisco.

T & D ENTERPRISES TO MOVE

The T. & D. Jr. Enterprises, which operates a circuit of moving picture theatres in the San Francisco field, will move shortly to quarters in the Warfield Theatre Building.

HAVE PLANS FOR 1400 SEAT HOUSE

Plans for a new theatre to have a seating capacity of 1,400 have been prepared for the Tulare Theatre Company of Tulare, Cal., and construction work will be commenced shortly. Robert A. Hazel has charge of the theatre now being operated.

EXTEND CAR ADVERTISING

West Coast Theatres, Inc., which has used advertising on the front of street cars in San Francisco to such good advantage, is extending the plan to Oakland and other places.

Coal Shortage Hits Exchanges

Special Dispatch to M. P. World

Several of the exchanges in Albany, N. Y., are rather hard hit these days by the long coal strike, and are resorting to all sorts of means to obtain heat. On one day last week, at least one exchange was practically idle during the entire morning, the quarters being without heat, and the young women being obliged to sit around in heavy fur coats and overshoes.

At another exchange, the manager, disgusted, spent the morning visiting the manager of another where there was coal at least sufficient to take off the chill. One other exchange managed to secure a quantity of soft coal, but so much gas was generated that the force of employees sat around with handkerchiefs over their nostrils. Coke was later substituted for the soft coal.

Amend Ordinance to Erect New Theatre

BECAUSE of the Rochester city ordinance prohibiting construction of a theatre within 50 feet of a church, school, hospital or orphan asylum, an amendment has been enacted by the common council of the city permitting the Monument Theatre Corporation of Buffalo in association with the Fennyvessy interests of Rochester to erect a theatre at Clinton avenue south and Court street in that city. The First Unitarian Church at Cortland and Temple streets is directly in the rear of the building and within 50 feet. By amending the ordinance to 30 feet no difficulty will be had by the theatre syndicate. Martin B. O'Neil, president of the council, said that the ordinance was not intended to interfere with the construction of theatres in the downtown section near churches.

MADE PRESIDENT OF LOEW'S STATE COMPANY

(*Special Dispatch to* Moving Picture World)

Max Yellen, president of the Buffalo-Boloxi Corporation and treasurer of the Main-Go Realty Company, has been elected president of the Loew's State operating company. Mr. Yellen, who is 28 years old, announces there will be no change in the policy of the house, which is managed by Al Beckerich. Loew's State has been under the control of Loew's Buffalo Theatres, Inc., and will continue to operate under his name, but with a new administration.

GUETH RECOVERING FROM OPERATION

Marian Gueth, secretary of the Buffalo Zone, M. P. T. O. of N. Y., with an office in the Root Building, has recovered from a recent operation, and is back on the job.

COMPLETES PLANS FOR NEW HOUSE

Jim Cardina has completed plans for his new vaudeville-picture house in Bailey avenue, Buffalo, work on which will start this spring. Jim also operates the Varsity and Kensington Theatres in Buffalo and the Glen in Williamville.

REMAINS AS MANAGER

Under the dissolution of the Fitzer-Harrison partnership in Syracuse, Dave Harrison is retaining the management of the Empire Theatre.

FORNESI BACK ON JOB

Charles Fornesi, manager of the Seneca Theatre in Seneca Falls, N. Y., has recovered from a long illness and is now again on the job in his busy picture palace.

CAMPUS THEATRE OPENS

The Campus Theatre, Bancroft and Union streets, Berkeley, Cal., was formally opened to the public on the evening of January 20, the opening film feature being "California Straight Ahead." The house was built by Frank Atkins, formerly of Marysville, Cal., but is being conducted by the Golden State Theatre & Realty Corp. The architecture follows Moorish lines and the seating arrangements copies the stadium effect. It has a seating capacity of 1500. Music is furnished by a Wurlitzer organ. Robert F. Abraham, formerly manager of the Broadway Theatre, Oakland, has been placed in charge.

SHARPSTEIN IN CHARGE OF THE OAKS

M. Moser, manager of the Oaks Theatre, Berkeley, Cal., since the opening of this house several months ago, has left to take up new work and the house has been placed in charge of Robert R. Sharpstein, formerly of New York.

Pastors Pass Resolution Favoring Pictures

(*Special Dispatch to* Moving Picture World)

THE well-defined line of demarcation between the movies and the churches which exists in some portions of Ohio has been obliterated insofar as the Episcopal Church, Diocese of Southern Ohio, is concerned. At a convention of Episcopalian clergymen and laymen held at Springfield, Ohio, recently, the assembly went on record in favor of good motion pictures, by a vote of 57 to 31.

The resolution adopted by the Bishop and Chapter, and proposed by Rev. Thos. Williamson, of Middletown, Ohio, is as follows.

"Resolved, That the convention go on record as seconding the efforts now being made to secure for the nation and the world wholesome motion pictures, including the efforts of the Federal Motion Pictures Council in America, Inc., and that the individual members in their own parishes do all in their power to stimulate by word and action a wise choice in motion pictures."

Approval of good pictures will be signified by attendance and disapproval of those not up to standard by the remaining away of the clergy and laity who compose the chapter.

"Guess Who" Stunt Has Invaded Detroit

THE "guess who" exploitation germ has invaded Detroit first run theatres with a vengeance. The Kunsky theatres, in cooperation with a local newspaper are staging a screen stunt based on the identification of masked players, while the Fox-Washington is doing practically the same thing on its own initiative.

BUTTERFIELD ADDS ANOTHER THEATRE

Another theatre has been added to the chain of Butterfield theatres in Michigan through the acquisition of the Idlehour at Grand Rapids. For many years this house, a small downtown "drop-in" has been operated by J. W. Goodspeed. This gives the Butterfield enterprises six theatres in Grand Rapids, all the result of an invasion that started only a year ago.

PREPARING PLANS FOR NEW THEATRE

Architects are preparing plans for a new theatre to be erected on Hamilton Bulevard near Seward street. The name of the owner is withheld, but it is known to be planned for a large seating capacity.

Straight from the Shoulder Reports

Exhibition Information Direct from the Box-Office to You

Edited by A. Van Buren Powell

Associated Exhibitors

MANHATTAN MADNESS. (5,930 ft). Star, Jack Dempsey. Here is one with plenty of action and a real cast and Dempsey does some real acting and plenty of action. Give me more like it. Tone and appeal, good. Sunday, yes. Special, no. Working class city of 13,500. Admission 10-15. G. M. Bertling, Favorite Theatre (167 seats), Piqua, Ohio.

F. B. O.

ALL AROUND THE FRYING PAN. (5,519 feet). Star, Fred Thomson. Another one of Fred's good ones. Has plenty of action and lots of good clean comedy. Keep up the good work, Fred. Silver King as clever as usual. Tone, okay. Sunday, yes. Special, no. Fine appeal. All classes town of 3,000. Admission 15-25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

BROADWAY LADY. Star, Evelyn Brent. Quite different from her usual style of crook pictures in which she makes quite a hit. Pleased the audience; poor title for small towns, but the picture was very good. The Broadway atmosphere does not mix good with small ditto, as most small town residents have moved away from the bright lights. Tone, okay. Sunday and special, yes. Mixed class town of 1,200. Admission 10-25. John McGill, Community Theatre, Port Orchard, Washington.

PRINCE OF PEP. Star, Richard Talmadge. Here is a boy that has no equal in his line of stuff and they are going to find it hard to get anybody as good as Talmadge. He has them all beat when it comes to stunts. Tone and appeal, good. Sunday, yes. Special, no. Working class city of 13,500. Admission 10-15. G. M Bertling, Favorite (167 seats), Piqua, Ohio.

RIDING THE WIND. (7,518 feet). Star, Fred Thomson. Went over big. Everyone here likes Fred and Silver King. Book it and boost it. You can't go wrong. Tone, okay. Sunday, yes. Special, no. Good appeal. Oil field class town of 500. Admission 15-35. H. W. Guinan, John Sexton Amusement Co., Cotton Valley, Louisiana.

STEPPING LIVELY. (5,315 feet). Star, Richard Talmadge. Richard sure steps out in this one. A good show. Appeal, one hundred percent. Phillipson Brothers, Opera House, Argyle, Wisconsin.

THAT DEVIL QUEMADO. (4,720 feet). Star, Fred Thomson. Here's a picture that for the small town trade is a knockout. Pleased here one hundred percent. I believe all Thomson's will go over big. Don't be afraid of this one. Tone and appeal, good. Sunday, yes. Special, no. Typical small town trade village of 300. Mitchell Conery, Conoat Projection Service, Menands, New York.

First National

CHICKIE. (7,000 feet). Star, Corinne Griffith. A fair picture on the sex order but cost too much for small exhibitors, therefore, First National gets it all. They are killing the goose that lays the golden eggs in this town, therefore, we will soon be through with them. Sunday, no. Appeal, seventy percent. All classes town of 2,900. Admission 15-30, 10-25. A. E. Andrews, Opera House (486 seats), Emporium, Pennsylvania.

We send these tips to help you judge picture performance intelligently.

They are dependable information because we are unbiased and just.

We need your help as much as you need ours.

Join our ranks! Help us.

OUR GANG

CHICKIE. 7,000 feet). Star, Dorothy Mackaill. Drew well on account of newspaper serial advertising. Not a special as I have seen better pictures of this nature than "Chickie" was. Use your own judgment if you cater to a family trade. Tone, spicy. Sunday and special, no. Appeal, sixty percent. High class and family trade town of 5,000. Admission 10-15-25. Nyman Kessler, Atlantic Theatre (300 seats), Atlantic, Massachusetts.

CLASSMATES. (6,982 feet). Star, Richard Barthelmess. A fine picture, if bought right. Did not get the business account. Bad weather. Tone fine. Sunday and special, yes. Appeal, one hundred per cent. Mixed class town of 1,800. Admission 10-20. A. J. Masters, Columbus Theatre (200 seats), Lowellville, Ohio.

DESERT FLOWER. (6,837 feet). Star, Colleen Moore. This lovely little star generally draws well for us but she treated us to a reguar box office flop on this one. Not bad, but somehow they did not care to see it and those who came did not enthuse. Tone, okay. Sunday, yes. Special, no. Fair appeal. Better classes city of 14,000. Admission 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

DESERT FLOWER. (6,837 feet). Star, Colleen Moore. Very good program picture which gave good satisfaction. Not as good as "Sally." Tone, good. Sunday, yes. Special, no. Appeal, ninety percent. High class town of 5,000. Admission 10-15-25. Nyman Kessler, Atlantic Theatre (300 seats), Atlantic, Mass.

GALLOPING FISH. (6 reels). Star, Syd Chaplin. Not a good drawing card but a good picture. Plenty of comedy stunts. Tone, good. Sunday, yes. Special, no. Fair appeal. Farmers and merchants town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

GOLD FISH. (7,145 feet). Star, Constance Talmadge. Have seen reports that this picture was no good, but will say it sure pleased here. Call it a good one as bad boys and men say it was good, and usually they don't like anything but westerns. Tone, fair. Sunday and special, no. Appeal, eighty per cent. Country class town of 700. Admission 10-20. W. F. Denney, Electric Theatre (250 seats), Lowry City, Missouri.

HALF WAY GIRL. (7,520 feet). Star, Doris Kenyon. Splendid acting all through the picture, the sea scenes and ship wreck exceptionally good. Should please any audience. Tone and appeal, good. Sunday, yes. Special, no. All classes town of 2,000. Admission 10-30. E. W. Fischer, Rialto Theatre (500 seats), Oakdale, California.

LOST WORLD. (9,700 feet). Star, Lewis Stone. Truly a wonderful picture. Animals are great. Comments on same very satisfactory. Advertise it and clean up, business good in a town of tnis size. Special, yes. Appeal, ninety per cent. Rural class town of 3,000. Admission 10-20. Charles Epler, Lyric Theatre (300 seats), Hamburg, Pennsylvania.

LOVE MASTER. (6,779 feet). Star, Strongheart (dog). A beautiful picture of the North woods. Good story, good acting. Call this an extra good picture. Strongheart and his mate and her puppies are fine. Be sure to play this one. Tone, good. Sunday and special, no. Appeal, ninety per cent. Country class town of 700. Admission 10-20. W. F. Denney, Electric Theatre (250 seats), Lowry City, Missouri.

MAKING OF O'MALLEY. Star, Milton Sills. This feature pleased the majority but a good many of the Sills fans were disappointed as the action that you usually find in one of his features was not there. Book it as it is different from the majority. Tone, good. Sunday, yes. Special, no. Fair appeal. Fred S. Widenor, Opera House (492 seats), Belvedere, New Jersey.

MEANEST MAN IN THE WORLD. (6,500 feet). Star cast. Only pleased about fifty per cent here. Men and boys will not like it, but ladies will. Advertising is misleading. Tone, none. Sunday and special, no. Appeal, fifty per cent. Country class town of 700. Admission 10-20. W. F. Denney, Electric Theatre (250 seats), Lowry City, Missouri.

MY SON. Star, Nazimova. A wonderful story of mother love, ably enacted by Nazimova and a great supporting cast including Jack Pickford, Constance Bennett, and Charlie Murray, who is a scream. Extra good, I would judge this one. Tone, okay. Sunday, yes. Special, no. Good appeal. All classes town of 3,000. Admission 25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

MY SON. (6 523 feet). Star, Nazimova. A good program picture that pleased the majority. Tone, good. Sunday, yes. Special, no. Appeal, ninety percent. High class and family trade town of 5,000. Admission 10-15-25. Nyman Kessler, Atlantic Theatre (300 seats), Atlantic, Mass.

SHORE LEAVE. (6,856 feet). Star, Richard Barthelmess. Slow, moving picture. Everyone seemed to be expecting action in this and were sadly disappointed. Picture far inferior to "Classmates" and patrons weren't slow in telling us that this was a poor effort for Dick. Tone, okay. Sunday, yes, here. Special, not here. Appeal, fifty percent. Mixed class town of 1,000. Admission 10-25, 15-35 on specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

SHORE LEAVE. (6,856 feet). Star, Richard Barthelmess. Some said great, others did not care for it; personally, we considered it above the average. P. R. Matson, Crystal Theatre, Flandreau, South Dakota.

SO BIG. (8,562 feet). Star, Colleen Moore Colleen is a fine actress, but her flapper pictures do better business, stick to them, Colleen. Had many good comments but not your type. Tone, good. Sunday and special, yes. Appeal, one hundred per cent. Business class and farmers town of 2,200. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

SOUL FIRE. (8,262 feet). Star, Richard Barthelmess. Our patrons did not like this one very much. The feature was too long and drawn out. Majority were disappointed. Tone, fair. Sunday and special, no. Poor appeal. Town of 1,800. Admission twenty-five cents. Fred S. Widenor, Opera House (492 seats), Belvidere, New Jersey.

SOUL FIRE. (8,262 feet). Star, Richard Barthelmess. Terrible, terrible stuff. Poor Dick! Why will he work in such "stories," nothing but nine reels of slush and kissing. Terrible! Poor tone. Sunday and special, no. No appeal. Family class town of

4,000. Admission 10-25. R. J. Relf, Star Theatre (600 seats), Decorah, Iowa.

THE SPLENDID ROAD. Star, Anna Q. Nilsson. We didn't know anything about this one until after the first show and will say it is one of the best of its kind, namely that of the days of forty-nine but with so many different new twists and thrills it is way above the hackneyed class of westerns. Pace & Bouma, Rialto Theatre, Pocahontas, Iowa.

UNGUARDED HOUR. (7 reels). Star, Milton Sills. The best we could give this would be to call it a fair program picture. P. R. Matson, Crystal Theatre, Flandreau, South Dakota.

WE MODERNS. (6,655 feet). Star, Colleen Moore. Very sorry, Colleen, but we can't help but think you slipped a little in this one which was not so much your fault as it was the story which was very light. P. R. Matson, Crystal Theatre, Flandreau, South Dakota.

WHY MEN LEAVE HOME. (8 reels). Star cast. Here is a good clean comedy spoiled with a sensational title. Decent people wouldn't come to see it after reading the title and seeing our slide on the screen. Those who did come were disappointed. Sunday and special, no. Appeal, fifty percent. Small town class town of 350. Admission 10-35. Nelson & Ottem, Rex Theatre (140 seats), Osnabrock, North Dakota.

Fox

BEST BAD MAN. (4,893 feet). Star, Tom Mix. A great Mix picture that did great business. Liked by all. General class city of 35,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

CYCLONE RIDER. (6,672 feet). Star, Reed Howes. This picture has more thrills than any I've seen for a long time. If your patrons are sick of sex pictures, this one is great for a change. The colored comedians are just wonderful. Tone, good. Sunday, yes. Special, no. Appeal, ninety percent. High class and family trade town of 5,000. Admission 10-15-25. Nyman Kessler, Atlantic Theatre (300 seats), Atlantic, Mass.

DESERT'S PRICE. Star, Buck Jones. A good western with plenty of action. Better than Jones' pictures have been for a long time. General class city of 35,000. Admission 25-35. C. D. Buss, Strand Theatre, Easton, Pennsylvania.

DICK TURPIN. (5,224 feet). Star, Tom Mix. While this picture is good it would have saved Mix if O'Brien would have taken his part, although Mix is good he does not fit in this kind of a picture. Print fair. Tone good. Sunday, yes. Special, no. Appeal, eight per cent. All classes. Admission 15-25. D. W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

EVERYMAN'S WIFE. Star cast. One of Fox's super specials and nothing but a common program picture. A good comedy or other short subject will pull it through. Sunday and special, no. Appeal, fifty per cent. Town and country class town of 1,800. Admission 15-25. O. G. Odell, Odelphi Theatre, Hughesville, Pennsylvania.

THE FOOL. Star, Edmund Lowe. You ough to play this one if you lose money on it. It was a perfect Christmas attraction for us. Oh! for six a year like this. Tone, great. Sunday and special, yes. Appeal, one hundred per cent. All classes city of 14,000. Admission 10-35. E. W. Collins, Grand Theatre (700 seats). Jonesboro, Arkansas.

GERALD CRANSTON'S LADY. Star cast. Not a super special as Fox claims for it but a very good program picture. Do not pay too much for it. Tone, fine. Sunday, yes. Special, no. Appeal, eighty per cent. Town and country class town of 1,800. Admission 15-25. O. G. Odell, Odelphi Theatre, Hughesville, Pa.

GERALD CRANSTON'S LADY. Star, James Kirkwood. About as good a show as you could wish for with many liberties taken of the Gilbert Frankau story. Maybe the picture is better than the book. Some stirring stuff with as rotten a title as could be wished on it. Tone, not so good. Sunday and special, no. Appeal, eighty-five percent. All classes town of 3,500. Admission 15-30. Henry W. Nauman, Moose Theatre (700 seats), Elizabethtown, Pa.

GREATER THAN A CROWN. Star, Edmund Lowe. A weak program picture that will have to have some good short stuff to pull it through. No tone. Sunday and special, no. Town and country class town of 1,800. Admission 15-25. O. G. Odell, Odelphi Theatre, Hughesville, Pennsylvania.

HEARTS AND SPURS. (5 reels). Star, Buck Jones. Mighty good. Everybody liked it. Several cute stunts. Tone, good. Sunday and special, no. Appeal, ninety percent. Business class and farmers town of 2,200. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

IRON HORSE. Star, George O'Brien. My opinion best picture this season. Can't go too strong with this one. Pleases one hundred percent. Jake Jones, Cozy Theatre, Shawnee, Oklahoma.

IRON HORSE. Star cast. One of the finest pictures I ever ran. Saw the opening in New York over a year ago and have viewed it twice during the present run and still say that it is the best of the western features we have had. Fox failed to sell the public on this and I doubt if any exhibitor can make money on it. If it had been handled as "Covered Wagon" was it would have been a big success. You simply can't break records with this despite it's fine. Tone, good. Sunday and special, yes. Appeal, ninety per cent. Admission 10-30. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

KENTUCKY PRIDE. Star cast. As the title suggests it is of the Southern Kentucky Derby class. Although we have seen it in many forms this one is, however, very good. A nice story is told throughout. Good races with nice clean photography. General class town of 1,200. Admission 15-25. E. N. Prescott, Prescott Theatre (250 seats), Union, Maine.

KENTUCKY PRIDE. Star cast. This is what I call a very good small town picture. Has a good story, good characters, two or three good races. Comedy, fine shots of horses, nice scenery, and most everyone will like it. Tone and appeal, good. Special, no. General class town of 1,200. Admission 15-25. E. N. Prescott, Prescott Circuit (250-700 seats), Union, Maine.

KENTUCKY PRIDE. (6,597 feet). Star cast. Owing to the poor reports the Fox productions have been receiving we were beginning to believe we had got "stung" again on this company's pictures but if this is a fair sample of what they are going to give us "we should worry." A splendid production for any theatre, for any class of people any day in the week. We used this on Friday and Saturday but would make an excellent Sunday offering. P. R. Matson, Crystal Theatre, Flandreau, South Dakota.

KENTUCKY PRIDE. Star cast. Another good one from Fox. Some wonderful horse race scenes in this one. Shows many of the well known American horses. Poor weather spoiled my attendance, but everyone present enjoyed it. All classes town of 3,000. Admission 25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

LAZYBONES. Star, Buck Jones. This picture is entirely different from the regulation Buck Jones productions and has to do with an easy going lazy fellow with small town atmosphere. Buck registers a fine character sketch which fairly radiates sympathy and human interest and does him great credit. The story has great appeal and the supporting cast is excellent. Draw from tourist class town of 3,000. Admission 10-30. George W. Walther, Dixie Theatre (500 seats), Kerrville, Texas.

THE MAN WHO CAME BACK. (8,272 ft.). Star, George O'Brien. Wife and I were disappointed in this picture. Not much action and very little comedy. We were surprised to hear that so many of our Friday and Saturday night crowd liked it. Guess it was a change from Westerns. No one walked out on this picture. Tone, good. Sunday and special, no. Appeal seventy-five percent. Town and farm class town of 900. Admission 10-25-35. Oren J. Spalti, Strand Theatre (235 seats), Pleasantville, Iowa.

MAN WHO CAME BACK. (8,272 feet). Star, George O'Brien. Very good picture. Played "family" nite by admitting every young man and young woman for fifteen cents if accompanied by either parent. You can't go wrong on this if you boost it. Tone, good. Sunday, yes. Special, no. Appeal, ninety-five per cent. High class and family trade town of 5,000. Admission 10-15-25. Nyman Kessler, Atlantic Theatre (300 seats), Atlantic, Massachusetts.

MAN WHO PLAYED SQUARE. (6,700 feet). Star, Buck Jones. A fine show pleased almost everybody. The comedian was great. Some said it was the best show they had seen for months. Our patrons like some comedy and lots of action in all features. Tone, good. Sunday and special, no. Extra good appeal. Country class town of 900. Admission 10-25. Orew J. Spalti, Strand Theatre (235 seats), Pleasantville, Iowa.

RAINBOW TRAIL. (5,251 feet). Star, Tom Mix. A fitting sequel to "Riders of Purple Sage." A very good picture. Mix fine as usual. Tone, okay. Sunday, yes. Special, no. Great appeal. All classes town of 3,000. Admission 25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

RIDERS OF THE PURPLE SAGE. (5,578 feet). Star, Tom Mix. First Mix played here to a good business. Picture very good. Some of my patrons are still wondering where Tom got all the strength to push that big "rock" over the cliff in the last reel, when he annihilated his enemies. Tone, good. Sunday, yes. Special, no. Appeal,

RIDERS OF THE PURPLE SAGE. (5,578 ft). Star, Tom Mix. This was very good. Fine

Between Ourselves

A get together place where we can talk things over

It is a wonderful thing to have so many exhibitors avail themselves of the Service that Straight From the Shoulder so gladly gives—from answering a question as to who makes and distributes a picture to advice on some knotty problem of exhibiting administration.

Straight From the Shoulder doesn't hesitate to offer to every exhibitor a service as broad as this; because the department is of greatest use only when it serves most fully.

If you want prompt answers to any question, whether about the planning of a theatre, the quality of a picture shown in bulked reports already sent in, the dependable tip department stands ready to help in every possible way—write direct and you'll get Service.

VAN

scenery, good story, plenty of action. Tone, good. Sunday and special, no. Appeal, one hundred per cent. Business and farmer class town of 2,200. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

RIDERS OF THE PURPLE SAGE. (6 reels). Star, Tom Mix. I've heard more talk about this picture before playing it than after. Seemed satisfactory to the Mix followers and all the rest of the Western fans. Sunday, no. Miners and farmers town of 1,500. Admission 10-20, 15-30. A. Catalano, Victory Theatre (200 seats), Rossiter, Pennsylvania.

THUNDER MOUNTAIN. (7,500 feet). Star, Madge Bellamy. A good picture for any night in the week, including Sunday. The entire cast does good work. Ran this a week before Christmas, when money was tight. Tone, very good. Sunday, yes. Special, no. Fair appeal. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

WHEN THE DOOR OPENED. Star cast. A beautiful action picture produced on a big scale. Thrilling flood scenes and a great cast. A picture that will boost your house. Tone, okay. Appeal, ninety percent. Mixed class town of 7,000. Admission 10-20. A. M. Rosenbloom, Home Theatre (350 seats), Rochester, Pennsylvania.

Metro-Goldwyn

DADDY'S GONE A HUNTING. (5,831 ft.). Star, Percy Marmont. A human pathos picture that should appeal to all classes, the title is bum but gets them in through good advertising and they will be more than satisfied. Tone, good. Sunday, yes. Special, no. Appeal, ninety-five percent. All classes. Admission 15-25. David W. Strayer, Mt. Joy Theatre, Mt. Joy, Pa.

GO WEST. (6,256 feet). Star, Buster Keaton. Can't be compared with "Seven Chances." The last two reels are better more action, but before that it is just fair. Neighborhood class city of 14,000. Admission 10-15. Ulysses Ponsant, Bijou Theatre (500 seats), Waterville, Maine.

GO WEST. (6,256 feet). Star, Buster Keaton. This is a "dandy" comedy, chock full of laughs and will please especially anyone liking westerns. Bill this picture right and it will bring you the biz. We were given a price that enabed us to make a little profit. Tone, okay. Suitable for any day. Special, yes. Appeal, ninety percent. All classes town of 1,000. Admission 10-30, regular. G. H. Perry, Peoples Theatre (250 seats), Gloverdale, California.

MAN AND MAID. (8,307 feet). Star, Lew Cody. Considering the fact that Elinor Glyn wrote the story and that the title is rank, you many have to work heal hard to get a house. The show is not quite as suggestive as the vampire makes her books but is not a fine picture. Some scenes particularly the war scenes are great. Tone, risque. Sunday and special, no. Appeal, eighty-five percent. All classes town of 3,500. Admission 15-30. Henry W. Nauman, Moose Theatre (700 seats), Elizabethtown, Pennsylvania.

MERRY WIDOW. (10,027 feet). Star, Mae Murray. Personally thought it one of the best pictures in two years, but patrons about fifty-fifty for it. Would have done a big business but weather freezing. All classes. Admission 10-25-30. W. H. Odom, Pastime Theatre (250 seats), Sandersville, Georgia.

MIDSHIPMAN. (7,498 feet). Star, Ramon Novarro. Oh boy! this is a corker. Novarro better than ever. Real comedy throughout. Advertise it good and you won't be sorry. Tone and appeal, good. Sunday and special, yes. Great appeal. Neighborhood class city of 14,000. Admission 10-15. Ulysses Ponsant, Bijou Theatre (500 seats), Waterville, Maine.

RAG MAN. (5,908 feet). Star, Jackie Coogan. Not his best, will get through being Coogan, if your audience likes Coogan give them this, but don't boost it as they will be disappointed. Tone, good. Sunday, yes. Special, no. Appeal, seventy per cent. All classes. Admission 15-25. David W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

THE RAG MAN. (5,908 feet). Star, Jackie Coogan. A fair picture, nothing to rave about. Sunday, yes. Special, no. Mixed class town of 1,800. Admission 10-20. A. J. Masters, Columbus Theatre (200 seats), Lowellville, Ohio.

RAG MAN. (5,908 feet). Star, Jackie Coogan. This is in my opinion the best picture that this star ever made. His costume stuff just before this one nearly ruined Coogan for me. He is outgrowing his part. Excellent tone. Sunday, yes. Appeal, one hundred percent. All classes town of 600. Admission 10-30. A. F. Schriever, Onida Theatre (225 seats), Onida, South Dakota.

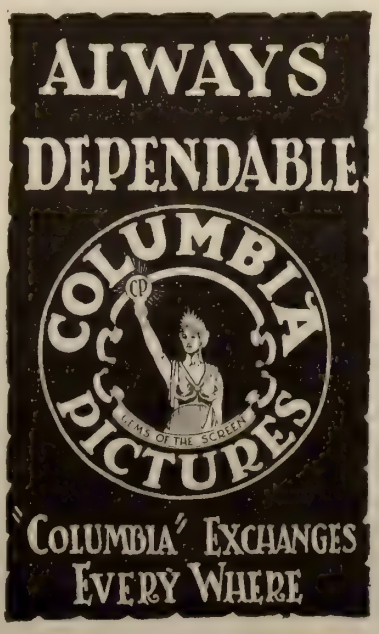
SILENT ACCUSER. (6 reels). Star, Peter the Great (dog). Most of the patrons enjoyed it. The dog sure does the acting. Tone, good. Sunday, yes. Special, no. Appeal, ninety per cent. Mixed class town of 1,800. Admission 10-20. A. J. Masters, Columbus Theatre (200 seats), Lowellville, Ohio.

Carl's Complete Service a Life-Saver

"Have been using Universal's 'Complete Contract' Service for almost three months and am convinced that it is the best thing that the small town exhibitor could do.

"It enables me to run three and four nights a week instead of one, which was formerly the case (and then barely made expenses!) whereas now I am able to show a little profit.

"The short subject program (about which I was a little dubious) has proved a great success. I show this program on Wednesday and my patrons are greatly pleased with it. Town of 500, farming community. Admission, Wednesday, 10-15; Sunday, 10-25. George Fleischman, Paramount Theatre, La Jara, Colorado.



Paramount

DANGEROUS MONEY. 6,864 feet). Star, Bebe Daniels. This pleased our New Year's crowd at a free show. We were given this show by the courtesy of the Wilkesbarre manager, Mr. Myers, and we were pleased with it. Tone, good. Not a special. Better class town of 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

IN THE NAME OF LOVE. (5,904 feet). Star, Marguerite de la Motte. A very good production which pleased our people but did not draw which we believe largely due to the poor title. P. R. Matson, Crystal Theatre, Flandreau, South Dakota.

IRISH LUCK. (7,008 feet). Star, Thomas Meighan. One of his best pictures and with Lois Wilson it has a good box office value. The story is very good and the kind of picture that pleases the crowd. He plays a dual part which is well handled and adds interest to the picture. Tone, okay. Sunday and special, yes. Appeal, one hundred percent. Small town class town of 3,200. Admission 10-20-30. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

KISS FOR CINDERELLA. (9,621 feet). Star, Betty Bronson. Betty is ruining her following by appearing in such as this. Twenty-five walkouts and the word passed along to some hundred and fifty in line at box office window for a second performance so we lost heavily. Maybe we are dumb but we have yet to see an audience anywhere that can appreciate English humor and especially when combined with a fairy tale that doesn't mean a thing. Mr. Sewell gives this an excellent review but he doesn't take into consideration the fact that ninety-nine people out of every hundred don't care for this sort of fairy tale stuff; it's the exhibitor who pays and pays for its the little hole in the box office window that supports the film industry and the producers have already got their express collect. Tone, okay. Sunday, yes. Special, no. Appeal, twenty percent. Mixed class town of 1,400. Admission 10-30. Pace & Bouma, Rialto Theatre (300 seats), Pocahontas, Iowa.

NEW LIVES FOR OLD. (6,796 feet). Star, Betyy Compson. A first class production. Good music will help a lot. Tone, good. Sunday and special, no. Appeal, eighty per cent. Farmers and small town class town of 600. Admission 10-25. H. P. McFadden, Reel Theatre (200 seats), Natoma, Kansas.

"Before Taking" His "Iron"—

"Van—and 'Gang'—Things are very quiet here in the theatre line. Mills and factories are mostly closed down and everyone is squeezing the Eagle until you can hear his cries of distress.

"I am playing 'The Iron Horse' for one week at the admission price of fifteen and thirty-five cents (three houses). To the best of my knowledge I am the second in the State of Maine to play this production. It looks like a case of 'survive or perish'; will say how I come out for I believe there are still some small town men who'd like a slant on this production.

"MY ADVERTISING CARRIES THE FOLLOWING: 'To any patron who, after viewing "The Iron Horse" is dissatisfied, the price of admission will be cheerfully refunded.'

"So long until my fate is announced." E. N. Prescott, Prescott Circuit, Union, Maine."

OLD HOME WEEK. (6,780 feet). Star, Thomas Meighan. Didn't go over. Nothing remarkable and did not please all. Tone, okay. Sunday, yes. Special, no. Appeal, seventy per cent. Factory and farm class town of 5,000. Admission 10-20-30. G. J. Kamm, Grand Theatre (800 seats), Ephrata, Pennsylvania.

Pathe

BLACK CYCLONE. Star, Rex (horse). All horse. Not nearly as good as "King of Wild Horses." Not as good a story. Fair picture but once is plenty to see it and some didn't see it that often. Made almost thirteen dollars in three days' showing. Tone, good Sunday, yes. I don't think it suitable for special. Just average appeal. Farmers and business class town of 2,200. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

Producers' Dist. Corp.

BEYOND THE BORDER. Star, Harry Carey. A good western program picture especially good for Saturday. Tone, fair. Sunday and special, no. Appeal, eighty-five per cent. Town and country class town of 1,800. Admission 15-25. O. G. Odell, Odelphi Theatre, Hughesville, Pennsylvania.

CHARLEY'S AUNT. (7,245 feet). Star, Syd Chaplin. As good as reported. Tone, good. Sunday and special, yes. Appeal, ninety per cent. Farmers and small town class town of 600. Admission 10-25. H. P. McFadden, Reel Theatre (200 seats), Natoma, Kansas.

COMING OF AMOS. Star cast. We ran this one first in state and will say it is great. The wise ones will buy Producers and step on them, they are winners. Rod LaRocque made a great hit. Why worry about Paramount when you can get such pictures as Cecil B. DeMille is now making. All I can say I am for better production and it seems here is one company who is doing it. G. A. Peterson, Cozy Theatre, Hollis, Oklahoma.

MAN FROM GLENGARRY. Star, Pauline Garon. Good picture, many favorable comments on logging scenes. Tone, good. Sunday, yes. Special, no. Appeal, eighty-five per cent. Farmers and laboring class town of 350. Admission 10-25. Ed. F. Cox, Princess Theatre (400 seats), Bristol, Colorado.

RECKLESS ROMANCE. Star cast. A good comedy cast including Wanda Hawley, T. Roy Barnes, Harry Myers, and Jack Duffy, furnish laughs enough to make this a suitable Laugh Month picture for every month in the year. Story is interesting and characters are well portrayed, especially Duffy as Grandpa. Suitable for Sunday but not a special. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

TEXAS TRAIL. Star, Harry Carey. Fine. Everybody liked it. Tone, good. Sunday and special, no. Appeal, eighty per cent. Farmers and business class town of 2,200. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

TEXAS TRAIL. Star, Harry Carey. This is a fair Carey subject which can be run as an ordinary program feature and will please the type who like westerns. Good Saturday feature. Special, no. Appeal, seventy-five per cent. Admission 10-30. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

United Artists

GOLD RUSH. (6,525 ft.). Star, Charlie Chaplin. Consider this a real picture, regardless of so many poor reports from other exhibitors, who could not give it much because they bought it too high. It seemed to please most of our patrons. Thos that were disappointed were the ones that expected to see Charley in his old style comedy. Some said it was better than "The Freshman." Tone, good. Sunday, no. Special, yes. Appeal, 85 per cent. Town and farm community, town of 900. Admission 10-25-35. Oren J. Spalti, Strand Theatre (235 seats), Pleasantville, Iowa.

GOLD RUSH. (6,525 ft.). Star, Charlie Chaplin. Fair program picture. Nothing to rave about. If you can buy it and not raise admission, okay. Mixed class. K. M. Murray, Chino Theatre, Hurley, New Mexico.

LITTLE ANNIE ROONEY. (8,900 ft.). Star, Mary Pickford. This is a sweet little picture and not so little either, as it is ten reels. The crowd liked this a lot. I don't think it is as good as a lot of her's, but no one can complain, because a picture is only as good as her average, as that makes it worth three ordinary average pictures. Tone, okay. Sunday and special, yes. Small town class, town of 3,200. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

Universal

FAST WORKER. (6,500 ft.). Star, Reginald Denny. Good comedy entertainment, but nothing to rave over. We were led to believe it was wonderful. Had a fair crowd. Tone, good. Sunday and special, no. Fair appeal. Business class and farmers, town of 2,200. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

GOOSE WOMAN. Star cast. A great picture. Acting is the best seen this year. Fair business. General class, city of 35,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

HIS PEOPLE. Star, Rudolph Schildkraut. Uncle Carl has sure been putting out real pictures this year, but here is one that is all and even more than the critics claim it is; in fact it is just about the best ons that I ever saw. It is called a jewel and it is one. After looking over what I have written above I see that it falls away short of describing this wonderful picture; in fact even a high-powered press agent cannot do this picture justice. All I can say is, Van, go see it yourself. I had patrons who sat through two shows and would have stayed and seen it again, but I ran them out. Small town class, town of 300. Admission 10-25. Roy E. Cline, Osage Theatre 200 seats), Osage, Oklahoma.

HUNCHBACK OF NOTRE DAME. (11,000 reels). Star, Lon Chaney. A wonderful picture of the kind, but will not please over 50 per cent in small towns. Had bad weather here. Tone, fair. Sunday, no. Special, yes. Appeal, 50 per cent. Country class, town of 700. Admission 10-20. W. F. Denny, Electric Theatre (250 seats), Lowry City, Missouri.

I'LL SHOW YOU THE TOWN. (7,400 ft.). Star, Reginald Denny. A great comedy. Liked by all who saw it. Somehow or other we can't get the masses in to see Denny. General class, city of 35,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

"K" THE UNKNOWN. (8,146 ft.). Star, Virginia Valli. It should please the majority. However, did not draw for me and lost money. Not the picture's fault, to my judgment. Tone, good. Sunday and special, yes. Miners and farmers, town of 1,500. Admission 15-30, 10-20. A. Catalano, Victory Theatre (200 seats), Rossiter, Pennsylvania.

LET 'ER BUCK. Star, Hoot Gibson. Showed on Saturday to the usual Saturday audience. Seemed to please the kids better than the grown-ups. No comments. Miners and farmers, town of 1,500. Admission 15-30, 10-20. A. Catalano, Victory Theatre (200 seats), Rossiter, Pennsylvania.

LET 'ER BUCK. Star, Hoot Gibson. This is a very pleasing picture with a better story than most westerns, and through the Pendelton round-up, tie-up, it has a big drawing power. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

OH DOCTOR. (6,507 ft). Star, Reginald Denny. A corking good comedy that pleased everyone and did a fair business. A few more like this and Denny will have arrived. Clever, interesting, funny. What more can you want. Tone, okay. Sunday and special, yes. High appeal. Better classes city of 14,000. Admission 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

OUTLAW'S DAUGHTER. Star, Josie Sedgwick. Good western picture. Special, no. Appeal, one hundred percent. Phillipson Brothers, Opera House, Argule, Wisconsin.

PHANTOM OF THE OPERA. (11 reels). Star, Lon Chaney. Made on a big scale. Men will like it fairly well but the women

came out shivering the first night and very few ever came back. Not a woman on its third night's run. Horrible make of Lon Chaney almost drove them out of town and too, I spent ninety dollars to advertise. W. E. Fields, Rylander Theatre, Americus, Ga.

RAFFLES. Star, House Peters. Just a long drawn out program picture that got by and that is all. You can't make money on this type of picture, but it is merely a fill in for an off day. Don't waste time and money trying to get people to see this. Run it and say little about it. Special, no. Appeal, sixty-five per cent. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

SADDLE HAWK. Star, Hoot Gibson. Gibson always draws here. I did not go out to advertise it as I played it on December 26, one day. Used one three, two ones and photos. Get behind it and advertise. Sunday, no. Appeal, ninety per cent. Mixed class town of 1,800. Admission 10-20. A. J. Masters, Columbia Theatre (200 seats), Lowellville, Ohio.

SADDLE HAWK. (4,419 ft.) Star, Hoot Gibson. Just what you expect of this star a darn good picture and he packed 'em in. Nuf sed. Print good. Tone, good. Sunday, no. Special, yes. Very good appeal. Big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

STORM BREAKER. Star, House Peters. A very good picture. Thanks to Universal for complete service contract just the thing for small town exhibitors. Tone, good. Appeal, ninety percent. Farmers and business class town of 530. Goodrich Brothers, Strand Theatre (175 seats), Callao, Missouri.

Vitagraph

BORROWED HUSBANDS. Star, Florence Vidor. Her husband goes to South America and she borrows all her women friends' husbands in turn and gets in a mix-up. Not such a rip-snorting good show and nothing distinguished except Miss Vidor's performance. All classes town of 3,500. Admission 10-30. H. W. Nauman, Moose Theatre (500 seats), Elizabethtown, Pennsylvania.

FALSE TRAILS. Star, Pete Morrison. This fellow is always good but prints bad and if you can get a good print, why, it will be okay. Tone and appeal, good. Sunday, yes. Special, no. Working class city of 14,000. Admission 10-15. G. M. Bertling, Favorite Theatre (168 seats), Piqua, Ohio.

Warner Bros.

BEAUTIFUL AND DAMNED. Star cast. Not as good as expected, but have seen worse. Tone, none. Sunday and special, no. Oil class and farmers town of 250. Admission 10-15. W. H. Clower, Liberty Theatre (350 seats), Wirt, Oklahoma.

BELOW THE LINE. (6,083 ft.) Star, Rin-Tin-Tin (dog). A fine dog picture, in fact, of all dog pictures we have ever played Rin-Tin-Tin's stand out first as the best. Excellent print, good direction, and a cast that was well nigh perfect. Charlie Conklin's comedy had them laughing whenever he appeared. His work is always fine. Rest of cast did good work, too. Tone, okay here. Sunday, yes. Special, no. Strong appeal. General class town of 1,000. Admission 10-25, 15-35 on specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

BELOW THE LINE. (6,063 ft.) Star, Rin-Tin-Tin (dog). Splendid picture and a wonderful dog that did a fine business. W. E. Field, Rylander Theatre, Americus, Georgia.

RECOMPENSE. Star, Monte Blue. Good. Run it, a sequel to "Simon, Called Peter." Can be run one week in any town, worth showing, no vulgarity in this, at least it isn't in this state. Tone, good. Sunday and special, yes. One hundred per cent appeal. All classes. Admission 15-25. David W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

WIFE WHO WASN'T WANTED. (6,858 ft.) Star cast. There is consideriable drawing power in the title but it proved to be nothing more than a good program picture. W. E. Fields, Rylander Theatre, Americus, Georgia.

Independents

AMBUSHED. (State Right). Star, Bob Reeves. A fair western, nothing to get excited about, but will do. Working class city of 14,000. Admission 10-15. G. M. Bertling, Favorite Theatre (168 seats), Piqua, Ohio.

CALIFORNIA IN 49. (Progress Pictures). Star cast. Heard more kicks on this one than any we have played lately. Town and country class town of 5,000. Admission 10-25. W. F. Jones, Criterion Theatre (300 seats), Frederick, Oklahoma.

FIGHT FOR HONOR. (State Right). Star, Eva Novak. One of the most pleasing little pictures I ever played. A welcome surprise. Full of thrills and action. Can be bought for a song and if you can get them in they'll like it. Some have hardly caught their breath yet over those hair-raising stunts. Went over big. Tone, good. Sunday and special, no. Appeal, one hundred per cent. Farmers and laboring class town of 350 . Admission 10-25. Ed. F. Cox, Princess Theatre (400 seats), Bristol, Colorado.

FULL SPEED. (Weiss Brothers). Star, Buddy Roosevelt. Not up to Roosevelt's standard of full action pictures, but it will pass in the smaller house. Print fair. Tone, fair. Sunday and special, no. Appeal, seventy per cent. All classes. Admission 15-25. D. W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

GOAT GETTER. (Independent Pictures). Star, Billy Sullivan. A money loser for us, wasted two good days with it. Town and country class town of 5,000. Admission 10-25. W. F. Jones, Criterion Theatre (300 seats), Frederick, Oklahoma.

HEARTS AND FISTS. (State Right). Star, Marguerite DeLaMotte. Equalled some of the best super features. A real lumber story that will please. Book "Hearts and Fists," a he-man story of the Northwest, by Clarence Buddington Kelland from the American Magazine. General class. George Greenlund, Rialto Theatre, Tacoma, Washington.

KNOCKOUT KID. (Rayart). Star, Jack Perrin. Fair western comedy, Perrin supported by a good cast. Tone, good. Sunday, yes. Special, no. Neighborhood class city of 14,000. Admission 10-15. Ulysses Ponsant, Bijou Theatre (500 seats), Waterville, Maine.

LYING WIVES. (Ivan). I didn't expect this one to go so good. It surprised me. True to life story. Real all star cast. Tone and appeal, good. Sunday and special, yes. Neighborhood class city of 14,000. Admission 10-15. Ulysses Ponsant, Bijou Theatre (500 seats), Waterville, Maine.

MAN FROM GOD'S COUNTRY. (State Right). Star, Bill Fairbanks. Just an every day western with plenty of action, but those are the kind that go over for me. Tone and appeal, good. Sunday, yes. Special, no. G. M. Bertling, Favorite Theatre (167 seats), Piqua, Ohio.

PAYING THE PRICE. (Lee-Bradford). Star, Jean Leslie. This looked to me to be a foreign made production, anyhow it was no good. I believe it's an old picture, too. Special, no. Neighborhood class city of 14,000. Admission 10-15. Ulysses Ponstant, Bijou Theatre (500 seats), Waterville, Maine.

PRIDE OF SUNSHINE ALLEY (Barsky). Star, Kenneth McDonald. Very good melodrama, action and comedy aplenty. McDonald looks great as a policeman. Tone, good. Sunday, yes. Neighborhood class city of 14,000. Admission 10-15. Ulysses Ponsant, Bijou Theatre (500 seats), Waterville, Maine.

SAVAGES OF THE SEA. State Right). Star, Frank Merrill. An unknown star but a fair program picture. Print new. Tone, good. Sunday and special, no. Fair appeal. Big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

TROUBLE BUSTER. (William Steiner). Star, Leo Maloney. Very good western, plenty of action and fast ridin'. Neighborhood class city of 14,000. Admission 10-15. Ulysses Ponsant, Bijou Theatre (500 seats,, Waterville, Maine.

After Taking—Was "Iron" a Tonic?

"WELL, Gang, after a two-day run in each of my three houses, with 'The Iron Horse' I hand you the following report, both from my point of view, also from that of the audience:

"I've told you what my advertising carried—offering to refund patrons' admission (15-35) if they were dissatisfied.

"After a six-day run to 'all' (or general class) patronage, WITHOUT A DEMAND FOR ADMISSION REFUND—this, in my opinion, is placing a feature in the hundred per cent. class for entertainment!

"Quite a few told me it was one of the finest things they had ever seen and when I tell you these people have 'lamped' the finest of productions it looks like a bull's-eye. I have yet to learn of a patron who did not like it.

"You should not judge that your people will eat this up as did people here, on my say-so (for you may have different taste to cater to) but I believe I am safe in saying that if you were successful with 'The Covered Wagon' you will also be successful with 'The Iron Horse,' for it is a big, splendid picture from every angle." (More in text of regular reports, Ed.) E. N. Prescott, Prescott Circuit, Union, Maine.

The Theatre of To-Day

Presentations ~ Prologues ~ Music

Edited by Colby Harriman

The Note Book

RECENTLY I attended the opening of "The Love City," a drama in three acts featuring Sessue Hayakawa, the well known Japanese actor of the silver sheet. It was a source of gratification, in spite of the drab performance, to note the type of setting or scenic treatment given the play, which was along the lines of the new art as advanced and produced by the best motion picture theatres. The first act was a fabric set, the walls, ceiling, backings all of fabrics of metalline material hung in heavy folds forming the outlines of the room. There was an opening up right leading out onto a balcony which overlooked the sea. There was a curtained alcove at extreme left in which a "joss" was placed, and the lighting was very colorful, particularly arranged to highlight the folds and emphasize the fabrics. The second act was introduced with a series of printed scrims, one a Chinese street, another a London scene, and when the second act was disclosed after the scrims had been taken away, large panelled interior of painted flats and draped columns were introduced. The lighting was particularly indicative of the motion picture houses, and the producers are to be congratulated for sponsoring this type of scene and treatment. A "scenic overture" or atmospheric curtain preceded each act. This was a painted sea with a moon done in Chinese style on a metalline surface, with a black grand drapery and tormentors bearing a Chinese dragon design in gold. These were flooded first a green and a blue, then a red, then back to green prior to the rise of the curtain.

LAST week we ran a little box announcement in which we emphasized that this department was a service bureau. It has always been that since its inception but there are a lot of folks who haven't realized it. We have systematized our information on materials, etc., in a manner to render the maximum of service to our readers, and we have concrete evidence that we have been able to save much by showing our readers the short cuts, giving them information they could depend upon, and helping them to eliminate the non-servicable merchants. Why experiment? We can help you greatly. Tell us your troubles if you have any. Let us assist you in solving your problems and we can assure you that we will give out honest attention to your needs regardless as to how large or small they may be. I suggest that you address your inquiries to me direct.

OSEPH PLUNKETT, managing director and impressario of the New York Mark Strand, is so encouraged over the favorable reception and receipts of his "Frolics" that he has decided to make them a regular feature of his programs "everything new—every week."

The News Galley

PUBLIC BOOKING OFFICE

WE are in receipt of a communication announcing the inauguration of a general booking office for attractions which will play the F. P. and B. & K. under the Publix banner. It is expected that the office will be in full swing within a couple of weeks with Herschel Stuart as supervising head. Earle Saunders has been engaged to assume charge of the booking activities at least on a temporary basis until the organization has been perfected. The office, according to present plans, will have a Times Square address.

NOVELTY STAGE, CHICAGO HOUSE

AVERY adequate stage is being designed for the new Oriental Theatre, a B. & K. house, Chicago. The stage which will approximately cost within six figures, will be one of three of its kind in existence. The stage will be capable of rising about ten feet from the normal level and may be lowered to the basement. It will consist of four sections and will be constructed to permit its moving about in any way that the producer desires. This arrangement will make it possible for four stage settings to be made at the same time.

BAER FORMING MIAMI ORCHESTRA

EMANUEL BAER, formerly director at the Rivoli and Rialto Theatres, New York City, has been engaged by the management of the Olympia Theatre, Miami, to supervise the organization and to conduct the orchestra for the new theatre which is to be opened within a few weeks. The organization will comprise about thirty musicians, most of whom will be selected from the Miami local.

MILWAUKEE MAYOR IN PRESENTATION

AN innovation was wrought in the production of the Old Family Album, a clever presentation at the Wisconsin Theatre, Milwaukee, when the Mayor of the city, the Hon. Daniel W. Hohn, appeared as a character in the presentation at all performances. The presentation itself which recalled many of the old features of the city was given an added impetus by the appearance of the Mayor who used this as a means to promote his program for the observation of the Eightieth Anniversary of the city.

ASH HITS 1,000

PAUL ASH, who has demonstrated what a symphonic jazz orchestra can do provided it has a conductor with brains, showmanship and personality, has just celebrated his 1,000th show at McVicker's Theatre. Ash is not only the hit of Chicago, but his style is the talk of the show business.

The Mail Bag

THE CAPITOL THEATRE, New York City, which has been adhering to a strict presentation policy in spite of the influx of jazzical revues, submits three comments relative to its policy, which we are glad to publish:

VARIETY SAYS: "There has been nothing hectic about a Capitol show for some time. That is to say, the performances here have been conspicuous through the absence of jazz music, Charleston or acrobatic dancing. The result is a restful performance. And that this theatre is drawing and pleasing under such a campaign is undoubted. It's simply a matter of being entertained minus the 'hey, heys,' and 'hot music.'"

O. O. McINTYRE (Celebrated Columnist) Says: "I believe the Capitol Theatre, the largest movie house in the world, offers more amusement than any institution in New York. . . It also stages ballets and surprisingly good vocal numbers. The attendants are courteous and the whole atmosphere is one of refinement."

FILM BULLETIN SAYS: "The Capitol is well known all over the country for the high type of musical entertainment it offers each week, and with the spirit of jazz invading the sacred precincts of Carnegie Hall, Major Edward Bowes is being congratulated by prominent musicians and music lovers for continuing to present the music of great composers in the motion picture theatre."

WHAT IS THE
SURE-FIRE TYPE
OF PRESENTATION FOR
YOUR HOUSE?

DO YOU FAVOR
REVUES OR ARTISTIC
FEATURES?

ARE STANDARD
VAUDEVILLE ACTS
BETTER IN A SPECIAL
PRODUCTION THAN A
PRESENTATION FEATURE
DEVISED LOCALLY?

EVERY MANAGER WANTS
TO KNOW THE LUCK—
GOOD OR BAD—OF HIS
BROTHER MANAGERS.
USE THIS COLUMN FOR
YOUR COMMUNICATIONS.

A Prologue to "The Sea Beast"

Specially Devised for WARNER BROS. *by* COLBY HARRIMAN

(A Prologue or Presentation for New Feature Pictures Published Each Week)

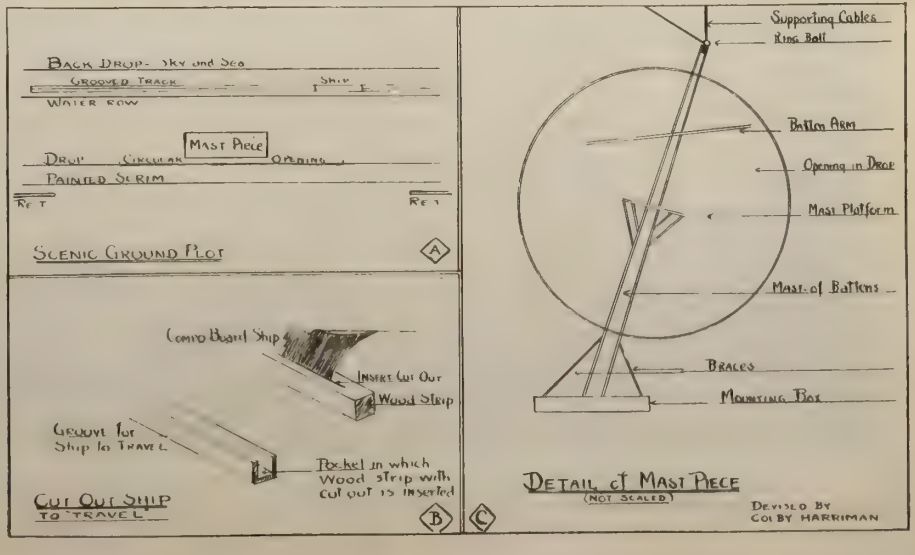
"THE SEA BEAST" is one of those pictures which need little in the way of surrounding program features. With the drawing power of John Barrymore and the superabundance of favorable press comment anent Dolores Costello combined with a good sea story when "sailors were sailors and whales were whales," a limited program is sufficient for any house.

In analyzing the picture from an audience angle rather than in the chilliness of a pre-view room, we believe that a prologue, atmospheric in its introduction and constructed to introduce the theme music of chantrys, is the ideal and necessary treatment. It is with this purpose in mind we devised this prologue to serve as a link between the overture and the feature picture.

The Overture should be one of those compositions indicative of the sea such as "Plymouth Hoe" (Ansell); "Prelude to 'Romances of the Seven Seas'" (Baron); "Before the Mast" (a March by Laurendeau); "the Third Movement of 'the Second Peer Gynt Suite'" (Grieg), or "Life on the Ocean," a selection on nautical airs by Binding. Or, it may be a medley of sea songs such as Herman Heller, director of Warners Theatre, New York City, has arranged in most commendable fashion for the orchestral feature attendant to the Metropolitan showing of this picture. Towards the last movement of the overture it is suggested that house lights be dimmed, closein curtains be slowly drawn revealing the scene as indicated in Plate 1 of the accompanying sketches. The treatment accorded this "scenic overture" will be given hereafter, but it is the link between the music and the prologue which introduces the chantrys, especially the one used in the picture "We Are Hanging Johnny." If the audience has been introduced to this lilting tune it will appreciate to a greater degree the scenes in the early part of the picture in which this theme is used, rather than wait for the second introduction. The prologue suggestion we are giving is effective for this particular picture, very simple to construct, and can be produced inexpensively.

DESIGN for PAINTED SCRIM ①

DESIGN for SET PIECE and PAINTED DROP. ②



THE SETTING

The principal units comprising the set and detailed under the various headings are (a) Painted Scrim; (b) Cut Drop; (c) Mast Piece; (d) Water Row; (e) Cutout Ship; (f) Back Drop.

(a) Painted Scrim

This scrim should be hung at the curtain line and be given a scenic treatment similar to the design indicated in the sketch marked Plate 1. White sailed ships on a green-blue sea. Here and there white crested waves, a deep blue sky with a huge orange amber setting sun. The batten in the pocket of the scrim should be fastened to the floor with the top batten drawn tight to eliminate any sagging of the scrim. If an artist is not available a very desir-

able effect can be secured by having a slide made of similar design, and projected from front on the plain scrim.

(b) Cut Drop

A drop, opaqued, with a large circular opening is hung back of the painted scrim. To make this scene effective it is suggested that the opening in the drop be the same size of the setting sun painted on the scrim, and that the opening should be directly back of the painted design. The drop should be opaqued so that there may be no light leaks though the drop during the action of the prologue. Light leaks are annoying to an audience and detract from the effectiveness of a scene.

(c) Mast Piece

This is the principal scenic unit of the set and is very effective in its impression of a ship at sea. The mast may be constructed of battens as indicated in Diagram C. of the accompanying sketches. A small platform large enough for one or two singers to stand upon is attached midway to the mast. Another batten above it may be fastened upon which a rolled sail is attached. The mast piece should be dressed with the various ropes, halyards, etc The bottom of the mast piece may be set into a mounting box which is fastened to the floor, braces running from the box to the mast acting as a base support. At the top of the mast an eye bolt may be adjusted with two cables attached to it, one running vertically to the batten above, and the other on an angle to the right to take the strain off of the mast piece when the characters are upon it. This is a very inexpensive piece to construct, old strips of canvas may be used to wind around the mast itself. The whole unit should be painted a dark blue which assists in the silhouette treatment which this piece must have against the colorful background. The cut drop forms the frame of the picture as indicated in Plate 2.

(d) Water Row

A Water Row with an uneven edge painted a green-blue extends from right to left back of the Mast Piece. It is suggested that it be slightly raked when set as this lends a better surface to the water effect which operates upon its surface.

(e) Cutout Ship

This is a miniature sailing ship. A flat piece in silhouette effect cut out of compo-board mounted on a wooden strip as indicated in Diagram B. The wooden strip with the compo-board cutout ship inserted in it is placed in a grooved track which extends across stage back of the Water Row. The track should be given a good treatment of graphite so that the ship may move easily without any jerks or jumps. A lash line may be attached to a screw-eye in front of the wooden strip and led along the track and this acts as the traveler for the ship, an operator pulling it slowly along the groove during the action of the unit.

(f) Back Drop

This may be a plain blue sky or it may be an especially constructed drop of blue with painted gray streamers running horizontally across its surface. A large sun box is placed back of the drop or may be painted on the special drop.

LIGHTING TREATMENT

With the introduction of the painted scrim in the last movement of the overture as previously suggested, the lights may be brought up gradually on the scrim starting with a blue in the foots and first border with the same treatment in the flood. As the blues reach half, introduce the reds. When the blues are full bring the reds into one half. A wave effect may be operated on the scrim if desired but this is not recommended. As the reds start on up full bring the blues down one half. When the reds reach full bring in the ambers about one quarter. As the red reach one half with the blues still at one half take out the ambers. As the overture finishes and goes into introduction of the theme song gradually take out the reds and as the blues are brought down after the reds are out the lights back of the scrim highlighting the scene of the Second Movement are brought up full with the foreground dark.

The lighting in the Second Movement should be very colorful. A deep blue sky blending with a green-blue tone at the horizon. A deep blue-green on the Water Row with an amber Water Row. The Mast Piece in silhouette may be caught with a light blue and amber from right with the under part of the sail tone a green. As the character mounts the ladder to the platform a spot off stage in amber should highlight him in contrast to the silhouetted mast. The cutout ship should be silhouetted against the drop and a green-blue spot may be focused on it from the sides. A large sun should change slowly from a dark amber to a rose. For the finale the lights dim out slowly as the first titles of the picture are brought on, being irised in on the scrim, then scrim taken away to sheet.

THE ROUTINE

The routine principally concerns the Second Movement. One or two male singers dressed in costumes similar to the characters in the picture sing one or two of the chantrys, especially "They Are Hanging Johnny." One may be discovered on top of the platform which is attached to the mast, while another one ascends towards him. We do not recommend many characters in this unit, as the main demand of the picture is to register the theme song or chantry.

COSTUME FEATURES OF GRAUMAN'S PROLOGUE

SID GRAUMAN whom we all recognize as one of the outstanding exponents in the production of real presentation and prologues, has recently produced a spectacular feature entitled "The Pageant of the Allies" which was a part of the mammoth prologue for "The Big Parade" shown at Grauman's Egyptian Theatre, Los Angeles.

The various costumes which created so much comment and which perhaps were the most pretentious of any ever designed strictly for a motion picture house, were created by Erte, the famous European designer who is now in this country. Erte has the ability to suggest a picture, create an atmosphere with a costume in a manner similar to those engaged in achieving the same effects with scenes and lights. His costumes are symbolic, they mean something, and in each of the characters he has caught the theme or keynote of the particular nation and reflected it in his design.

Mr. Grauman in conceiving this Pageant selected beautiful girls typical of the countries he wished to introduce and when they were garbed in the Erte creations, it was only natural that the Pageant "stopped the show." We are pleased to publish herein photographs of a few of the characters.

SID GRAUMAN'S MAMMOTH PROLOGUE to "The Great Parade" (Metro-Goldwyn-Mayer) introduced "The Pageant of the Allies" with characters displaying costumes by Erte. At right is the personification of "Italy," center group "America," at left "England."

Your Equipment

Service for You—Theatre Owner—Builder—Studio—Laboratory—Exchange Executive—From Your Angle

Edited by A. Van Buren Powell

Here Are the Protect-the-Print Awards!

WELL, folks, the hard workin' Print feels like kickin' up her heels—or ought I to say MY heels, me bein' the one to whom I am makin' reference in this allusion?—but bein' a perfect lady I will abstain from such joyful exhibits.

The reason of this gay gladness is because at last I am finished and done with lookin' over Van's shoulder and the shoulder of each of these other two gentlemen, Mr. H. H. Buxbaum, the genial and business-gettin' Fox Exchange manager, and F. H. Richardson, who runs—I says runs because it is always going ahead at top speed—that department BETTER PROJECTION, of which gentlemen, the three was judges of the award in my Protect-the-Print campaign.

Now these three judges has decided after much care and has gave a final opinion, upon which of the accurate lists and accompanyin' letters about the things the writers done to protect the print had been the ones in all ways and manners most deservin' of bein' gave the awards.

I Have Wrote to Them Who'll Give Awards

Letters have been mailed and sent to the folks who donated the award materials in their interest in helpin' to better print conditions, to wit, as follows:

To Chalmers Publishin' Company, which allotted the First Award of Twenty-five Dollars.

To Mr. Frederick Watson, Advertisin' Manager of the Duplex Film Film Industries, who generously donated the very fine and capable helper, a Duplex Patchin' Block, Second Prize award material.

To Will C. Smith, who was backed up by Mr. Rabell, the go-getter president of Independent Movie Supply Company, in donating a Rewinder Set as Third Prize.

These Are Them Who Get the Awards

Now these are they to which the awards is to be awarded in the order of the way the awards is gave:

First Award. FRED K. LEGLER, Projectionist of Lyric Theatre, Redfield, South Dakota, gets the $25.00 from Chalmers Publishing Company—and it's REAL money, too.

Second Award. W. B. BOBBITT, Jr., Chief for the Suffolk Amusement Corp. Theatres, Suffolk, Virginia, gets the Duplex Patchin' Block—and it's a real help for a real feller.

Third Award. J. R. GOOD, Projectionist, Grand Theatre, Lancaster, Pennsylvania, gets the Rewinder Set donated by Independent Movie Supply Co., and he will find it a protect-the-print help indeed.

Besides the fortunate lucky award getters there was many who kept the judges hesitatin' because they had such good letters;

Honorable Acclaim For These Entrants

These gentlemen are gave high favorable mention:

Harold Mulcahy, Costello Theatre, New York City.
T. N. Low, Star Theatre, Coello, Illinois.
W. C. Budge, Comedy Theatre, Jamaica, L. I., N. Y.
H. M. Alsman, United Theatres Amusement Co., Princeton, Indiana.
Wayne Mickelson, Coyle Theatre, Charleroi, Penna.
P. C. Stillwell, Rialto Theatre, Erie, Penna.
D. W. Strayer, Mt. Joy Theatre, Mt. Joy, Penna.
G. J. Kamm, Capitol Theatre, Lancaster, Penna.
S. V. Haigler, Palace Theatre, Newport News, Va.
J. J. Dempsey, Dream Theatre, Winthrop, Mass.
V. J. Groetzinger, Chilton, Wisc.
Theo. Jorgensen, Rialto Theatre, Rock Springs, Wyo.
C. St. Peters, Box 212, Moville, Iowa.

Each of all of these can be proud of what they are doin' to protect the print, and exchanges in their territories should ought to see that they always get perfect prints—they deserve 'em!

Letters of the award getters and some of these others will be printed and published from time to time when Van can give me the space.

The Hard Workin' Print.

YOUR EQUIPMENT wants every reader to know that it is the point of contact between the man who uses any sort of motion picture equipment and the specialist or expert who can most sensibly handle the user's problems—whether of choice of something new or getting the most out of something already being used.

What would you like to read about? Any problems ever come up in relation to equipment that you'd like to see discussed?

Get the habit of writing YOUR EQUIPMENT. It will pay you.

Lasky Expands Hollywood Plant To Keep Pace With Production

Bigger State Space to Take Care of Needs As Finer Equipment Will Provide Directors With Everything to Make Their Work

ANNOUNCEMENT of a gigantic expansion program to provide facilities for the greatest production program in all motion picture history came today from Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, in charge of production.

Plans were made public for immediate construction of new huge stages at the Famous Players-Lasky studio in Hollywood, which embrace two square blocks, and for the reopening of the Realart Studio on Beverly Boulevard.

Mr. Lasky returned to Hollywod after four months absence to personally supervise expansion and production activity on West Coast. He declared himself highly pleased with the results of the recent reorganization. In commenting on building program to provide space for new series of important pictures to be made on West Coast, Mr. Lasky said:

"In 1922, stage four was built at the Lasky studio to provide additional 30,000 square feet which brought total up to 90,000 square feet. We felt that would be ample to take care of production for a period of 10 years. But a year ago we found it necessary to add another 10,000 square feet of stage space, which was done on our Argyle street lot, bringing the total to 100,000 square feet. Now the first conference on my arrival in Hollywood has resulted in plans for immediate reopening of the Realart studio to provide us with still additional 41,000 square feet and construction of other stages on the Hollywood studio premises. We are beginning the most splendid era in the annals of motion pictures, one that we are assured will bring our ideals of the silent art to fruition. Of necessity there will be changes and additions in the line of progress, but these are of a nature that depend upon developments."

Daily conferences of important nature will occupy Mr. Lasky's time with the studio executives during his stay in Los Angeles.

JESSE L. LASKY
Making Paramount Studios a model for the industry.

Projection 9/10 of It Thinks Sanschagrin Opening Theatre

REAL picture theatres in this part of the state are not losing sight of the fact that projection is about nine-tenths of the recipe spelling "success" to a picture theatre. L. M. Sanschagrin, opening the new theatre in Saranac Lake on February 1, is installing two new Powers machines and Mazda equipment, with Elmer Crowninshield of Albany doing the job. The Strand in Schenectady has installed recently a Peerless low intensity, while the Community Theatre in Catskill has installed a Powerlite with low intensity.

Protect the print—it's YOUR livelihood.

SPECIAL ROLL TICKETS

Your own special Ticket, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize drawings; 5,000 for $7.00. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. All tickets must conform to Government regulation and bear established price of admission and tax paid.

SPECIAL TICKET PRICES

Five Thousand	$3.50
Ten Thousand	6.00
Fifteen Thousand	7.00
Twenty-five Thousand	9.00
Fifty Thousand	12.50
One Hundred Thousand	18.00

National Ticket Co. **Shamokin, Pa.**

Kansas City's Midland Will Stack Up With Any 4,000 Seater

THE proposed $3,000,000 Midland Theatre, a house which will seat 4,000 persons, the presentation policy of which will be modeled after the Capitol Theatre, New York City, is "in the works."

Midland Theatre Company have ten theatres in Kansas, strictly chain houses, but the Kansas City Theatre presents an entirely different proposition, it is said. That an alliance with "one of the large producing companies" is expected, officers of the company readily admit.

The layout of the theatre will permit an orchestra of more than forty pieces. Some idea of the scale of the building planned is gained from the fact it will have a total frontage of 514 feet on the three streets—Thirteenth, Baltimore and Main—mostly available for an impressive collection of shops. The theatre entrance will be on Main street, but exists will lead to all three streets.

Herbert M. Woolf is president of the Midland company and M. B. Shanberg manager.

"Nifty uniforms they got for those ushers"?—caught at New York's Colony Theatre during "Freshman" run.

Patrons pay for perfect prints—are they getting them—from YOU?

Snappy Buying

YOUR EQUIPMENT likes to report the activities of men astute enough to see the advantages of new installations of the better equipment and to mention the folks who give them real co-operation.

The Louis R. Greenfield Theatres, conducting a chain of houses in California, with interests in the Hawaiian Islands, has placed orders for new Simplex machines for most of its theatres, and all will be equipped with the new Peerless lamps.

Greenwood Theatre, Trenton, N. J., purchased a Hertner Transverter, Liberty Theatre, Bernardsville, N. J., is installing two Simplex projectors. The Tivoli Theatre, a Gold & Hennessey house, purchased two Peerless Mirror Reflecting Arc Lamps, four of which type were grabbed up by the Strand-Royal Theatres, Elizabeth, N. J. They all got these, with service of the kind that counts, from Howells Cine Equipment Corp.

The J. D. Wheelan Organ Co., at Dallas, Texas, have arranged to handle the new Link-C Sharpe Minor Organ, manufactured by the Link Organ Co. The new organ has an attachment for four music rolls, so that the instrument can be played automatically.

McAuley in New York

J. E. McAULEY, manufacturer of the Peerless (Super, Reflector Arc Lamp, has been in New York during the past week. On this visit, Mr. McAuley took occasion to drop in on Joe Hornstein, of Howells Cine Equipment Corporation, and was compelled to express his gratification for the splendid success Joe has had in distributing this Super lamp throughout his territory.

TYPHOON COOLING SYSTEM
TYPHOON FAN CO. 345 W. 39TH ST. NEW YORK

Projectionist Says Exchanges Adopt Print Helps Promptly

Los Angeles Boys Took Up Protective Measure with Exchanges and Got Action Right Off the Bat from Live Managers

A PROJECTIONIST with pep is O. F. Stowe, who has the world by the tail out in Los Angeles. He has taken a vital interest in the campaign for Protect-the-Print measures that YOUR EQUIPMENT has been harping on, and his news, while not absolutely new, is bound to be of interest to those who think exchanges don't care about the prints they send out. Here's his chat:

Moving Picture World.
Dear Sir:

Referring to your article in the World of Jan. 16, I know that I am too late to get in on the prizes, but I want to state that the projectionists of Los Angeles submitted a novel idea about one year ago to protect the film, and it has been adopted by every film exchange in Los Angeles except one.

Acknowledging the injury to film by crooked reels, too tight tensions, hooked sprocket teeth and tight rollers, and film out of alignment, as being very injurious to film, but what is worse than sitting in a theatre and when the reel gets near the end seeing punch marks, scratches, and patches put there for cues, you no doubt will say why don't they run the reel down and look.

Ah! the delivery man rushes madly up in the booth five minutes before the show starts with a string of alibis as long as a railroad track, from flat tires to traffic jams, and could not possibly get there before. Well, we in Los Angeles should worry about cues.

We know the little piece of opaque is there, and the booths are built with three or four stations with momentary contact switches controlling Weaver Dousers. When the reel gets to the end the projectionists simply opens the magazine door and watches for the opaque to start through the film fire trap. Bingo, machine switch; bingo, momentary contact switch, and before the opaque can reach the aperture plate the change-over is made.

The ends of the reels suffer most because each time it is returned, the exchange has to cut out bad cue patches, punch marks and scratches.

The exchanges went so far as to taking all the old reels in the vaults and splicing in the opaque, claiming that it lengthened the life of the film six months.

Yours very truly,
O. F. STOWE,
726 Hartford Street,
Los Angeles, Cal

WHAT EXCHANGES HAVE DONE TO PROTECT THE PRINT—watch YOUR EQUIPMENT—next week!

Resurrect Theatre "Buried" 12 Years

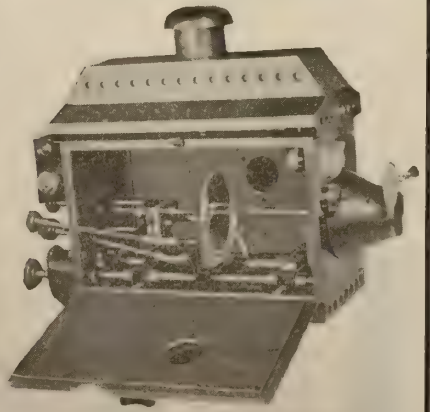
SOUTH SIDE audiences in Kansas City ere long will sit in a threatre which for twelve years literally has been "buried." The house not only will be brought to "life," but will be resurrected in a splendor it never has known.

Few persons in Kansas City today know the theatre is in existence, although thousands pass within a few feet of it daily.

More than twelve years ago at Thirty-first and Main streets a theatre, the auditorium of which formed the center of a group of store buildings and shops, was abandoned and its lobby was made over into a store room. The auditorium has stood in silent darkness since that time. The property has been purchased by the E. O. Koch Leasehold and Investment Company of Kansas City and plans for the remodeling of the theatre are in charge of Charles A. Smith, Kansas City architect. The exterior, two stories in height and fronting 101 feet on Main street, will be in stucco in a light red or pinkish shade and the house will have all the modern equipment found in the best suburban houses. Details as to a name for the theatre or possible alterations have not been decided upon yet.

First Protect-the-Print Award Letter coming in the next issue.

THE MASSIVE
Preddey Reflector Lamp
BUILT LIKE A BATTLESHIP
SAVE TWO-THIRDS ON CURRENT
25% ON CARBONS and BETTER LIGHT



AUTOMATIC FEED, $300 COMPLETE
WRITE FOR BULLETIN
BUILT TO LAST
WALTER G. PREDDEY
187 Golden Gate Ave., San Francisco, Cal.

Big Building Program That's What It Is!

RUBIN LEVINE & CO., INC., E. P. Ruppert, Architect, and Samuel Klein, Consulting Engineer, Chicago, announce $30,000,000 worth of theatre work for 1926, consisting of twenty-seven theatres.

Six of these theatres to be erected in St. Louis, Mo., of which two are now under construction and the other four will be started within 90 days. The total cost of these theatres being $4,500,000. The seating capacities of these theatres to range from 2,000 to 3,500.

There will be nine theatres erected in Chicago at a total cost of $12,000,000 with seating capacities ranging from 2,200 to 4,000.

There will be erected in Toledo, Ohio, a 16-story office building and a 3,300 seat theatre in conjunction with same, at a total cost of $4,500,000, work to start March 15th, 1926.

At 89th Street & 1st Avenue, New York City, for Mr. Charles O'Reilly a 2,500 seat theatre and 10-story apartment building at a cost of $2,000,000. Work to start January 20th, 1926. The Gohman & Levine Construction Co. of Chicago are the general contractors.

Work will start soon on a new hotel and theatre in St. Joe, Mo., at a cost of $1,800,000.

R. Levine & Co. expect to reach the 40 mark for 1926, making them the largest theatre architects and financiers in the United States. All of these theatres designed by R. Levine & Co. are financed through their financing plans which have won their success.

West Portal is a Real Patron-Pleaser

SAN FRANCISCO'S West Portal will open during the Christmas holidays. It is within a few steps of the West Portal Twin Peaks tunnel. The "K" car passes the entrance.

Samuel H. Levin adds the West Portal to his family of suburban houses. The theatre will be operated under his personal supervision with the object of furnishing his patrons with a clean entertainment and instructive pleasure, the meanwhile receiving every courtesy.

The West Portal is substantially built of reinforced concrete and has ample exits on all sides. Every seat in the theatre is large and comfortable, with an unobstructed view of the stage.

Patrons of the West Portal Theatre perhaps will marvel at the lighting effects and color harmonies and changes produced. The lighting effects interwoven with the beauty of the auditorium and decorations are striking in their effectiveness. The perfect blending and synchronizing of colors is truly pleasing and gratifying to the eye and will create aquiet and restful feeling.

Joe Hornstein Moving

JOE HORNSTEIN hasn't enough room where he is "at" because his Howells Cine Equipment Corporation activities have expanded so much of late.

He's jumped to new quarters in the Embassy Theatre Building, 1560 Broadway.

Better Projection

This Department Was founded in 1910 by its Present Editor~
F. H. Richardson

Better Projection Pays

About Non-rewinding Reels

FROM Ohio comes this letter:
The writer had a very pleasant and profitable chat with C. E. Long, projectionist at the Strand Theatre, Middletown, Ohio, concerning non-rewind reels for motion picture machines (meaning motion picture projectors presumably. There are a dozen or more machines which might be called "motion picture machines," you know. A printer is one of them, the camera another, motor generators another.—Editor).

I am obtaining a patent on a non-rewind reel. He suggested that I write you. Said I could use his name, as he knew you (Correct! Howdy, brother Long. How's tricks in Middletown? I am still using blotters presented to me by the Projectionists, I. A. T. S. E. and M. P. M. O. of Hamilton and Middletown, Ohio. They certainly gave me an ample supply.—Editor).

He advised me that there are two non-rewind reels, viz. the "Toledo" and the "Feaster," but they had never gone over big. He did not know why, unless it was the price. Believed you would know if any one did. If you do I would appreciate any information you can supply.

I am advised that my reel can be produced for about twenty-five dollars. The reel fits on the present housings, and uses the same driving mechanism. Do you believe there would be a demand and sale for a moderate priced or low priced non-rewind reel? What do you think would be the best method of marketing such a device? Will you give me the names of the largest and best builders of motion picture machines? As soon as I get the patent papers and drawings I will send you a copy.

In the first place, it would be impossible to say just why the Feaster, which was the grst really practicable non-rewind device, never made much progress. All I know is that when it was first marketed it was in the hands of men who demanded an utterly absurd price for it. This department was "for" it, until they named the price. Later the price was reduced, but somehow it never got anywhere. I know next to nothing about the activities of the men handling the "Toledo."

Impossible to Answer It

It would be utterly impossible for me, or I think for any one else to presume to answer your questions with authority. First of all, much would depend upon the workableness of your reel in practice; its durability and freedom from complications and its reasonableness in the matter of price. If the production price is $25, then the selling price could not be under fifty dollars, I think.

Personally I would refuse to offer an opinion concerning such a device until I had had it actually tried out in practice by at least half a dozen projectionists.

My only suggestion would be that when your patent is completed, you demonstrate, using a working model, your device to one or more of three motion picture projector manufacturers.

You ask for the names of manufacturers of motion picture machines. Again presuming that you want the addreses of manufacturers of motion picture projectors, they are the Nicholas Power Company, No. 90 Gold street, New York City. The Precision Machine Company, manufacturers of the Simplex projector, 317 East 34 street, New York City, and the Enterprise Optical and Mfg. Company, 564 West Randolph street, Chicago, Illinois.

This is Pure Gall

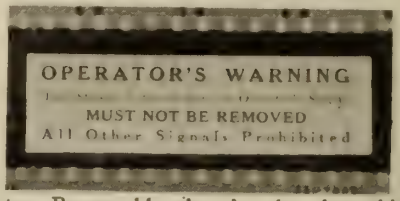
FROM Guy Hill, Projectionist and President Local Union No. 254, Yakima, Washington, a mixed local of stage employes and motion picture projectionists, comes this letter:

"Last time I wrote you you were in a hospital. Hope this one don't find you in one, and what's more I hope you are well, and that you stay well. And now to the purpose of this letter: Enclosed find a piece of film cut from the feature "Romola." There are eleven reels, and one of these (guess the word) things on every one of the eleven.

What do you think of it? And we are warned to not remove them, but they came out just the same, and will NOT be put back by me either. Our cues are all made out in writing, and no punch or scratch or sticker marks go. This should, it seems to me, be nipped in the bud."

You have asked me what I think of it. I think it is an exhibition of pure, unadulterated GALL for an exchange to try to compel a projectionist to mar his work by projecting to the screen such a thing as this. This to all intents and purposes opaque sticker of paper covers three whole frames, and laps over on the fourth by one quarter of its height, hence with eleven reels there would be a total of thirty-three frames of the feature which would not be frames, but an almost entirely black screen. Every reel there would be a complete stoppage of the show for three frames. The screen would go black.

Nice stunt, what? The thing is placed there as an "Operator's signal," you will observe, which tells us that he exchange believes you are all merely machine attendants. Presumably that is why they think machine "operators" won't care a what-you-callum how the thing looks, so long as the machine runs well.



And why is this abomination perpetrated? The answer is easy. Producers and exchanges have been told by this department time, time and time again how punching and similar change-over signal film mutilation could be stopped, BUT that involves a real, careful, honest inspection each time, and co-operation between exchanges, AND that means expense and some trouble, at which exchange managers and Film Boards of Trade elevate their dear hands in holy horror. They should do anything like that if they can force the projectionist to have a dark screen once every reel. That would cost them merely the very small fraction of a cent one of those gummed labels would cost. How lovely. How PERFECTLY lovely. That such a thing outrages the work of the projectionist—oh, well, they should worry! There probably are only machine attendants in ONE territory anyhow, and the machine operator won't worry so long as the machine runs all right.

You did well to cut out the stickers, and to LEAVE THEM OUT. If your exchange demands that you keep them in, then you demand that they send a man to your theatre to explain to your audience why your screen goes black once every reel—that it is not your fault.

The exchange is entirely justified in stopping film mutilation by punching, scratching, etc. This department is with them to a finish on that, BUT let them go about it as they should, by thorough inspection, charging the theatre with every bit of film thus ruined, suggesting to the theatre manager that it be charged against the wages of the projectionist, or the machine operator, for no projectionist would thus manhandle film. It is all a matter of knowing just what man commits the outrage of punching, scratching, etc., and that may only be determined by careful inspection of the films each time they come back to the exchange, with a record made as to their exact condition.

DUPLEX REWINDERS
and Reel Holders

Descriptive literature of all the DUPLEX Products will be mailed upon request.

DUPLEX MOTION PICTURE INDUSTRIES, INC.
Dept. W Long Island, City, N. Y.

Bluebook School Answers 429 to 433

NOTE: Chauncey L. Greene has sent in an answer to the question dealt with last week which sets the matter forth in remarkably understandable form. He says essentially the same thing Mr. Jones did, but puts it in a way that we poor dubs can understand it more clearly. I shall therefore publish Greene's letter following these answers.

E. G. Steele, Salt Lake City, Utah, sent in excellent answers to question 424 to 428. Don't know whether it was overlooked or came too late.

Question No. 429—Suppose the neutral fuse to be blown and the load to be unbalanced, system being 110-220 volt Edison. Were you to connect a single 110 volt lamp between the neutral and one outside wire on the "heavy" side, would or would not the test lamp filament glow, assuming the unbalanced amperage to represent sufficient amperage to equal the amperage capacity of the test lamp? Explain the effect of such a connection.

E. G. Steele, Salt Lake City, Utah; C. H. Hanover, Burlington, Iowa; G. L. Doe, Chicago, Illinois; W. C. Budge, Springfield Gardens, Long Island; Thoreau and Clark, Strand Theatre, Vancouver, British Columbia; Allen Gengenbeck, New Orleans, Louisiana; Roy Saxon and John Read, Sufkin, Texas, Charles Colby, Santa Fe, New Mexico and T. R. Guimond, Mobile, Alabama, all came through without getting mixed up in their dates on the above question. This is once I deliberately tried to mix you up. You should see some of the answers received. Gosh!

Doe says:

Certainly the lamp filament would "glow," and then some. If you connected it in on the heavy side, you would merely unbalance the load that much more. The lamp would burn with the same brilliancy the rest as those of the lamps it is connected in parallel with.

It was a very simple matter, gentlemen. Why did some of you get so wierdly mixed up? Never mind how a question is worded. Just use your common sense. Such a lamp would, of course, simply be one more added to the "load" on that side of the circuit.

Question No. 430—Name the various types of switches commonly used in theatres.

The before named men, plus F. H. Moore, Taunton, Mass., answered "fair to middling" as to this one. I guess maybe Thoreau and Clark did best. They say: "(1) Single Pole, Single Throw (S. P. S. T.), used for short circuiting where series type motor generator sets are used; also used on multiple coil rheostats. (2) Double Pole, Single Throw (D. P. S. T.) for many purposes Double Pole, Double Throw (D. P. D. T.) switches, used for making connection to two power sources, and for other purposes. Triple Pole, Double Throw (T. P. D. T) switches used for connecting to two power circuits. Triple Pole, Single Throw (T. P. S. T.) switches, used on various 3-wire circuits. Four Pole Single Thow (F. P. S. T.) switches, used for 2-phase power circuit, and many types of approved push and snap switches, used for a variety of purposes.

Question No. 431—Name the various parts of a knife switch and tell us what care switches should have.

Gengenbeck says:

"Taking a double pole single throw knife switch for example, it consists of (a) a fireproof, insulating base upon which the parts are mounted. (b) Four terminal binding posts, mounted either on the base itself and connected to the metalic parts of the switch, or on the metalic parts of the switch themselves. (c) Four clamping nuts, one on each binding post. (d)a spring washer (maybe) under each clamping nut. (e) Two contact posts which carry the blades. (f) Two screws to fasten blades to posts, which same must have bolts with nuts and compression spring washers. (g) Two copper "blades." (h) Two copper contact posts—copper posts with which the blades make contact. (i) One insulating bar to connect loose ends of blades and carry the switch handle. (j) One handle, usually of wood. (k) One bolt to fasten handle to the crossbar and (l) one nut and (maybe) washer on handle bolt.

Well, by golly if there is anything overlooked in that answer, show it to me, though at that he didn't name the threads on the bolts.

Thoreau and Clark made a good point, though, when they named "Hinges—must not be used to carry current unless equipped with spring washers held by lock nuts or pins." Gengenbeck covered it, but did not mention the prohibition. In fact their answer was excellent all through. All the men did well on this one, including Mike De Voy, Portland, Oregon, J. R. Sanderson, San Francisco (first reply ever received from that city), California, S. T. Bolling, Houston, Texas, Howard Billings, Ashland, Minnesota; A. T. Dunbar, St. Louis, Missouri and John Lewiston, Pendleton, Oregon.

Question No. 432.—What point or points should be considered when installing knife switches?

Doe says:

Care should be taken that the switch is of proper dimensions to carry the voltage and of the right amperage capacity; also that it is of an approved type, and well made. Such switches, unless on a switchboard, should be installed in a suitable approved cabinet, in such position that the handle will swing either sidewise or up in closing, so that the switch will not tend to fall into closed position by gravity. Ordinarily it is best to so install them that the blades will be "dead" when the switch is open. If the switch itself carries fuses, it also is well to so install that the fuses will be "dead" when the switch is open. Such switches should always be installed in accesible places, where they may readily be observed and examined.

Question No. 433—Describe the various types of knife switches.

Colby says:

Single, double, triple and four pole single and double throw switches.

He then proceeds to describe each in detail, but this hardly seems necessary, especially in view of what has already been done in the other answers of this series.

This letter is from Chauncy Greene, 2,403 Aldrich Avenue, South Minneapolis, Minnesota. That brother Green is an able man this letter supplies ample evidence, as have his not too frequent letters of the past. We hope he will remain in the profession of motion picture projection, for it is sadly in need of more such men. I am giving his address because some of you might like to drop him a line, suggesting that he contribute to our department much more frequently. His letter, which is printed without any change whatsoever, reads:

Dear Mr. Richardson: If my understanding was correct Griffiths, in his problem proposed in January 9th issue, intends that, since the light coming to the audience from the screen is from points equally distributed about the center, we are to consider it as all coming from the center. This will result in no great error for any except the 40 foot distance, because the inverse square law holds fairly closely so long as the source is 1/5 or less of the distance.

Under the conditions the screen is illuminated to an intensity of 20 foot candles. Under this intensity magnesium carbonate will have a normal brightness of 25.4 millilamberts. It will have an apparent normal candle power of 0.626 per square foot, or a total candle power of 152. Then the apparent candle power of the two surfaces under consideration will be to the normal candle power of magnesium carbonate as their brightnesses for the various angles, as listed on page 263 of the Bluebook, is to the normal brightness of magnesium carbonate in the same list. (In this connection I wish to call attention to a misprint in this table. No. 14 for 20° should read 69.4 instead of 60.4. Mine is one of the early Bluebooks; maybe this has since been corrected.) Then their candle powers are as follows:

TABLE NO. 1

	0°	20°	40°	60°
No. 14	111	105.4	103.6	101.9
No. 27	216	142.5	96.9	77.3

Now their candle powers do not vary with distance from the screen, but only with the angle. A 16 candle power lamp is a 16 candle power lamp whether we view it from the next seat or from the next state. So is it with the screen. Candlepower is our unit for the measure of brightness.

The illumination reaching the audience will of course vary with the distance according to the inverse square law, with the modification previously mentioned, and possibly this is what Griffiths had in mind. This is tabulated below. Illumination is in foot candles.

TABLE NO. 2

Distance	0°	20°	40°	60°
		No. 14		
40′	0.695	0.658	0.649	0.637
80′	.173	.164	.161	.159
120′	.0077	.0073	.0072	.0071
160′	.00434	.0041	.00405	.00398
		No. 27		
40′	1.35	0.890	0.606	0.484
80′	.336	.222	.150	.121
120′	.015	.0099	.0067	.0054
160′	.00845	.0055	.0038	.00302

For purposes of graphical representation on a plan of the auditorium it would be better to calculate the locations of points of equal intensity on each angle line and then draw in equal intensity lines similar to contour lines on a map. However life is too short for this, when it has no practical importance.

This is one such case because brightness of a surface is independent of distance, as may be readily seen by considering the physiology of the human eye. The eye consists of a lens, diaphragm, and light sensitive retina. This lens, by the way, is a marvel. Capable of an infinite number of focal lengths and speeds, and completely corrected at all of them for chromatic aberration, spherical aberration, coma, astigmatism and distortion. This lens forms an image of the screen on the retina. The total amount of light reaching the eye from

Bluebook School

Question No. 450—Give us your idea as to just what circuits should pass through the main house switchboard, stage not considered. Tell us why these circuits should pass through the main board.

Question No. 451—Explain to us, using drawing if necessary, how you would proceed to trace out the connections in a large switchboard.

Question No. 452—Give us your ideas as to a home-made switchboard for a small theatre. Don't want a plan, but merely to see what you know about the matter.

Question No. 453—Name a few important points in connection with stage switchboards. Of course I know that is not the business of the projectionist, but just the same it is well that every man in a theatre have some knowledge of such things.

each unit of area of the screen varies inversely as the square of the distance. BUT the area of the image formed on the retina also varies inversely as the square of the distance. For example we view a screen at a certain distance and there is formed on the retina an image having a certain intensity of illumination. Now we move back to twice the original distance and the eye receives one-fourth as much light as before, but concentrates it upon an area on the retina one-fourth as great as before (half as wide and half as high) and the intensity of illumination of the image is the same as before, and therefore the screen appears as bright as before. In an improperly lighted theatre the observer, moving back from the screen, may bring into his field of view an extraneous light source which was previously outside the field of view and so affect the adaptation level (by changing the iris opening) of the eye, but that is another matter.

The above discussion holds true only for SURFACES. It does not hold for point sources of light due to the structure of the retina. The surface of the retina may be likened to the severed end of a telephone cable. It is composed of thousands of nerve endings which are sensitive to light. These are "fanned out" to use a telephonic term into the switchboard of the brain. Now a point of light is imaged on only one of these nerve endings instead of on many as a surface is, and consequently the amount of radiant energy or stimulation the nerve ending receives varies inversely as the square of the distance to the light source. It might be argued that since this holds for a point of light it also holds for each point on the screen. Perfectly true, but the number of such points imaged on each nerve ending varies **directly** as the square of the distance, and from any angle of view the brightness of a surface is independent of the viewing distance.

The only value of such data as contained in table 2, so far as I can see, is that, if we wish to carry matters to the ultimate degree of refinement, the distribution of auditorium illumination should be adjusted to suit the distribution characteristics of the particular screen surface in use.

Perhaps we shall some day come to this. Perhaps some day theatres, in addition to fire, electrical, and health inspection will also be subject to inspection by a board composed of a projection engineer, an illumination engineer, an oculist and inevitably of course a politician.

I certainly enjoyed both the note and the letter I received from you while I was in the hospital. You were right in assuming that it was not serious. I strictly eschew go-devils (in fact anything more deadly than Henry's Puddle-jumpers) so the likelihood of serious hospitalization is somewhat remote. It was simply a clear case of appendicitis, but I had let it go a little too long and gangrene had got a running start. This however was not as serious a complication as it sounds. Another hour or two and the story might have been different, but all's well that ends well. I feel better than ever. Perhaps it's our birth-dates that stand us in good stead, your's the 25th and mine the 30th. Pretty close to Halloween you know.

Sincerely yours,
Chauncey L. Greene,
2403 Aldrich Ave., S.,
Minneapolis, Minn.

This letter is extremely enlightening to me, though the entire matter is not yet cleared up. A very large sized start has been made, though, and I think before it is finished and done that we shall all have a very much better understanding of light-action as between the screen and human eye, which is of very large importance to the real motion picture projectionist, and may possibly hold some measure of interest even to the "moving picture machine operator." I hope so anyhow.

One thing I don't "get" is the statement, contained in the first paragraph of the letter: "This will result in no great error for any except the forty foot distance, because the inverse square law holds fairly closely so long as the source is 1/5 or less the distance."

"I am not sure that I understand this limitation, and shall ask Mr. Jones to comment on the matter for us, if he will; also brother Greene might elucidate.

I now have the matter of brightness and the non-effect of distance well fixed in my mind, but here is another point, viz.: Does it apply to visibility of various objects upon the screen surface. In other words, each object thereon being visible by reason of more or less diffused rays from the innumerable points, where its surface, will the object be visible to the eye along the lines laid down for brightness, or will its visibility be governed by the inverse square law.

Mark you well that in this I take into consideration the item of decrease in size of image on the retina caused by added distance. What I am after is information as to whether the less visibility at distance is because of the added difficulty for the eye in discerning or "picking out" the items in the smaller image, or because the inverse square law makes it difficult because each point of the image of the object sends to the eye less light.

I think you understand me. The point may seem a bit foolish after what has gone before, but just the same I want to have no doubt left in my mind concerning any point before this matter is finally closed.

Level Projection In Boston Town

BOSTON projectionist sets forth excellences of projection arrangements in a new theatre which has recently opened its doors.

From Arthur Gray, Boston, comes this comment on the new Metropolitan Theatre, and when Gray says it is good, and that its projectionists have real ability, I accept the statement as fact. Gray says:

A new, splendid de luxe house has been opened here in Boston—the Metropolitan—and the way the projection end of things been handled is a credit to every one concerned. It actually has LEVEL PROJECTION! Think of it, Rich! A 5,000 seat house and level projection! Just what we have all been waiting to see. Some one with foresight enough to go ahead and put into practice the very obvious truth you have for so long preached.

The lay-out of the projection room is fine, the equipment is the "last word," the crew is composed of mighty capable men with the result that there is high grade excellence in projection—in the thing the public pays to see. I do not know that I have ever seen better anywhere. The net result of the thing as a whole is that the whole game is being appreciably helped in Boston, or at least so I think.

Certainly any advance in procedure such as that automatically operates to help the whole industry in the locality in which it is begun, because it shows the foolishness and needlessness of picture distortion. The West Coast cities have for years had many large theatres with level projection. To me it has been an amazing thing that the East has been so persistently stupid in holding to needless distance, angle and picture distortion for so long.

I shall be glad to visit the Metropolitan, when opportunity offers, and describe the whole lay-out.

I am especially well pleased that Brother Gray is able to speak so highly of the projection room staff. I would appreciate a photograph of the projection room and the projectionists for publication in this department.

Roxie is planning a huge new de luxe theatre for the White Light District here in New York. I have been invited to examine the plane, but as yet have not done so. I do hope he has provided for level projection.

No Excuse for Long Projection Distance

Long projection distance and angle in projection have no legitimate excuse. They do great harm. They are mostly the result of a blunder in the past, which have been perpetuated by architects of much more renown than learning, insofar as has to do with projection problems. They are automatically relied upon and looked up to, hence are able to perpetuate this colossal crime against the motion picture industry.

I once wrote one of the largest producer-exhibitors here in New York City. He is at the head of an organization owning or controlling more than two score theatres in and around New York City, and many others scattered over the country. I asked for an interview to set before him the matter of placing projection rooms in the front of the balcony, or elsewhere, in order to avoid excessive projection angle and distance.

Did I get the interview? I did NOT. He replied, courteously enough, to the effect that his architects had advised him that such a thing was unnecessary and impractical, and that it would increase the fire hazard.

So I dropped the matter without telling him that dozens of high-grade theatres on the West Coast had done those things for years, and that more were doing it. The "architect said so," and to him that settled it. The poor projection engineer was not even worth listening to.

My compliments to Boston for leading the way. May her example of just plain common sense and projection sanity soon be followed in other eastern cities. Possibly it may be hoped that after a sufficient number of cities have pointed the way, New York City may consent to FOLLOW.

CLASSIFIED ADVERTISEMENTS
Help and Situations Wanted Only

3c per word per insertion
Minimum charge 60c
Terms, Strictly Cash with Order

Copy must reach us by Tuesday noon to insure publication in that week's issue.

SITUATIONS WANTED

PROJECTIONIST of wide city experience seeks position in small town at once. Prefer states of New Jersey, New York, or Pennsylvania. Willing to accept moderate salary. Highest kind of references; eight years with present employer. Write me and I will give you more details about myself. Address—CHIEF, Moving Picture World, New York City.

Richardson's Bluebook on Projection will help you out of your projection difficulties. Present edition going fast. Order now.

Price $6.00; Postage Prepaid.

Chalmers Publishing Company,
516 Fifth Ave., New York City

You can check up

There is no question about the popular demand for photographic quality on the screen. Your patrons expect it.

Eastman Positive is the film that carries the quality of the negative through to the screen.

And you can check up—the black-lettered identification "Eastman" "Kodak" is in the transparent margin. Look for it.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

CHARLES R. ROGERS *Presents*

HARRY CAREY

in

"DRIFTIN' THRU"

You'll make more money on this than any Harry Carey picture you ever played, because it's a better picture.

You don't need to look for a better Western. There aren't any.

You can't tell the half of it until you see the whole picture.

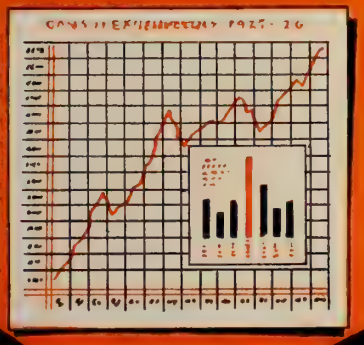
Pathépicture

TRADE MARK

For You—"Short Feature Magazine"

MOVING PICTURE WORLD

VOL. 78, No. 8 FEBRUARY 20th, 1926 PRICE 25 CENTS



The Quality 52

DISTRIBUTION CHARTS

show that we have won over more new exhibitors in the past year than any other company.

THE GROWTH OF METRO-GOLDWYN-MAYER IS BASED ON——

(Continued Inside This Cover)

Published by CHALMERS PUBLISHING COMPANY 516 FIFTH AVE. NEW YORK CITY

Entered as second class matter June 17, 1906, at the Post Office at New York, N. Y., under the act of March 3, 1879. Printed weekly. $8 a year.

GOOD PRODUCT!

Current Metro-Goldwyn-Mayer Hits!

THE UNHOLY THREE
Starring Lon Chaney, with Mae Busch, Matt Moore, Tod Browning's production of the story by Tod Robbins.

HIS SECRETARY
Norma Shearer with Lew Cody. Hobart Henley's production. With Willard Louis. Story by Carey Wilson.

NEVER THE TWAIN SHALL MEET
With Anita Stewart, Bert Lytell and All Star Cast. By Peter B. Kyne. Maurice Tourneur, director. A Cosmopolitan production.

SUN UP
With Pauline Starke, Conrad Nagel, Lucille La Verne. Edmund Goulding's production of Lula Vollmer's play.

LIGHTS OF OLD BROADWAY
Starring Marion Davies. A Monta Bell production. With Conrad Nagel. From Laurence Eyre's play "Merry Wives of Gotham." A Cosmopolitan production.

DANCE MADNESS
With Claire Windsor and Conrad Nagel. Robert Z. Leonard's production. Story by S. Jay Kaufman.

THE AUCTION BLOCK
With Charles Ray, Eleanor Boardman. Hobart Henley's production. Based on Rex Beach's novel.

THE MERRY WIDOW
Starring Mae Murray and John Gilbert. Erich Von Stroheim's production Henry W. Savage's stage success by Lehar-Leon-Stein.

SALLY, IRENE AND MARY
With Constance Bennett, Joan Crawford, Sally O'Neil. Edmund Goulding's production of the Broadway play.

PRETTY LADIES
With Zasu Pitts, Tom Moore, Lilyan Tashman, Ann Pennington. Monta Bell's production of the story by Adela Rogers St. Johns.

EXCHANGE OF WIVES
With Lew Cody, Eleanor Boardman, Renee Adoree, Creighton Hale. Hobart Henley's production of Cosmo Hamilton's play.

THE MASKED BRIDE
Starring Mae Murray. By Leon Abrams. Directed by Christy Cabanne.

BRIGHT LIGHTS
With Charles Ray and Pauline Starke. Robert Z. Leonard's production. Story by Richard Connell.

THE DEVIL'S CIRCUS
Starring Norma Shearer. With Charles Emmett Mack, Carmel Myers. A Benjamin Christianson production.

THE MIDSHIPMAN
Starring Ramon Novarro. By Carey Wilson. Christy Cabanne, director.

THE BLACK BIRD
Tod Browning's production of his story—starring Lon Chaney. With Owen Moore, Renee Adoree.

A SLAVE OF FASHION
Starring Norma Shearer, with Lew Cody. Hobart Henley's production of the story by Samuel Shipman.

GO WEST
Starring Buster Keaton. Presented by Joseph M. Schenck. Directed by Buster Keaton.

SOUL MATES
With Aileen Pringle and Edmund Lowe. Jack Conway's production based on Elinor Glyn's novel, "The Reason Why."

OLD CLOTHES
Starring Jackie Coogan. Story by Willard Mack. Directed by Eddie Cline. Under personal supervision of Jack Coogan, Sr.

IBANEZ TORRENT
With Ricardo Cortez, Greta Garbo and Star Cast. Monta Bell's production of the novel by Blasco Ibanez. A Cosmopolitan Production.

The success
Of M-G-M
Is based on
Good product
Examine the facts
Of distribution
In the industry
Today
You will find
That M-G-M
Has won over
More exhibitors
In the past year
Than any other
company
Distribution
charts
Show
That exhibitors
Who for years
Played other
Product
Are waking up
To the fact
That the new
Leadership of
The industry
Belongs to
M-G-M
By reason of
A success record
Never before
Aproached
It's a fact
You can't ignore!

1926 IS ANOTHER M-G-M YEAR!

Comedy Bombshell!
HA HA
RIVOLI
HA HA
HA
WITH
WALLACE BEERY
RAYMOND HATTON
MARY BRIAN
AN
EDWARD SUTHERLAND
PRODUCTION
FROM "SPOILS OF WAR" by HUGH WILEY
ADAPTED by MONTE BRICE
SCREEN PLAY by ETHEL DOHERTY
A Paramount Picture
"BEHIND THE FRONT"

we told you it was a knockout—

OWNERS
ARCADIA AMUSEMENT CO.
PHO-CENCE R. I.
ROCHESTER PLAYHOUSE INC.
ROCHESTER N. Y.
KNICKERBOCKER PLAYHOUSE, INC.
PHILADELPHIA, PA.

FAYS THEATRE

January 25, 1926.

FAYS THEATRE
60 UNION ST. PROVIDENCE, R. I.
FAYS THEATRE
78 MAIN ST. WEST ROCHESTER, N. Y.
FAYS THEATRE
FORMERLY KNICKERBOCKER
40TH & MARKET STS. PHILADELPHIA, PA.

Mr. Nat Rothstein,
F.B.O. Publicity,
New York City.

Dear Mr. Rothstein:

I had the pleasure last week of sitting through the scenes of "The Midnight Flyer", which, no matter what Fifth Avenue may think of it, and that makes little difference to our box office, is a real picture for getting the dough.

Our audiences here, a cosmopolitan crowd, ate it up. Many of the people stuck around for another look. This is a continuous house.

1000 kiddies out of the house. They came at 10 a.m. and would have staid until 10 p.m., if they were permitted to see this story of railroading over and over again. You can go out into the cities, towns and rural districts and praise "The Midnight Flyer" to the skies and you won't tell a lie about it.

Sincerely,

John Carroll

Read what John Carroll OF FAY'S THEATRE PROVIDENCE, R.I. says

Story by
ARTHUR GUY EMPEY

It's an
F. B. O.
Gold Bond

"The MIDNIGHT FLYER"

Directed by
TOM FORMAN

with
DOROTHY DEVORE
and
Cullen Landis

Distributed by
FILM BOOKING OFFICES OF AMERICA, Inc.
1560 Broadway, New York. Exchanges Everywhere

MARCH IS F. B. O. MONTH

COMING!
RELEASED BY
PRODUCERS DISTRIBUTING
CORPORATION
JOHN C. FLINN PRESENTS
PRISCILLA DEAN
IN
"The DANGER GIRL"
WITH JOHN BOWERS
ADAPTED BY FINIS FOX FROM "THE BRIDE"
BY GEORGE MIDDLETON & STUART OLIVIER
DIRECTED BY EDWARD DILLON
A METROPOLITAN PRODUCTION

"THE BIGGEST PROFIT TAKERS OF 1925"

first: CECIL B. DEMILLE

second: AL CHRISTIE

both P.D.C.!

The Biggest Profit Takers of 1925 as reported by Exhibitors

FIRST: "The Ten Commandments."

SECOND: "Charley's Aunt."

TIED FOR THIRD: "The Freshman," "Sally," "The Thundering Herd," "The Rainbow Trail," "The Pony Express," "Riders of the Purple Sage" and "The Lighthouse by the Sea."

TIED FOR FOURTH: "The Hunchback of Notre Dame," "North of 36," "The Rag Man," "The Covered Wagon," "The Thief of Bagdad," Tom Mix's Pictures, "The Iron Horse," and "A Boy of Flanders."

TIED FOR FIFTH: "Peter Pan," "The Mid-shipman," "As No Man Has Loved" "...asan," "Dante's Inferno," "Street ..." Son of His Fath... ..." "A "Th... ...oly Three," "Track... ...Lincoln," "Thrills,' ... In Search of "Little ... ...," "Code of the West," ...oney," "Sally of the Sawdust," and "The Sea Hawk."

EXHIBITORS Trade REVIEW

PRODUCERS DISTRIBUTING CORPORATION

Foreign Distributors Producers International Corporation 130 West 46th Street New York, N. Y.

"Everything a picture needs is in Braveheart"

MAE TINÉE *Chicago Tribune*

"Emil Jannings has been quoted as saying that Rod La Rocque is his favorite American screen actor. Wait'll he sees him in 'Braveheart'! He'll be crazy about the boy.

"'Braveheart' has a fascinating and intensely dramatic story. The papa of the photoplay was 'Strongheart,' a play by William De Mille, and the hero is a young Indian brave, son of a chief, Standing Rock. * * *

"Want you to know that engrossing situation after engrossing situation follow rapidly after each other; that the action is swift and convincing and the acting throughout—immense!

"Some of the most magnificent scenery you ever saw is in 'Braveheart.' The football scenes are thrilling. The love interest is grave, tender and beautiful and is given a satisfying and—right!—finale.

"The film ends as all good white and red men alike would wish it to.

"With which woids I cry selah to this paean of praise and will.

"See you tomorrow!" — — — MAE TINEE.

Cecil B. DeMille *presents*

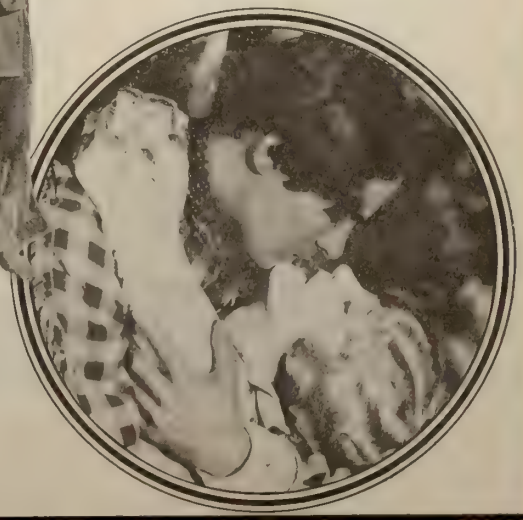
ROD LA ROCQUE *in* "Braveheart"

WITH

LILLIAN RICH
ROBERT EDESON
TYRONE POWER
JEAN ACKER

Adapted by MARY O'HARA
from the play 'STRONGHEART'
by WILLIAM C. DEMILLE

an
Alan Hale
production



RELEASED BY

PRODUCERS DISTRIBUTING CORPORATION

E. C. MUNROE, President RAYMOND PAWLEY, Vice President and Treasurer JOHN C. FLINN, Vice President and General Manager

Member of Motion Picture Producers and Distributors of America, Inc.
Will H. Hays, President

Foreign Distributors Producers International Corporation
130 West 46th Street
New York, N. Y.

DENNY...Mirthbomb

"A 'WOW'!"

says The Telegram

"Comedy that brings the laughs. Replete with gags. Makes the audience laugh often and loudly. A 'wow.'"

N. Y. Evening Telegram.

"Denny has made himself constantly entertaining. A rollicking bit of foolery. Denny has something about him that makes him enjoyable."

N. Y. Evening World.

"One simply sits back and shouts with amusement. If you like an hour and fifteen minutes of merriment, don't fail to go to the Colony."

N. Y. Daily Mirror.

"Denny has scraped a place for himself high among the meagre band of comedians who are gloriously funny. The comic moments dash high upon one another."

N. Y. World.

"A wild uproarious narrative. Makes one feel as if one were in happy company."

N. Y. Times.

"Even we did not realize how tremendously popular he was until we tried to force our way into the Colony. We cheerfully recommend it."

N. Y. Herald Tribune.

"A success. The audience laughed. Every bit as funny as 'Charley's Aunt.' Mr. Denny carries it off well."

N. Y. Evening Sun.

Presented by CARL LAEMMLE

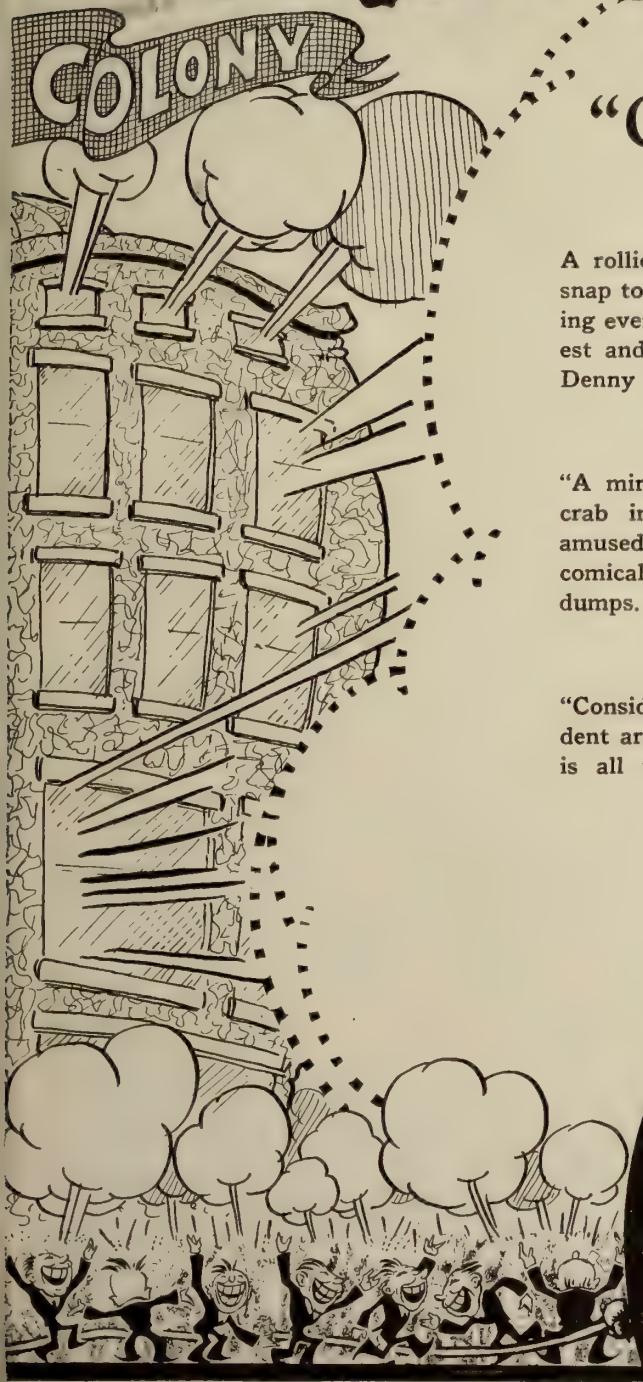
A WILLIAM A. SEITER *Production*

From George Broadhurst's Broadway Stage Success

Held over for a 2nd week by popular demand at B. S. MOSS'

COL

Strikes New York!



"Gloriously Funny!"
says The World

A rollicking farce. There's snap to this. Something doing every minute. The newest and one of the funniest Denny farces."

N. Y. American.

"A mirth bomb. You're a crab indeed if you aren't amused by it. Extremely comical. A sure cure for the dumps. Audience hilarious."

N. Y. Daily News.

"Considerable hilarity is evident around the Colony. It is all very mad but it is funny and moves along . . . fast."

N. Y. Evening Post.

"A fast firing farce that should riddle any audience with a rain of hearty laughs. A sure cure for all aches, pains, and ailments. Madly merry."

N. Y. Telegraph.

"Serves to provoke considerable laughter. Spontaneously funny. You'll like the extremely g o o d - looking star."

N. Y. Evening Graphic.

REGINALD
DENNY
IN
"WHAT HAPPENED TO JONES"

ONY THEATRE
BROADWAY
NEW YORK

DIC

THE WHOLE INDUSTRY IS WATCHING FOR

The MIDNIGHT SUN

A DIMITRI BUCHOWETZKI Production

with

LAURA LA PLANTE

Pat O'Malley

George Siegmann

Raymond Keane

Presented by

CARL LAEMMLE

GREAT events cast their shadows before them. Everybody sensed something gigantic before the release of "The Hunchback" and "The Phantom." The same frenzy of expectation foreshadows "The Midnight Sun." Now the whole industry is eagerly awaiting the first showing. And what a picture—gorgeous—glamorous—marvelous!

A UNIVERSAL PRODUCTION

Hello! Everybody!
I'M IN THE MOVIES NOW

1/6
William Fox presents
SIN
20,000,000
More than
with
Madge Bellamy
Leslie Fenton
Harrison Ford
David Torrence
Bardson Bard
Gloria Hope
Charles Farrel
HARRY BEAUMONT
production
a new story by
ELENORE MEHERIN
author of "Chickie"
3D

# of all the people of the United States are following

SANDY

readers—More than 100 newspapers

Reveals, in this full-o-pep age, a drama of life itself.

The most remarkable story yet written on the present day girl.

More in public demand than any other newspaper serial story ever published.

There is the established, "cash waiting in the hand," public appeal background of the FOX picturization of "Sandy."

They are booking "Sandy" now—and booking it fast—

"Sandy" is the answer to a real showman's prayer—for a sure-fire box-office mop-up!

Fox Film Corporation

"SANDY" is a story of America and its people

"Sandy", herself, is average and typical, just like millions of girls met everywhere.

She is a creature of our changing times; fair of face, ambitious, attracted by life and and pleasure, "temperamental" as thousands of young women are, and the enigma of her parents, who wish only well for her, but do not comprehend her at all.

So they marry her to a "suitable" husband whose money and secure position, as they see it, will "protect her" — and the inevitable happens in due course. She flings away the safeguards they have set up around her in their unwisdom and embarks on the perilous enterprise of "living her own life in her own way."

Book "Sandy" today—for big profits tomorrow!

FOX FILM CORPORATION

For the Season No. 13 1926 — 1927

WILLIAM FOX
presents

JOHN GOLDEN'S stage play

A Holy Terror

by Winchell Smith *and* George Abbott

He practiced shooting SIX days a week and rested on the Sabbath —*by concentrating on the draw.*

He had the town in one continuous uproar until—*love tamed him.*

Keeps the audience in continual suspense and laughter.

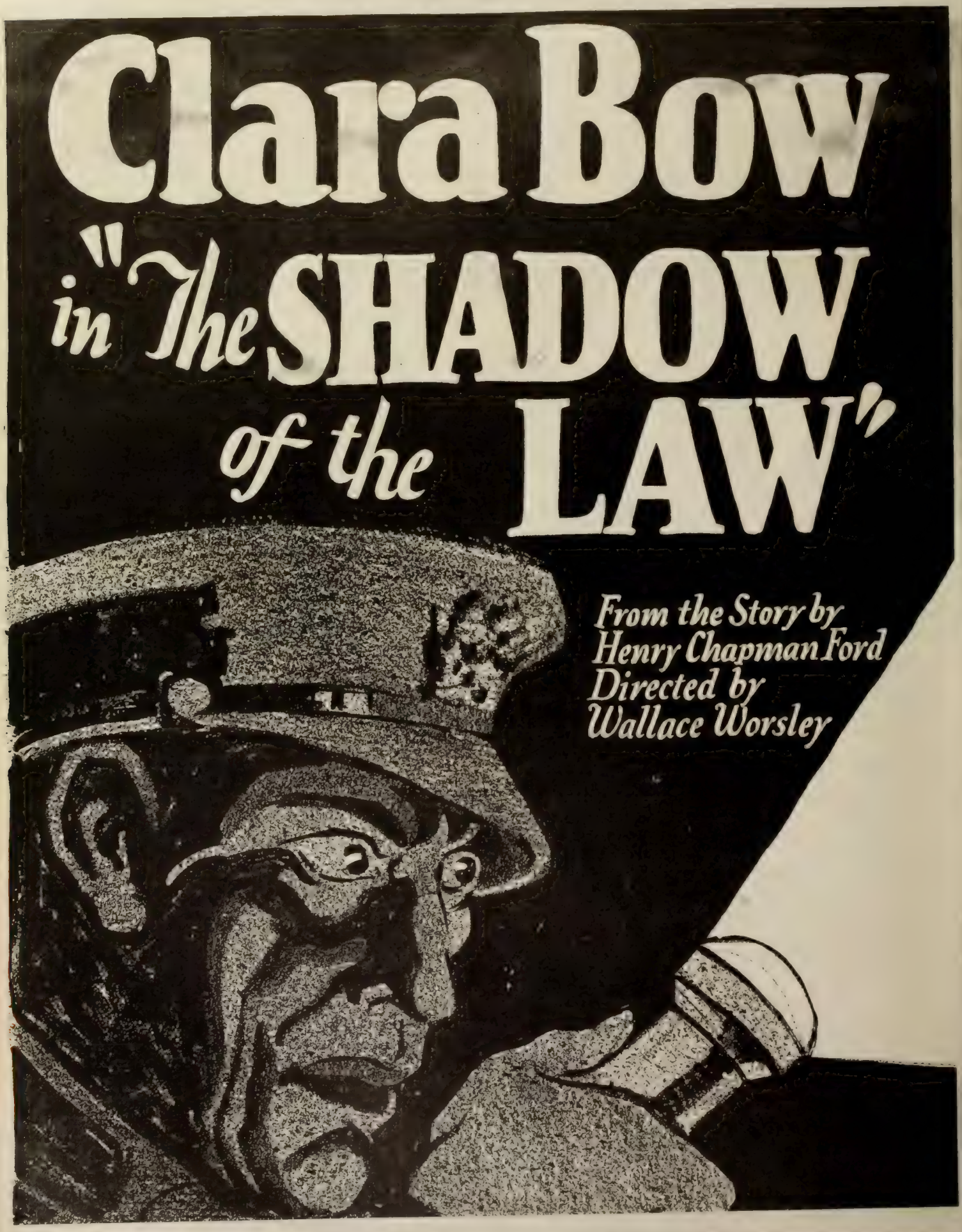
A perfect screen story. A wonderful screen character.

A whopping big FOX clean-up!

Coming No. 14

JOHN GOLDEN UNIT

Fox Film Corporation

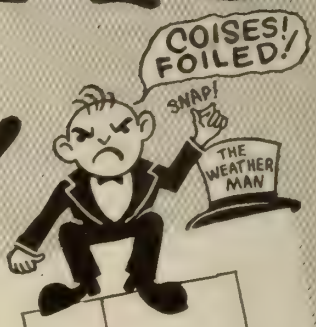

Clara Bow
in "The SHADOW of the LAW"
From the Story by
Henry Chapman Ford
Directed by
Wallace Worsley

Big Box-Office Names in Box-Office Melodrama—

MAN, here's fast-moving crook melodrama that means money to you! Stuart Holmes is the master crook, Clara Bow the girl whom he had framed to prison, and Ralph Lewis the girl's father, who had innocently allowed himself to be drawn into the clutches of the villain. Suspense? Why, there's enough suspense here for half a dozen pictures (and any showman knows that that means seats filled for as long as you run it). For full houses, get this one NOW!

Distributed by
ASSOCIATED EXHIBITORS, *Inc.*
Oscar A. Price, Pres.

Rain or Shine: they're all hot after the "FAN"!



WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE DESIRED	
TELEGRAM	
DAY LETTER	
NIGHT MESSAGE	
NIGHT LETTER	

Patrons should mark an X opposite the class of service desired; OTHERWISE THE MESSAGE WILL BE TRANSMITTED AS A FULL-RATE TELEGRAM

CHECK
TIME FILED

Send the following message, subject to the terms on back hereof, which are hereby agreed to

Feb. 3 AM 1926

COPY WB HOLLYWOOD CALIF

WARNER BROS.
1600 BROADWAY NEWYORK NY

ERNST LUBITSCHS LADY WINDERMERES FAN BREAKING ALL RECORDS STOP SUNDAY WAS BIGGEST DAY IN HISTORY OF HOUSE DESPITE HEAVIEST RAIN IN THREE YEARS WHICH FELL ALL DAY AND NIGHT CROWDS STOOD IN LINE WITH UMBRELLAS STOP BUSINESS CAPACITY EVERY DAY AND WILL BREAK HOUSE RECORD BOTH FOR RECEIPTS AND LENGTH OF RUN CONGRATULATIONS ON THIS ONE OF FINEST PICTURES I HAVE EVER SEEN

JOHN GORING MANAGING DIRECTOR FORUM THEATRE

THE GREATEST SOCIETY DRAMA OF THE YEAR

An ERNST LUBITSCH PRODUCTION

"LADY WINDERMERE'S FAN"

from the play by OSCAR WILDE

May McAvoy *Irene Rich* *Bert Lytell* · *Ronald Colman*

(By arrangement with Samuel Goldwyn)

Directed by ERNST LUBITSCH

A WARNER BROS. PRODUCTION

VARIETY - JAN. 27

'SEA BEAST' AT $24,113 LED ALL SPECIALS—BROKE WARNERS' TOP

Otherwise Nothing Sensational on B'way Last Week

yessir!

It's the same big news, week after week—

VARIETY - FEB. 3

11 B'WAY HOUSES WITH PICTURES DID ALMOST $250,000 LAST WEEK

In 2 Classes, Special and Regular—"Sea Beast" Again Led Specials with $23,850; Great Business at $2.20 Tov—

Warner's—"The Sea Beast" (Warner Bros.) (1,360; $1.10-$2.20) (3d week). Fell slightly below opening week, but still played to capacity, getting $23,850, great business for this house.

JOHN BARRYMORE

in

The

SEA BEAST

tops all specials now on Broadway!

with

DOLORES COSTELLO

Adapted by BESS MEREDYTH
from Melville's "Moby Dick"

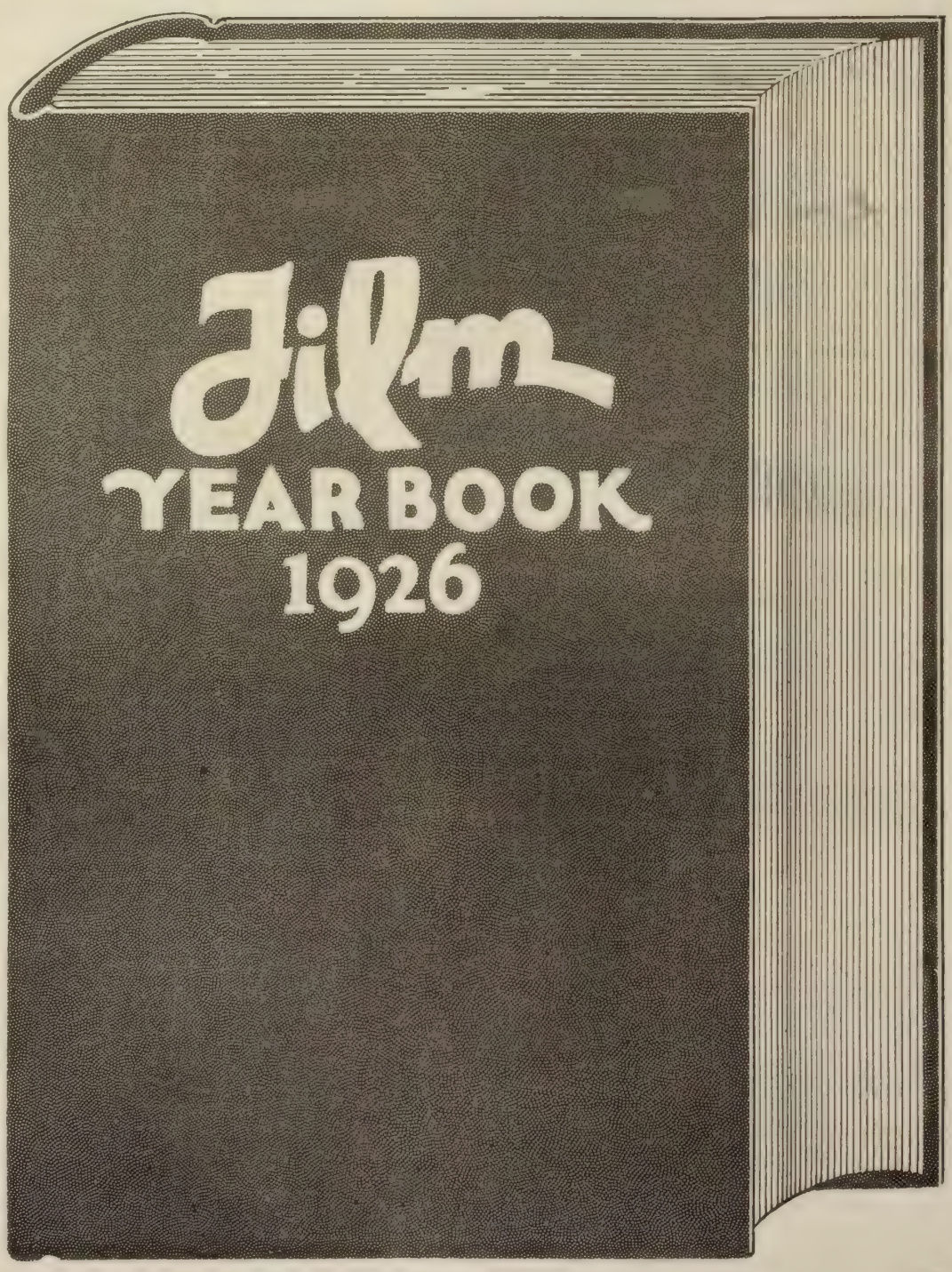
Directed by MILLARD WEBB

A Warner Bros. Production

P. S. New York is packed with big pictures. "The SEA BEAST" leads at the box office 'Nuff said!

FILMDOM'S
ENCYCLOPEDIA

1926 FILM



The
Refe
Of the

Used Const
Producers
T

Price,

FILM D

YEAR BOOK

NOW BEING DISTRIBUTED

Recognized
rence Book
Film Industry

antly by Exhibitors, Editors,
and Film Folk, Generally,
he World Over

—Cloth bound for permanent use.

—Gold stamped—Nearly 900 pages.

—A mine of information.

—Authentic reference data on production, distribution, exhibition and foreign market.

—A year in the making.

—A ready reference guide to answer your questions.

—1001 subjects of interest to everyone in the Motion Picture industry.

—Address of all Theatres Studios, Companies, Publications, State Righters, Agents, Etc.

—A complete Production Chart of all Productions, with Producer, Director, Star, Review Date and Footage.

—Filmdom's Encyclopedia.

—You'll find one everywhere.

$5.00 a Copy

or

FREE

to

AILY Subscribers

CUT IT OUT!

To-day NOW!

To
The Film Daily
1650 Broadway
New York City

Date.....

Enter my yearly subscription to The Film Daily immediately, including Short Subject Numbers, Directors' Number and a Copy of the 1926 Film Year Book.
Herewith my check for $10.00.

NAME.....

THEATRE.....

ADDRESS.....

Johnny's come marching home with the real stuff!

straight from the Blue Ridge Mountains of Virginia where the moonsHINE'S *wonderful!*

C.C. BURR *presents*

JOHNNY HINES
in
"Rainbow Riley"

from THOMPSON BUCHANAN'S *"The Cub"*
Directed by . . . . CHARLES HINES

NOW, LOS ANGELES AND—PEACE!

Now that the Standard Exhibition is signed, let's have a nice M. P. T. O. A. gathering in Los Angeles in June—and harmony!

MOVING PICTURE WORLD

OUR OWN WEATHER REPORT

New York was digging well out from under the snow of February 3, when twelve inches more fell on February 9-10. *Still digging!*

VOL. 78 NEW YORK, FEBRUARY 20, 1926 NO. 8

New Rental Contract Signed; Effective at Once

Clyde W. Eckhardt Goes to Chicago For Fox Company

Was Assistant to General Manager for Years

Clyde W. Eckhardt, who for the last three and a half years has served as assistant to W. R. Sheehan, General Manager of Fox Film Corporation, has been assigned to the position of manager, with supervision of the territories served out of the Chicago, Milwaukee and Minneapolis offices of the Fox Film Corporation, with headquarters in Chicago.

Mr. Eckhardt's return to the sales organization is directly attributed to the fact that it is generally understood that Mr. Sheehan will devote practically all of his time to the supervision of productions in the William Fox Studios in Hollywood.

George F. Dembow, at present manager of the Chicago office, will be transferred to the Home Office, to work in the field as a special representative.

Mr. Eckhardt was formerly district manager in Chicago, and has been with the Fox organization about eleven years. He has work hard, and achieved rank as one of the highly valued employees of the firm. Mr. Eckhardt expressed himself as greatly pleased to be able to return to the Chicago territory, where he has thousands of friends.

Skouras Says Anyone May Build in St. Louis

St. Louis, February 8.

Asked whether he had met William Fox on his recent business trip to New York City, Spyros Skouras, president of Skouras Brothers Enterprises and of the St. Louis Amusement Company, said he had not. The Skouras Brothers take the position that Mr. Fox or anyone has a right to build in St. Louis if they desire to do so.

In recent years none of the St. Louis first run houses have confined their screens exclusively to any one brand of pictures. Naturally the Missouri has favored Paramounts, the Grand Central, First National, and Loew's State the Metro-Goldwyn-Mayer products.

McConnell Quits Universal; Succeeded by Julius Singer

New Appointee, Associated With Carl Laemmle Sixteen Years, Will Also Handle the Complete Service Contract

F. J. McConnell, manager of Universal's Short Product Department, has resigned.

Julius Singer, one of the original coterie of men whom Mr. Laemmle gathered about him when he first went into the distribution and manufacturing business, has been appointed short product manager of Universal and at the same time will take over the direction of the Complete Service Contract, upon which he has been working for some time.

Mr. Singer is thoroughly acquainted with the duties which devolve upon him and is one of the most popular and widely known exchange men in the entire Universal organization. Starting in Chicago some sixteen years ago, he has had charge of various exchanges under Mr. Laemmle's direction and with the exception of a few years when he was in the State Right business, has been continually in Mr. Laemmle's employ during that time.

Mr. McConnell for the last seven years has been with Universal in the dual capacity of sales manager and producer spending part of his time at Universal City and part of the time in New York. He is one of the best known film men who ever entered the picture business from the newspapers, having had experience in exploitation and syndication work which was invaluable to him.

Mr. McConnell will relinquish his duties at Universal on Saturday and will take a week's vacation at Pinehurst, before announcing his future connection, to accept which he resigned from Universal.

Call To Defend Motion Pictures

A call to arms to defend the motion picture industry from the indictments of college professors, judges, members of the clergy and those in the public light who would condemn the "movies" as a medium for inspiring the youth of the land to crime and moral laxity, is being sounded in a personal communication to the motion picture theatre owners of the United States and Canada in the February 1 issue of their official house organ, "The Official Bulletin of the Motion Picture Theatre Owners of America."

America's theatre owners are urged to groom themselves in writing and public speaking, so as to be prepared at any time to take a stand for their industry before a Chamber of Commerce, a Rotary Club or even a Parent-Teacher's meeting in a public school. The communication bears the endorsement of R. F. Woodhull and Joseph M. Seider, president and business manager respectively, of the Motion Picture Theatre Owners of America.

Publix Theatres Orders Changes

The following promotions and transfers have been made recently in the organization of the Publix Theatres Corporation:

Montgomery S. Hill, district manager of the Carolinas district, with headquarters at Charlotte, has been transferred to the management of the Atlanta district, with headquarters in Atlanta. He succeeds J. J. Franklin, who has been transferred to the management of the New York district, with headquarters at the home office. J. J. Fitzgibbons, who has been manager of the New York district, goes to Charlotte to succeed Mr. Hill as district manager in the Carolinas.

Ernest Morrison, formerly manager of the Imperial, Asheville, has been appointed manager of the Howard, Atlanta, succeeding Charles G. Brandon, resigned. C. B. Stiff goes from the Imperial, Columbia, S. C., to the Imperial, Asheville, succeeding Morrison. Thomas Holliday has been transferred from the Alhambra, Charlotte, to the Imperial, Columbia.

Important Organizations, At Hays' Luncheon, Approve Pact

Advisory Committee for Detail Work

An agreemnt designed to end contractual disputes between motion picture theatre owners and the producers and distributors of motion pictures was reached in New York City, on Saturday, February 6, at a luncheon given by Will H. Hays, President of the Motion Picture Producers and Distributors of America, for the officials of the important organizations of motion picture theatre owners throughout the United States.

The group representing all the factors in the motion picture industry, agreed upon a Standard Exhibition Contract which will be used by all theatre owners and distributing companies in booking motion picture for exhibition, effective immediately.

The exhibitors of the United States were represented by R. F. Woodhull, Dover, N. J., President; Joseph M. Seider, New York City, Business Manager, and A. Julian Brylawski, Washington, D. C., Chairman of the Administrative Committee of the Motion Picture Theatre Owners of America; Charles L. O'Reilly, New York City, President of the Theatre Owners Chamber of Commerce; W. A. Steffes, Minneapolis, Minn., President, Motion Picture Theatre Owners of Minnesota; H. M. Richey, Detroit, Mich., General Manager, Motion Picture Theatre Owners of Michigan; R. R. Biechele, Kansas City, Mo., President, Motion

(*Continued on page* 4)

Cut Ticket Tax

(*Special Dispatch to* MOVING PICTURE WORLD)

Washington, February 10.

The Senate tonight suddenly voted to abandon taxes on theatre admissions. There was no warning of the move. The Senate had approved the repeal of the estate tax when Senator King of Utah, a member of the Finance Committee, moved to strike out all admissions and dues taxes. His motion barely carried, 36 to 34.

The House had voted to cut these taxes from $33,000,000 to $29,000,000, and the Senate committee had cut the revenue still further to $24,000,000.

Boston Financier Purchases Control of F. B. O.

Jos. P. Kennedy, Buyer, To Continue Policy Now in Work

Personnel Retained in "High Up" Places

Announcement is made of the consummation of negotiations whereby control of R-C Pictures Corporation and Film Booking Offices of America and their various subsidiaries is transferred by Lloyd's Bank and the Grahams of London, England, to Joseph P. Kennedy, Boston financier. The corporations involved are generally known in the motion picture industry as "F. B. O."

The ararngement under which the transfer is effected was concluded by Mr. Kennedy and Lord Inverforth, representing Lloyd's and Grahams, who came to New York recently from London with Major H. C. S. Thomson, president and managing director of the companies. Thomson, a member of Grahams, will continue as president and managing director. The executive and operating personnel will remain unchanged. W. W. Lancaster, representing Lloyd's in America, will continue as a director.

The policy of the companies will continue unchanged. A production policy for 1926-27 was adopted before the transfer. The corporations included in the transaction are R-C Pictures Corporation, Film Book Offices of America, Inc., Film Booking Offices of Canada, Ltd., and F. B. O. Studios, Inc.

Commenting upon the transfer, Major Thomson said: "Grahams and Lloyds have long felt that, because of the fact that their interests are almost entirely confined to England and that these companies represented virtually their only big business interest in America, that the development of the companies could best be carried out under resident control. The progress of these companies has been most decided during the last twelve months. Their operations are chiefly in the United States and American control was considered a progressive and sound business step."

Mr. Kennedy was formerly president of the Columbia Trust Company, of Boston, Mass.; was formerly connected with the Bethlehem Shipbuilding Company and with Hayden, Stone & Company, bankers and brokers of Boston and New York. He is a director and trustee of many important New England enterprises.

(Pictures will be found on page 702, in this issue of Moving Picture World).

Bob Kane Digs In

Robert Kane, the producer, has leased an entire floor in No. 6 and 8 West Forty-eighth street, New York City.

MOVING PICTURE WORLD

EDITOR - - WILLIAM J. REILLY

Published weekly by CHALMERS PUBLISHING COMPANY, 516 Fifth Avenue, New York, N. Y. Telephone: Murray Hill 1610-1-2-3. Member Audit Bureau of Circulations. John F. Chalmers, president; James P. Chalmers, Sr., vice-president Alfred J. Chalmers, vice-president; Eliza J. Chalmers, secretary and treasurer, and Ervin L. Hall, business manager.

Managing Editor—John A. Archer; Advertising Manager—Frank Saunders; Circulation Manager—Dennis J. Shea.

Branch Offices: Joseph Esler, 5434 Glenwood Avenue, Chicago; W. E. Keefe, 6404 Sunset Blvd., Hollywood, Cal.

Subscription price: United States and its possessions, Mexico and Cuba, $3.00 a year; Canada, $3.50; foreign countries, (postpaid), $10.00 a year. Copyright, 1925, Chalmers Publishing Co. Copyright throughout Great Britain and Colonies, under the provisions of the Copyright Act of 1911. (All rights reserved.)

Other publications: Cine-Mundial. Published in Spanish and circulating in all Spanish speaking countries of the world. Technical Books.

VOL. 78 NO. 8

Truth Survives Annual Expose At the Astor

Allvine-Rothstein Presentation Is Huge Success

Truth underwent her annual expose on Saturday night, February 6, at the Hotel Astor, New York, and survived the ordeal pretty well while a record number of 950 guests had a huge time at her expense. This was the sixth annual Naked Truth Dinner, brain child of the advertising and publicity men. Even the young lady with the new rhinestoned slippers, while trying to protect them from patent leather pressure as three orchestras alternated in dispensing sweet music, voted a loud "aye" along with the other happy folk.

The guests were welcomed by Glendon Allvine, president of the A. M. P. A. Nat Rothstein was master of ceremonies. Their stock as entertainers rose appreciably. Johnny Hines was nominated "guests conductor of wise cracks" but did not actively "guest-conduct, in place of Texas Guinan, who defaulted. Nat Rothstein real telegrams from the Wampas and certain very humorous wires (alleged) from several other organizations and individuals.

The hit of the evening was Vic Shapiro's news reel. The Twelve Immortals were unveiled —in pastels by John Thomas Rawls.

"The Bugle," a burlesque trade paper dore by the editors of the Daily Review, Herald, News and Moving Picture World, was given each guest.

(Photo on page 712 of this issue of Moving Picture World).

Skyscraper Theatre

Grobe and Noble will operate a 600-seat theatre in the Broadway-Barclay Building, the skyscraper to be erected on the site of the old Astor House, in New York City.

Research Work Requires All DeForest's Time

Steps Out as Head of His Talking Film Company

Dr. Lee De Forest, of radio fame and inventor of Phonofilm, has resigned the presidency of De Forest Phonofilms, Inc., to devote himself to further research work in connection with his invention.

As the result of De Forest's relinquishment of the executive reins some changes were made necessary in the management of the organization and several new directors were elected to the Board. Among these are Lorillard Spencer, noted engineer and corporation director; H. J. Frey, of Ray D. Lillibridge, Inc.; Robert E. Welsh, formerly editor of Moving Picture World, and William Wright, who has been prominently identified with the motion picture industry for 18 years.

In the new arrangement of administrative offices, Dr. De Forest becomes second vice-president and technical director and Mr. Wright is made first vice-president, treasurer and general manager. Mr. Welsh is secretary. A successor to Dr. De Forest in the presidency will be elected at the next meeting of the Board of Directors.

Fox House in St. Louis

St. Louis, February 6.

Final papers transferring the Humboldt Building, Midway Theatre and other property at the southwest corner of Grand and Washington boulevards, St. Louis, Mo., to the Theatre Realty Company, representing the Fox interests, passed this week. The deal involves about $2,250,000. Fox plans to build a 5,000-seat theatre on Grand boulevard.

F. P.-L. Heads in Florida

Adolph Zukor, Jesse L. Lasky and Sam Katz have gone to Florida for a rest. Marcus Loew is now in Miami.

Boston Theatre Hurt By Rumors It Is Not Safe

A reward of $10,000 has been offered by the management of the new Metropolitan Theatre in Boston for a clue that will lead to the arrest and conviction of the person or persons who have caused the spread of a rumor that the big 5,000-seat house is unsafe and that those who enter it do so at their own risk.

The announcement of the reward in the newspapers created wide amazement and is the chief topic of discussion on the streets, in the subways, among theatre patrons and elsewhere.

A statement issued by the management of the Metropolitan, which is operated jointly by Publix Theatres and E. F. Albee, brands the rumor as "silly, ridiculous and in every particular absolutely and entirely without foundation."

The heads of Publix Theatres seek to discover the source of the slanderous rumor that there is some architectural defect in the building which endangers the safety of all who enter it. They have authorized the First National Bank of Boston to pay the $10,000 to anyone giving information which will result in the arrest and conviction of anyone responsible for the spread of the rumor.

Important Bill In New Jersey

Trenton, N. J., February 8.

A bill was introduced today by Assemblyman Siracusa, majority leader, at the request of the Motion Picture Theatre Owners of New Jersey, in the New Jersey Legislature, providing for the supervision of theatres, carnivals and other amusements by the State Tenement House Department. This bill, it is hoped, will have the effect of eliminating unfair competition by the non-theatrical institutions with tax paying motion picture theatres.

This bill is in the nature of a code worked out by the State Tenement House Department and the M. P. T. O. of New Jersey, in compliance with the terms of Senate Bill 241 passed by last year's legislature.

Joseph M. Seider, president of the New Jersey unit of the Motion Picture Theatre Owners of America, asserts there are at the present time, in communities with a population under 10,000 in the State of New Jersey, 195 theatres with a seating capacity of 185,807 and 65 halls with a seating capacity of 233,361. Thirteen of the 195 theatres are on the second floor, some of these with balconies. Twenty of the 65 halls are on the second floor and 3 on the third floor. Almost all of the 65 halls operate without fireproof booths and without proper exits.

Grainger Signs Hoblitzelle on Long Contract

Motion Picture Producers Will Aid Music Week

Plans for a national drive to increase appreciation for music in the United States were announced this week by the National Music Week Committee, of which Otto Kahn is chairman.

Under the plan proposed the General Federation of Women's Clubs, the Music Week Committee representing twenty-four national organizations with a membership totalling many millions, and the motion picture industry, will join forces for a musical demonstration in the motion picture theatres of the country, prior to and during Music Week, set for May 2-8.

Mrs. Max E. Oberndorfer, chairman of the music division of the General Federation of Women's Clubs, representing Mrs. John D. Sherman, president, presented preliminary plans for the campaign to C. M. Tremaine, secretary of the National Music Week Committee, and to Will H. Hays, president of the Motion Picture Producers and Distributors of America, Inc., both of whom promised the full cooperation and support of their organizations.

Barbara La Marr Is Laid to Rest

Los Angeles, February 5.

Barbara La Marr, screen star, who died January 30, at Altamont, was buried today in the Hollywood Mausoleum. The body of Miss La Marr rested on a golden, velvet bier, about which flowers were banked high. In her hand was a single red rose, from a little girl admirer, and with it a note which read:

"To my beautiful lady, Barbara, whom I longed to meet. May my life be as lovely and unselfish as yours."

On her breast were orchids, from Mary Pickford and Douglas Fairbanks.

The funeral services were brief and simple, as had been planned by Miss La Marr before she died. A prayer was said, and the Christian Scientist burial service read. A girl, who asked that she be known "just as a girl friend of Barbara's" sang "Eternity."

Then through streets where police traffic reserves were on duty, the cortege passed to the Hollywood Mausoleum and Miss La Marr was finally laid to rest.

Bert Lytell, Alfred Green, Tom Gallery, Henry Hathaway and Victor R. D. Knickerbocker were the pallbearers.

With them were Paul Bern, John McCormick, Colleen Moore, Zasu Pitts, Bessie Love, Gladys Brockwell, Marshall Neilan, Blanche Sweet, Milton Cohen, Gloria Swanson and Claire Windsor as honorary pallbearers.

N. Y. and Detroit Offices for A. C. A., New National Group

Independents Among Exchange Men, Producers and Theatre Owners Merge Holdings; Pool Assets of $20,000,000

Detroit, February 3.

American Cinema Association, a national organization for the cooperative production, distribution and exhibition of motion pictures, was formed here today.

In A. C. A. are allied foremost producers and exchangemen from the ranks of the motion picture industry, with whom are aligned 2,800 representative independent theatre owners of the United States.

The assets of the factors which have gone into the formation of the new national film organization are in excess of $20,000,000. The merging of those interests makes this combination, now incorporated and functioning as the A. C. A., one of the outstanding developments in the motion picture industry during the last year.

The members present at the first meeting were: David M. Hartford, and Edward Leszczynski, Trustees of the David Hartford Productions of Detroit; A. J. Moeller, President and Harry S. Manus, Treasurer of the Moeller Theatre Service, Inc., New York; Gene Marcus, of the 20th Century Film Company, Philadelphia; A. C. Snyder, Dependable Pictures Corp., Boston; Ben Levine, Oxford Film Exchange, New York, William Hulburt and Jack Saxe, Favorite Film Co., Detroit; Harry Grelle, Supreme Photoplay Productions, Pittsburgh; Ben F. Simpson, Pacific Coast Distributors, San Francisco; Joe Stern and S. Stern, Independent Film Company, Omaha and Des Moines, and representatives of the Allied Distributors of Chicago, Indianapolis and Milwaukee.

The Board of Directors of the A. C. A. is comprised of Gene Marcus, Philadelphia, William Hulburt, Detroit, Joseph Stern, Omaha, Ben Simpson, San Francisco, Leonard Leszcynski, Detroit, Joseph P. Wolff, Detroit, Adam J. Blake, Detroit; A. J. Moeller, Detroit; and Harry S. Manus, 2nd Vice President, Adam J. Blake, Secretary and Edward Leszczynski, Treasurer.

The distribution interests of A. C. A. are represented, through the members of the organization, by thirty-two branch offices in the principal cities of the country. These offices are now functioning.

Affiliated with the A. C. A. from the producing field is the David Hartford Productions and its allied interests of Detroit. Its productions are to be made by and distributed through the exchanges of the A. C. A. For the season of 1926-27, twenty-six features will be made under the general supervision of Mr. Hartford.

The executive offices of the A. C. A. will be in Detroit, and the general offices in New York. The New York office will be used as the headquarters for all details of distribution and as the centralization point of advertising and exploitation of all product.

Editorial headquarters will be established in Los Angeles and New York, the latter office under the direction of Arthur Hoerl, who was also appointed at the first meeting of the Association as Director of Advertising and Exploitation.

American Cinema Association, now a reality, represents the accomplishment of a long cherished ambition of two native Detroiters—A. J. Moeller, formerly general manager of the Motion Picture Theatre Owners of America, and David M. Hartford, President and Director General of the new organization, respectively.

BIRTHS

William F. Bork, Paramount manager in Buffalo, is celebrating the arrival of a new member of the family. She is Joyce Ardith Bork and "the prettiest baby in the world," according to Bill. Congratulations! Mrs. Bork is fine, thank you!

The household of Mr. and Mrs. N. L. Nathanson of Toronto, Ontario, has been blessed by the arrival of a baby girl. Mr. Nathanson is managing director of Famous Players Canadian Corp., Ltd., Toronto, and is one of the most influential figures in Canadian film circles.

The Universal family was increased by one this week when Mrs. Edward F. Todd, wife of Universal's chief comedy and serial cutter gave birth to a 7½-pound girl. Instead of the proverbial silver spoon in her mouth, the proud father asserts that she was born with silver shears in her hand.

Return From Tour

Ned Marin, western sales manager of First National Pictures, and C. W. Bunn, also of the Distribution Department, returned last week from a week's trip during which they visited Chicago, Milwaukee, Toronto and Montreal. In Toronto Messrs. Marin and Bunn were joined by C. M. Steele, another member of the Distribution Department.

Cecil B. De Mille's Theatre

Hollywood, Cal., Februray 6.

Another new theatre will be started here in the near future. It will be built by Cecil B. De Mille, the producer. The theatre will have a seating capacity of 1,100, and will be located on Vine street. Upon completion it will be leased to A. G. Wilkes for twenty years, at a rental of more than $1,000,000.

Tri-State Chain Takes All Wm. Fox Films For Five Years

Deal Follows Successful Tests in 1925-26

"Jimmy" Grainger, general sales manager of Fox Films, put over a "tenstrike" on Tuesday, February 9, when, as the climax to six months of negotiations, he secured the signature of Karl Hoblitzelle, president of the Interstate Amusement Corporation, controlling the Majestic Theatres in Dallas, Fort Worth, San Antonio and Houston, Texas; the Majestic in Little Rock, Ark., and the Lyric, Birmingham, Alabama, to a contract calling for 100 per cent. first run of Fox Films product for a period of five years, beginning with next season's releases. This means that the Hoblitzelle circuit will play every feature, comedy, variety and news reel released by Fox until 1931.

Early last spring Mr. Hoblitzelle purchased Fox Films product 100 per cent. for his entire circuit. The new contract is looked upon as convincing evidence of the satisfactory results he obtained from the initial booking.

Last October, when active theatre movements all over the country were very much in evidence, Mr. Grainger and L. B. Remy, Southern District Manager for Fox Film Corporation, approached Mr. Hoblitzelle with the proposal of a long term contract with Fox Films. The showman, pleased with the results obtained from the first group of pictures, asked to be allowed to see how the midseason product went over before closing the deal.

While Mr. Hoblitzelle was observing the results of the current season's product, he came to New York and went into the new contract thoroughly. He was accompanied back to Dallas by Mr. Grainger, where the situation was studied by both parties and the closing of the contract is the direct result of these studies, conversations and meetings.

Following the signing of the contract Mr. Hoblitzelle expressed himself as highly pleased with every detail of the arrangement and said he looks forward to five prosperous years as a result.

Ask More Money

Projectionists in Albany, N. Y., have jumped their prices for all work done after the regular shows. These men have been receiving 50 cents per reel for trade screenings at some of the theatres. The men met recently and have now demanded $1 per reel. Trade screenings have been held recently on Sunday nights at the Colonial Theatre, but with the stiff advance demanded these screenings have been canceled from now on. At the screening last Sunday night at the Colonial twenty-three reels were shown.

Industry Greets Laemmle at Hotel Commodore

This Outstanding Event Opens a Month of Celebrations

Crowds Cheer Founder of Universal

The month of celebration which will signalize Carl Laemmle's twentieth anniversary in the motion picture business, got off to a rousing start Friday evening, February 5, at a testimonial dinner and dance staged as a tribute to Laemmle by the hundreds of Universal employees in and around New York City.

The affair was held in the grand ball room of the Hotel Commodore and in color and magnitude was one of the most elaborate film parties ever given in the East. More than one thousand persons were present.

Prominent figures in the industry, stars, directors, representatives of the daily and trade press and celebrities of the stage and business world united with the Universal personnel in rendering tribute to the Universal chief, who beamed his gratification and surprise at the extent and spontaneity of the celebration.

The festivities of the evening were varied, and included, besides the dinner and dancing, entertainment and several delightful stunts. As the first public appearance of the Universal chief since his recent return from Europe, the affair developed into a monster demonstration on behalf of the film head and of his approaching twenty-year anniversary, February 26. It was on February 26, 1906, that he opened the little Whitefront Theatre in Chicago, his first venture into the motion picture field.

Chasteen Cheers Chief

A unique touch was given to the party by the unexpected presence of Charles A. Chasteen, now manager of the Forest Hills Theatre, Forest Hills, L. I., the first employee Laemmle ever had in this business. Chasteen was the first operator at the Whitefront Theatre. The former operator and the Universal president had a jovial reunion.

Will H. Hays, president of the Motion Picture Producers and Distributors Association, was the principal guest and seemed to enjoy the evening as much as Laemmle did. Among the prominent exhibitors present were Al Steffes, Frank Rembusch and other out-of-town theatre men then assembled in New York for conferences with the Hays organization.

The dinner was featured by several outstanding events, the first being the undraping of a twenty-foot portrait of the Universal chieftain, which brought cheers and applause from the assembled Universalites.

Another event which created great enthusiasm was the presentation of a silver loving cup to Laemmle by his employees in the Fort Lee laboratory. The presentation speech, felicitating the head of the Universal organization upon his twenty years' progress in the film world, was made by Ruby Hemstreet of Fort Lee.

Following this presentation, a man impersonating "The Phantom of the Opera," in scarlet garb and with the grinning features of Chaney's great characterization, strode majestically through the banquet hall and presented a box of flowers to Laemmle from the employees of the Big "U" or New York exchange.

"Therefore, Be It Resolved"

N. L. Manheim, head of Universal's foreign department, presented to Laemmle in behalf of the employees of that department, a handsome, hand-illuminated and leather bound resolutions, on his twentieth film anniversity.

The dancing was started by a grand march led by Carl Laemmle, Will Hays, Irving Thalberg and Miss Laemmle.

Among the other prominent motion picture personages present at the dinner were E. H. Cochrane and P. D. Cochrane, E. H. Goldstein, Irving Thalberg, Joe Seiter, Peter Woodhull, George Kann, Julius and Abe Stern, Meyer and Louis Schine, William Johnston, William J. Reilly, Joseph Dannenberg, Arthur James, Willard C. Howe, Merritt Crawford and many more.

Many of those present were accompanied by members of their family or guests. Among the personal friends or relatives of Mr. Laemmle present were Miss Rosabelle Laemmle, S. M. Einstein and Mrs. Einstein, M. I. D. Einstein, Justin Landauer and Mrs. Landauer, Beno Rubel and Mrs. Rubel and Julius Bernheim. Several other members of the distinguished Cochrane family also were present, including Negley Cochrane and members of his family, Witt K. Cochrane of Chicago, William Callahan and Mrs. Callahan and George Cochrane.

"U" Executives Present

Among the Universal executives present were Ralph Williams, Earl Kramer and Lou B. Metzger, Al Fair, C. P. Paine, R. V. Anderson, Irving Stolzer, L. W. Alexander, William C. Herrmann, George Brown, S. F. Hartman, N. L. Manheim, Paul Gulick, Julius Singer, H. L. Rosenquest, Leo Brecher, Joe Weil, V. R. Carrick, Sigmund Moos, Nat Rothstein, O. C. Binder, E. D. Leishman, S. S. Liggett, J. V. Ward, Sidney Singerman, Phelps Decker, Dave Brill, Sam Sedran, Fred J. McConnell, Harry Asher and Rebecca Joffe.

The dance music was supplied by Ben Bernie, in person, and his orchestra. An attractive program was prepared by Paul Perez.

Switch to Stock

Ralph Kettering says that the Ascher circuit will have 23 theatres in the Chicago territory by the end of the year, fourteen already in the circuit and others are building for opening this year. He also says that owing to the success of stock at the Chauteau, two theatres will be switched from pictures to stock.

Mrs. Prevost Killed

Los Angeles, February 6.

Mrs. H. Prevost, mother of Marie Prevost, was killed when an automobile overturned near Lordsburg, N. M., last night, while en route to Florida. Vera Steadman, owner of the car, was injured, as was Al Christie. The chauffeur escaped injury.

Wilson Goes to Florida

Watertown, N. Y., Feb. 6.

J. Victor Wilson, former manager of the Robbins theatres, here, went to Miami, Florida, yesterday, to take charge of the theatres operated by the Motion Picture Corporation of Florida. The Strand will open February 15, and two other theatres are being rushed to completion.

Pommer Arrives

Erich Pommer, former head of UFA in Germany, has arrived in this country for a survey of American production and theatre activities. Before returning to Germany he will confer in the interests of German producers with the officials of various American companies.

M. P. T. O.

The Kansas-Missouri group will decide in April whether the annual convention this year will be held in Joplin, Mo., or Wichita, Kan.

The Michigan group will hold the second quarterly business luncheon at the Hotel Wolverine, Detroit, February 17.

Max Krosta, of the Idlehour theatre, was elected president of the Milwaukee organization at the annual meeting and luncheon, February 4, at the Medford hotel. Other officers chosen are: Vice President, Bert Fisher of the Park Theatre; Treasurer, Ernst Langenmack, Colonial; Secretary, George Bauch, Mirth, and Sergeant at Arms, George Fisher, of the Milwaukee.

The Sixth Annual Convention of the Motion Picture Theatre Owners of Western Pennsylvania will be held in Pittsburgh, Monday and Tuesday, April 19 and 20, 1926.

New Rental Contract Signed; Effective at Once

(Continued from page 1)

Picture Theatre Owners of Kansas and Missouri; Frank Rembusch, Indianapolis, Indiana, President, Motion Picture Theatre Owners of Indiana; Jules Michaels, Buffalo, N. Y., President Motion Picture Theatre Owners of New York State, Buffalo-Albany Zone; H. A. Cole, Marshall, Texas, President Motion Picture Theatre Owners of Texas.

At the same time ararngements were made for the further consideration of the matter with an Advisory Committee, aided by an Advisory Commission, if necessary.

The following signed statement was issued by those participating in the conference:

"The undersigned have today approved a new Standard Exhibition Contract. This contract shall be put into use immediately. Concurernt with this approval an arrangement has been effected for the appointment of an Advisory Committee to consult with the Motion Picture Producers and Distributors of America relative to still further improving the contract, if possible. This Advisory Committee consists of the following: Charles L. O'Reilly, R. F. Woodhull, W. A. Steffes, and N. V. Richards.

"In addition there has been designated an Advisory Commission consisting of Hon. Henry W. Taft and Judge Moses H. Grossman, who shall be jointly consulted by the Advisory Committee and the Motion Picture Producers and Distributors of America in the event such Advisory Committee and the Motion Picture Producers and Distributors of America are unable to agree on any further changes which may be decided advisable.

"The contract agreed upon today is mutual and contains many substantial improvements. It is our purpose sympathetically to interpret its provisions, to carry it out and to aid in efforts to improve it."

(The new contract will be found on Pages 700, 701 and 702 in this issue of Moving Picture World).

F. B. O. Publicity Reorganization

Colvin W. Brown, vice-president of F. B. O., in charge of distribution, announces a reorganization of F. B. O.'s Advertising, Exploitation and Publicity Departments.

Hyatt Daab, for five years Director of Studio Publicity for F. B. O. on the West Coast, will be in charge of advertising and exploitation at the New York office. Mr. Daab is a veteran New York newspaper man.

Edward McNamee, a newcomer to the organization, and but recently in charge of sales promotion, will continue in his present berth, with the Publicity Department added to his responsibilities as well. McNamee is an ex-newspaper man, and has served with Fox and First National.

INCORPORATIONS

Albany February 8.

Three motion picture companies were incorporated in New York State during the past week. Papers filed with the Secretary of State revealed the incorporation of the Gromor Amusement Corporation, capitalized at $100,000, with H. L. and William Grosman, of New York City, and H. H. Frieder, of Jersey City, as directors. The Mechanicville State Theatre, of Mechanicville, capitalized at $60,000, was also formed by William E. Benton, Frank P. Williams and Irene D. Benton, of Saratoga Springs. The capitalization of the Winkler Film Corporation were Margaret J. Winkler, Charles B. and Nathan L. Mintz, of New York.

THE BIG EGG MAN WITH BUTTER ON HIS VEST—This is an Educational picture—"For Sadie's Sake," with Jimmie Adams and Molly Malone—and is typical of the superb way in which short comedies are mounted nowadays.

For You—"Short Feature Magazine"

OVER the whole face of the Short Feature field has come a remarkable change within the past year. The full length picture, during 1925, stepped out with a full stride. The Short Feature kept pace with it, and in the matter of relative change, eclipsed the performance of its big brother.

Seeing the need and merit of consecutive and constructive attention to the Short Feature we began immediately upon assuming the editorial direction of Moving Picture World to build up the department devoted to the Little Celluloid Brother of the big picture.

We tossed the pebble of Laugh Month into the film pool. Its ripples are still breaking over the surface of the great picture pond.

Now we come to "Short Feature Magazine." Experience has shown us that the exhibitor wants a complete trade paper every week, with no monthlies or quarterlies thrown in as fabricated side show adjuncts to the Big Top.

That is why we keep the service departments of Moving Picture World between its own covers every week. The Big Top remains the Big Top, with no acts divorced from the bill.

"Short Feature Magazine," edited by Charles Edward Hastings, gives the exhibitor a magazine within a magazine, completely informing him on a most vital part of his entertainment.

This department will continue to reflect for you the progressiveness and the sanity which mark production and merchandising operations in the Short Feature field. Concentrated in this field is a great deal of the best showmanship talent in the business. Short Feature producers are spending a great deal of money well. Study the advertising in their productions and you will find a sane, analytical approach to your exhibition problems.

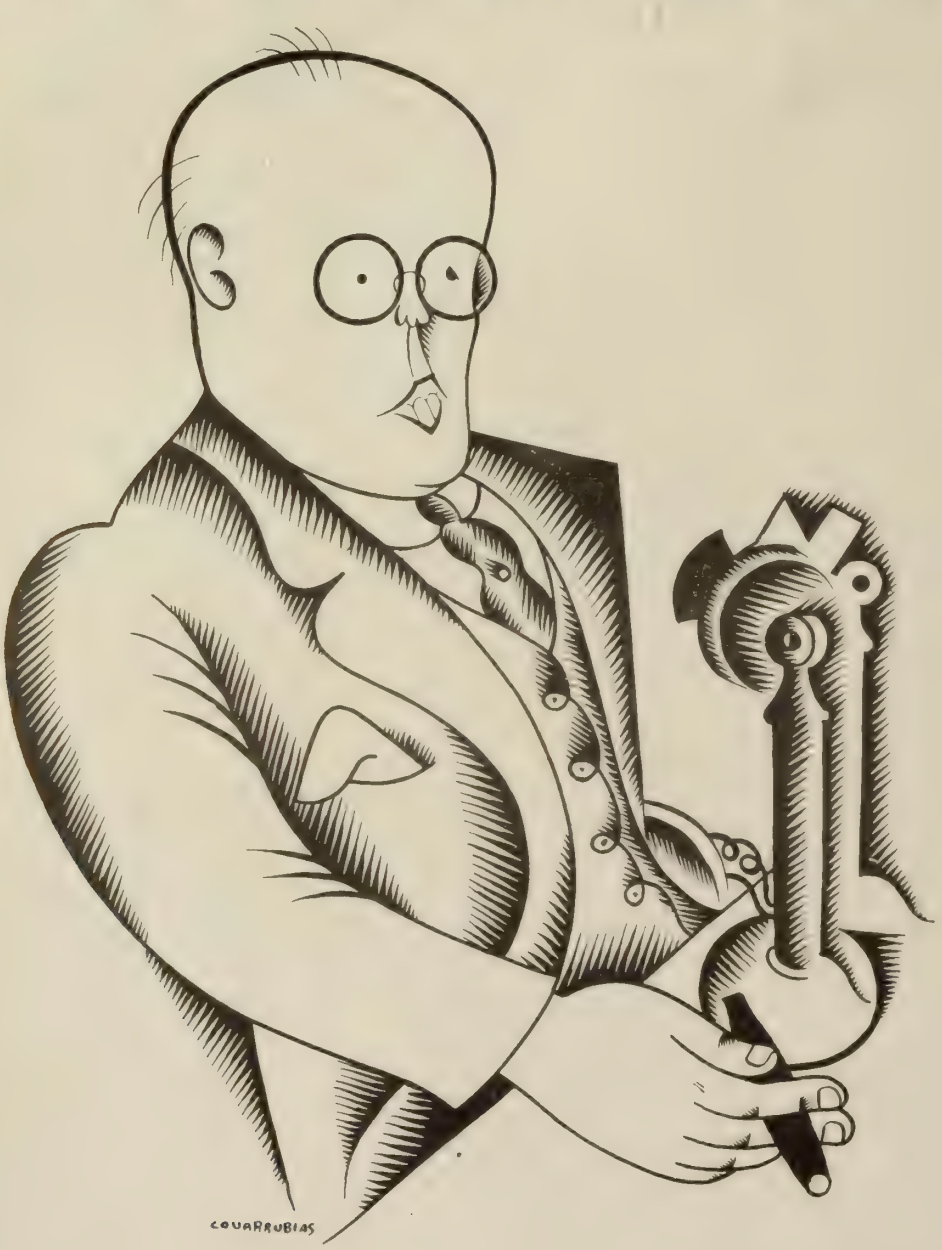
Great things will be done in the Short Feature field in 1926. "Short Feature Magazine" in Moving Picture World will help you cash in on the healthy, bed-rock manner in which operations in this sector are cast.

We have shortened the range on "Short Feature Magazine" this week. You will find it in this issue, within easy range on page 703.

WILLIAM J. REILLY.

COVARRUBIAS

Internationally Famous Caricaturist



Presents

Distinguished Picture People

RICHARD A. ROWLAND

General Manager,
First National Pictures

Until the day he made this caricature Covarrubias had never laid eyes on Richard A. Rowland. In a few moments and with a few lines he made a complete analysis of Mr. Rowland's personality. The attitude in which Dick Rowland sits at his desk in this character portrait is immensely typical. For Rowland meets issues with you squarely. He is open, direct, human. And aggressive in his treatment of any problem. A big leaguer who has not lost his sense of proportion or his sense of humor. These are the qualities revealed by Covarrubias, whose pen is more searching than the camera. Under Rowland, First National in January of this year celebrated the biggest month's business of its history. Further, the organization in January started on the erection of a studio which will be the largest and best equipped studio in the world. Which is saying a lot for any "lot" these days. And which is indicative of the manner in which Rowland, who directed the purchase of the 75-acre tract just outside of Los Angeles, is looking ahead for First National.

New Exhibition Contract Is Triumph of Right Principles

----By Bill Reilly

LAST week Frank Rembusch issued a call to exhibitors to convene at French Lick Springs to frame an acceptable form of exhibition contract. A state convention may be held at French Lick, but not for the purpose of drawing up a rental contract. A new Standard Exhibition Contract has already been created and officially approved by officers of the Motion Picture Theatre Owners of America and Motion Picture Producers and Distributors of America.

The battle ground was suddenly shifted from French Lick to the office of Will Hays. It was there, Friday and Saturday of last week, and the early part of this week that the General Staffs of the opposing forces met and fought their battle.

Seider's Work Invaluable

Mr. Rembusch's call, a spectacular one, undoubtedly had a good effect in precipitating final action and in marshaling exhibitor strength from all parts of the country at the New York conference board. Action at French Lick would have been valueless without co-operation from the Hays office. In anything said or done about the Standard Contract from the exhibitor point of view the heavy duty done by Joseph M. Seider, as Business Manager of M. P. T. O. A. and as Chairman of its Contract Committee cannot be overestimated.

The new form of Standard Exhibition Contract is printed in full on pages 700, 701 and 702 of this issue. It will be put into use just as soon as its physical production will permit.

It is built upon the old contract, but with noteworthy additions, amendments and revisions. Briefly the changes are as follows:

The second clause of the contract shows a revision which gives every exhibitor a definite contract year, this year to begin on the first day he shows a picture under the contract.

Second Run Designation Obligatory

A paragraph is inserted in Clause 5 to make clear the practice of daily check-up of box-office figures when pictures are played on percentage.

Clause 6 specifies that payment, if any, made by the exhibitor on signing the contract shall be deemed payment on account of amounts due under the contract.

Clause 9, a new provision, makes obligatory on the part of the distributor the designation of second and subsequent runs. This will prevent the abuse of compelling the exhibitor to go into the open market for productions when those contracted for proved to be unavailable.

Clause 10, another new provision, fixes the liability of damage suffered by a theatre for the failure of a print to arrive upon the exhibitor who tardily forwarded the print to the damaged exhibitor. This applies only when film is shipped directly from one theatre to another.

Clause 11, dealing with damaged prints and claims relating thereto, reduces the fixed cost from six to four cents per foot, and moves the time extension from 30 up to 60 days. It also provides that an exhibitor receiving a damaged print must so telegraph the exchange prior to the second public showing of the print.

No Substitution Permitted

Clause 12 carries the important amendment that the distributor has the right to change the title of any picture specified in the contract, but not the right to substitute or change one picture for another.

Clause 14 is amended to prohibit a second or subsequent run exhibitor from advertising a picture until the completion of the first run on that picture in his city or town.

Clause 15 is new, warranting that productions contracted for shall contain no advertising matter for which compensation has been received.

Clause 16 is also a new one, stipulating that the exhibitor pay on demand to the distributor any tax imposed on the delivery or exhibition of film.

Clause 17, another new provision, prohibits free exhibitions by stipulating that all pictures booked under the contract shall be shown at a minimum admission charge of ten cents.

Clause 18, new too, gives either party the right to cancel the contract providing that specified delay in fulfillment of the contract continues for a period of three months.

Clause 22 carries an amendment to the effect that the contract shall not become binding until accepted in writing without alteration by the two contracting parties.

Important Arbitration Changes

Several important changes are made in the rules governing the operation of Arbitration Boards. The first of these is the naming of two alternates for each member of the Board, giving an exhibitor or distributor before the Board the right to challenge. The second makes a right instead of a matter of courtesy the adjournment of a case to the next regular meeting of the Board, when such adjournment is requested. The last change provides that if an exhibitor have a case against a distribu-

tor and win it, he shall receive transportation costs, if any, and in addition a sum not to exceed $10.

The entire instrument is a triumph of right principles. Both sides of the controversy deserve credit for the quick and comprehensive manner in which they executed the new contract once they got down to brass tacks last Friday.

1926 Opens Well For Exhibitor

Exhibitors should feel especially proud of the strong manner in which their interests were represented in the final deliberations. Will Hays and Gabriel Hess, representing the producers and distributors, co-operated to the fullest.

The contract as it stands is a lengthy document. Necessarily so, because it had to take care of the vast number of ramifications in picture rental and exhibition, covering all parts of the country and all classes of exhibitors.

There are some clauses in the contract which will not concern the first run exhibitor, and some which will not concern the second or subsequent run theatre. That is because the instrument had to be universal in scope and application, instead of local.

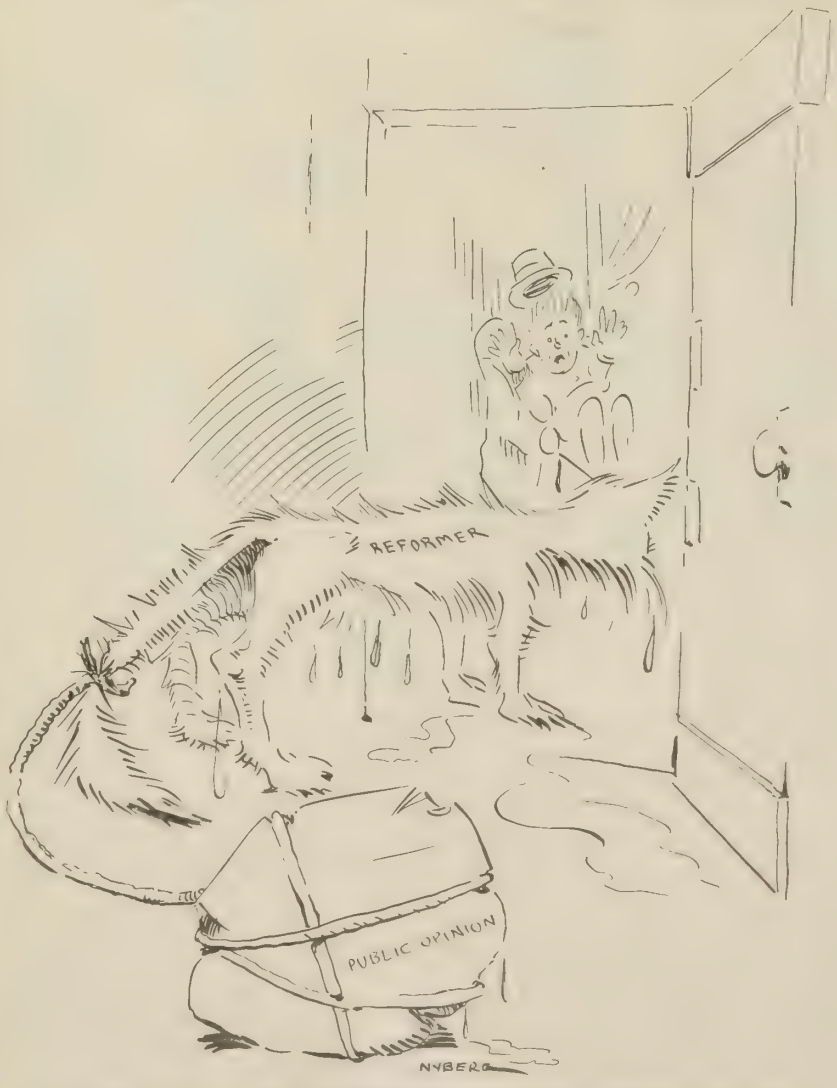
It is significant of relations between exhibitor and distributor that 1926 opened early with this battle won—a victory for the exhibitor; an indication of the right attitude on the part of the Hays organization—to promote the best interests of the industry.

The Cat Comes Back

By Nyberg

Moving Picture World Staff Artist

To the Movie Doorstep



BUT CHEER UP! The weight of public opinion is getting heavier, and it's the eighth down for kitty and one to go.

Hamilton Helping Meyer Celebrate Palace Birthday

NOW is the time when all good people of Hamilton, O., come to Fred S. Meyer and help him celebrate the anniversary of his Palace Theatre.

This year it is the sixth birthday which Hamilton is helping Fred Meyer commemorate. Now, a theatre birthday may go unheralded and unsung. Or it may be an event heartily celebrated, depending on the standing of the theatre in its community, and the good will which the showman behind it has fostered.

One look at the 84-page Anniversary Edition of the Palace Monthly Magazine will convince you that all of Hamilton knows the theatre, likes the theatre, is proud of the theatre. There is hardly a merchant in town who is not represented in its advertising pages. Meyer is without question a real showman—a good will showman.

Without good will, a theatre is a block of real estate. With good will, it is a friendly institution.

Looking Them Over—With Gray Strider

Reviews from the Screen Angle of Plays, Books, Stories and Operas

"The Great Gatsby"

SOMEBODY most surely ought to make F. Scott Fitzgerald's book "The Great Gatsby" into a picture. Owen Davis has worthily dramatized it and William A. Brady has magnificently produced it at the Ambassador Theatre. Of course this play has to be juggled around but it must be picturized for it is a stupendous drama, all the more gigantic because it is absolutely true to life.

The poor, ignorant, pathetic, slumgullion clamdigger of a boy raises himself from an abyss of poverty, ignorance, hopelessness, namelessness and misery to the great Gatsby, a financial robber Baron, with a palatial home on Long Island. He accomplishes it by sheer merit and bravado to make himself worthy of a little chit of a society girl from Louisville who isn't worth one of his least expensive collar buttons.

This girl marries another man while Gatsby is at the front. She hasn't the character to withstand the persuasions of her family. She is lower than the cheapest denizen of the streets. She doesn't know whom she loves—her husband or Gatsby. She has no stamina, no loyalty, no heart, no soul in her. She amuses herself at Gatsby's expense until he falls murdered at her feet—unable even in death to reach her—to touch her. And her husband—responsible for this crime—is the one to whom she turns and says: "Take me away. I don't want to be mixed up in this." Little coward, little sneak, little gutless animal!

One way to make this into a screen production is to have the husband justly shot and let Gatsby get the wife. This is unworthy of Mr. Fitzgerald's genius but since you can't permit a screen audience to accept an unhappy ending, what else is to be done?

James Rennie didn't act the part of Gatsby. He WAS Gatsby. To me he will always be Gatsby and if this drama is picturized the movie audiences of America should be permitted to see him as Gatsby since his performance cannot be surpassed.

The value of this play as screen material is unlimited. Because of the unanimously favorable publicity which both the book and the play have enjoyed, the picture would stand on its own feet and require no coddling or trick publicity schemes.

"The Jest"

Arthur Hopkins is reviving "The Jest" (translated from the Italian of Beuelli) at the Plymouth Theatre with a superb cast. It has already been made into an opera—last year in Milan and there is no other single drama that has such screen potentialities. But here I am—up against the same thing—an unhappy ending. Must this superb bit of Florentine love and lust, blood and harlotry be scrapped because of its murderous climax? Surely there is somebody with a brilliant, scenario imagination who can turn it into an acceptable picture.

Just imagine SPRING in Florence; two brothers in love with the same lovely wanton—Neri, the mighty captain, and Gabriello, his romantic young brother; a third lover, a painter, who plots a revenge indescribable in its cruelty and picturesqueness. Imagine a blind woman in a dungeon, pigmy-like in stature but colossal in vengeance, Neri had destroyed her youth and caused her blindness. Imagine this puny wreck with a gold hair pin in her hands—Neri's gift to her in her girlhood—creeping up the chest of this bound giant, reaching, groping to put out his eyes. The play is prolific with magnificent sequences. There is a comedy woman-in-waiting whose rough wit makes the sides break, a dolt of a doctor whose funny stupidity helps to break the strain of tragedy. There is in it everything—everything necessary to enthrall, terrify, and amuse a picture audience.

In production, in cast, in setting it is the finest drama I have ever seen. Alphonz Ethier as Neri and Maria Ouspenskaya as the blind ones, were flawless. Basil Sydney, Violet Heming, and my old favorite, Ferdinand Gottschalk, gave outstanding performances.

SURELY THERE IS SOMEBODY WITH A BRILLIANT, SCENARIO IMAGINATION WHO CAN TURN "THE JEST" INTO AN ACCEPTABLE PICTURE.

"The Great God Brown"

Eugene O'Neill's new tragedy "The Great God Brown" which is being presented at the Greenwich Village Theatre brings to the stage our old friend Peer Gynt, in the guise of Dion Anthony, a talented, sensitive, pitiful artist who fights his best friend from the cradle to the grave, both in the love of his life and in the work of his heart.

Mr. O'Neill has gone back to the Greeks and borrowed their use of the MASK. To reveal the character Anthony is forced to show his wife and the world in general he covers his face with a mask. But when he stands alone, his real self unmasked, unguarded from the hurts of the world, his wife doesn't know him, doesn't understand him, doesn't love him. It's only her own conception of him that she adores. So he creeps away to Cybel of the red kimona, of the tin-pan player piano, and to drink and forgetfulness. The mask has come to stay. O'Neill's revival of it is tremendously significant, but for it to be come really important for stage and screen it must be much better done than in Mr. O'Neill's somewhat heavy handling.

"Shanghai Gesture"

John Colton's colorful "Shanghai Gesture" which A. H. Woods is introducing at the Martin Beck Theatre is unfortunately not suited for the screen as it deals exclusively with the Shanghai underworld and features Mother Goddam, keeper of the world's largest brothel, and portrays to a fine degree white degeneracy of the worst phase.

"Don Q, Jr."

"Don Q. Jr." which is being produced at the 49th Street Theatre tries unsuccessfully to snitch a few stars from Douglas Fairbanks' crown. In it, William T. Tilden, of tennis fame, is quite unnecessarily cast. If you will go back to your childhood and drag out Horatio Alger's favorite plot of the poor but honest little newsboy who wins everybody's heart you have the whole idea. It's grand fodder for grammar school boys.

"The Love City"

Sessue Hayakawa in Hans Fackwitz' "The Love City" is superb.

This drama deals too extensively in harlots, opium, and plain talk to be entirely comfortable for the movies but it should be considered for the screen regardless. It is a deep thrilling tragedy that puzzles your mind, sickens your soul and repels your heart. But it fascinates, and fascinates, and fascinates!

"Shelter"

If Metro-Goldwyn-Mayer would like to find a remarkable vehicle for Lon Chaney say for about $9.98, all they have to do is to step down to the Cherry Lane Theatre and see "Shelter." Under one of the docks of the North River a hunchback has established a little kingdom. There he lives surrounded by five of the lowest types of humanity: a consumptive, a girl thief, a rabid female socialist, a drunkard, and a shell shocked soldier.

It's good old fashioned melodrama of the rarest order. And the girl's virtue is saved—just in the nick of time.

If you can keep from laughing for two hours, overlook the worst case of miscasting you have ever seen, when you get half-way home you will realize that with all its faults and amateurishness a clever scenario writer could bewitch this stupid "incident in three acts" into something worthwile.

"The Dream Play"

Strindberg's Dream Play which is being presented at the Provincetown Theatre is too frankly experimental to be of any use in Pictures.

SPECIAL—Complete Text of New

STANDARD EXHIBITION CONTRACT

Agreement, made in cate this day of 19 , between

a corporation (hereinafter called "the Distributor"), party of the first part, and

an exhibitor operating the Theatre, No. Street, City of State of (hereinafter called "the Exhibitor"), party of the second part,

WITNESSETH:

The parties hereto agree as follows:

WARRANTY AS TO FORM.

WARRANTY AS TO FORM.

FIRST: *The Distributor warrants that there is contained herein all of the numbered Articles of the "Standard Exhibition Contract" filed with the Motion Picture Producers & Distributors of America, Inc., identified by the signature of its President on the 1st day of March,* 1926. Articles..... hereof are in addition thereto.

LICENSE.

Second: The Distributor hereby grants to the Exhibitor, and the latter accepts, a license under the respective copyrights of the several photoplays designated and described, in the schedule herein, subject to the terms and conditions hereinafter stated to exhibit (during the year commencing with the date fixed or determined as hereinafter provided for the exhibition in the above named theatre of the first photoplay deliverable hereunder) each of such photoplays at the said theatre only, for the number of successive days in the said schedule specified.

Such license shall be specifically for the exhibition of such photoplays at said theatre on the exhibition date or dates specified in said schedule or determined as hereinafter provided and for no other purpose.

TIME AND PLACE OF EXHIBITION.

Third: The Exhibitor agrees to exhibit said photoplays but only at the theatre above specified on the said date or dates and will not allow any positive print thereof to leave the Exhibitor's possession during the period specified for the exhibition thereof by the Exhibitor, nor exhibit or permit the exhibition of any such positive print at any other time or place than those herein specified or determined as herein provided.

PAYMENT OF FIXED SUMS

Fourth: The Exhibitor agrees to pay for such license as to each of such photoplays the fixed sums herein specified at least three (3) days in advance of the date of shipment from the Distributor's exchange or from the last previous Exhibitor of the positive print thereof.

PERCENTAGE BOOKINGS.

Fifth: If this contract calls for payment or any part thereof computed upon the Exhibitor's gross receipts the Exhibitor shall furnish to the Distributor daily a correct itemized statement of the gross receipts of said theatre for admission thereto upon the exhibition date or dates of each photoplay for which payment is so required to be made. Should the Distributor so require, such itemized statements shall be made upon forms furnished by the Distributor.

The Distributor shall have access during the period of exhibition of each such photoplay and for a period of sixty (60) days after the receipt by the Distributor of the final box office statement, for the purpose of inspection, to the box office and to all books and records relating to the Exhibitor's box office receipts during the period of exhibition of each such photoplay.

Payments or any part thereof computed upon the Exhibitor's box office receipts shall be made daily during the exhibition of the print of each photoplay for which payment is so required to be made.

PAYMENT ON ACCOUNT.

Sixth: Payment, if any, made upon the execution hereof by the Exhibitor shall be deemed payment on account of the sums last payable hereunder.

PROTECTION AND RUN.

Seventh: During the life of this contract the Distributor agrees not to authorize or license the exhibition of any such photoplays in violation of the run or protection period, if any, in the schedule specified. Unless otherwise provided herein such protection period shall be computed from the first date of exhibition of each photoplay as fixed herein.

DELIVERY OF PRINTS

Eighth: The Distributor agrees to deliver to the Exhibitor during the period specified in Article Second hereof a positive print of each of such photoplays in time for exhibition at the said theatre on the dates specified or on the dates determined as herein provided. Delivery of such positive prints by the Distributor to the Exhibitor at the Distributor's Exchange or to a common carrier or to the United States postal authorities for mailing or to any agent of the Exhibitor shall be deemed delivery by the Distributor to the Exhibitor hereunder.

SELECTION OR DESIGNATION OF PLAY DATES.

Ninth: The exhibition date or dates of each of the photoplays unless definitely specified in the said Schedule or otherwise agreed upon shall be determined as follows:

(a) The Distributor shall mail the Exhibitor at least fifteen (15) days' notice in writing of the date upon which each photoplay will be available for exhibition by the Exhibitor consistent with prior "runs" and/or "protection" heretofore or hereafter gained to other Exhibitors.

(b) Within fourteen (14) days after the mailing of such notice the Exhibitor shall select the exhibition date or dates within the four (4) weeks' period commencing with such date of availability by giving written notice to the Distributor of the date or dates so selected.

If the exhibition date or dates so selected by the Exhibitor are not available to the Exhibitor then the exhibition date or dates shall be designated as follows:

1. If other dates within said four (4) weeks' period shall be available the Exhibitor shall immediately select from such other available dates another date or other dates failing which the Distributor shall designate the date or dates by mailing two (2) weeks' notice thereof to the Exhibitor, but such date or dates so designated shall not be fixed earlier than two (2) nor later than six (6) weeks from the exhibition date first selected by the Exhibitor;

2. If no other date or dates within said four (4) weeks' period shall be available (after the Exhibitor's written request therefor) the Exhibitor shall designate the date or dates by immediately giving written notice thereof to the Distributor but such date or dates so designated shall not be fixed earlier than two (2) nor later than six (6) weeks from the last day of the said four (4) weeks' period. If the Exhibitor fails to so immediately designate such date or dates as provided in this paragraph (2) the Distributor shall designate the date or dates within the period last specified by mailing to the Exhibitor two (2) weeks' notice of such date or dates.

(c) If the Exhibitor fails to make such selection within fourteen (14) days after the mailing of such notice of availability then

(1) the distributor may at any time thereafter designate the exhibition date or dates (no such date to be prior to the initial date of availability) by mailing such notice thereof to the Exhibitor at least fourteen (14) days before the first exhibition date so designated;

(2) provided that the Distributor shall have then entered into a contract with any other Exhibitor in which contract is specified a "run" of any of the photoplays prior in point of time and immediately preceding the "run" (specified in the Schedule) granted the Exhibitor and provided further that such photoplay shall have been exhibited by such other Exhibitor the Distributor shall in the manner specified in Sub-division 1 of this Paragraph (c) designate the exhibition date or dates of such photoplay within the period of forty-five (45) days commencing with the date of availability specified in the notice provided for in paragraph (a) of this Article.

(d) In case the exhibition date or dates of any of the photoplays shall be designated by the Distributor pursuant to paragraph (c) of this Article the period of "protection," if any, specified in the Schedule shall begin upon the day after the expiration of the four weeks' period specified in paragraph (b) of this Article.

(e) The exhibition date or dates of any of the photoplays selected by the Exhibitor (if available) or designated as above provided or otherwise agreed upon between the Distributor and the Exhibitor shall be for all purposes the exhibition date or dates of such photoplay as though definitely specified in the said Schedule.

(f) In case this contract embraces a series of feature photoplays, five reels or more in length, and featuring a particular star or director, the Exhibitor shall not be required hereunder to exhibit more than one photoplay of such series every five (5) weeks.

RETURN OF PRINTS.

Tenth: The Exhibitor agrees to return each positive print received by the Exhibitor hereunder, with the reels and containers furnished therewith, to the exchange of the Distributor from which the Exhibitor is served or as otherwise directed by the Distributor immediately after the last exhibition of such positive print licensed hereunder, in the same condition as when received by the Exhibitor, reasonable wear and tear due to the proper use thereof excepted. The Exhibitor agrees to pay all costs of transportation of such positive prints, reels and containers from the Distributor's exchange or the last previous exhibitor having possession of any such positive print (as the case may be) and return to the Distributor's exchange; or if directed by the Distributor, to ship such positive prints elsewhere than to the Distributor's exchange transportation charges collect. It is agreed that the delivery of a positive print properly directed and packed in the container furnished by the Distributor therefor, to a carrier designated or used by the Distributor and proper receipt therefor obtained by the Exhibitor, shall constitute the return of such positive print by the Exhibitor.

If the Exhibitor fails to or delays the return of any positive print to the Dis-

Read This Contract Carefully

For your immediate and full consideration we are printing here the new instrument agreed upon by Motion Picture Theatre Owners of America and Motion Picture Producers and Distributors of America.

We print it in full for you. Read it carefully.

THE EDITOR

Standard Exhibition Contract

tributor or fails to forward or delays forwarding (as directed by the Distributor) any such print to any other Exhibitor the Exhibitor agrees in addition to paying the Distributor the damage, if any, so caused the Distributor to pay to such other Exhibitor the damage, if any, so caused such other Exhibitor as shall be determined by Arbitration as provided for in Article Twentieth hereof. In case the Exhibitor shall be damaged by reason of the failure or delay of any other Exhibitor in returning any print to the Distributor or in forwarding (as directed by the Distributor) any such print to the Exhibitor the Exhibitor agrees to assert such claim for damages only against such other Exhibitor and that such claim and the damage, if any, shall be determined by Arbitration provided for as aforesaid.

LOSS AND DAMAGE TO PRINTS.

Eleventh: The Exhibitor shall pay to the Distributor the sum of four (4) cents for each linear foot of any positive print lost, stolen or destroyed or injured in any way in the interval between the delivery thereof by the Distributor and the return thereof by the Exhibitor in full settlement of all claims for such loss, theft, destruction or injury. If any such positive print or any part thereof is colored, then for any such print or part thereof the Exhibitor shall pay to the Distributor the laboratory cost thereof instead of four (4) cents per linear foot. (Laboratory invoice for such colored print or part thereof shall be conclusive of such laboratory cast upon the parties hereto). Such payment, however, shall not transfer title to or any interest in such positive prints to the Exhibitor or any other party, nor release the Exhibitor from liability arising out of any breach of this agreement. The Distributor shall repay or credit to the Exhibitor any sums paid by the latter for lost or stolen prints, excepting new reels, upon their return to the Distributor within sixty (60) days after the date when the same should have been returned hereunder. The Exhibitor shall immediately notify the Distributor's exchange by telegram of the loss, theft or destruction of or damage or injury to any positive print. If any print shall be received from the Exhibitor by the Distributor or any subsequent Exhibitor in a damaged or partially destroyed condition it shall be deemed to have been so damaged or destroyed by the Exhibitor unless the latter, on the day of receipt of such print and prior to the second public showing thereof, shall have telegraphed the Distributor's exchange that such print was received by him in a damaged or partially destroyed condition, and setting forth fully the nature of such damage and the amount of footage so damaged or destroyed.

TITLES OF PHOTOPLAYS: REISSUES.

Twelfth: The Distributor reserves the right to change the title of any of the photoplays specified in the said schedule but shall not substitute any other photoplay therefor without the consent of the Exhibitor; and warrants that none of such photoplays are reissues from old negatives or are old negatives renamed excepting those specifically set forth as such in the said schedule.

ASSIGNMENT AND SALE OF THEATRE.

Thirteenth: The contract shall not be assigned by either party without the written acceptance of the assignee and the written consent of the other party; provided, that if the Exhibitor sells or disposes of his interest in the theatre above specified, he may assign this contract to the purchaser of such interest without the written consent of the Distributor and such assignment shall become effective upon the written acceptance thereof by the assignee, such assignment, however, not to relieve the Exhibitor of his liability hereunder, unless the Distributor consents in writing to release the Exhibitor from such liability.

EXHIBITION AND ADVERTISING.

Fourteenth: The Exhibitor agrees to run photoplays as delivered without alteration, except with the written or telegraphic approval of the Distributor, subject to requirements of competent public authorities necessitating any change. The Exhibitor also agrees to advertise and announce each photoplay as a " ." In all newspaper advertising and publicity relating to said photoplays issued by the Exhibitor, the Exhibitor shall adhere to the form of announcement contained in the advertising matter issued by the Distributor.

All advertising accessories used by the Exhibitor in connection with the exhibition of said photoplays must be leased from or through the Distributor and must not be sold, leased or given away by the Exhibitor.

Unless this contract expressly provides for the "first run" in the City or Town wherein the theatre hereinabove specified is located, the Exhibitor agrees not to advertise any of the photoplays herein provided for by means of lithographs, slides, trailers, lobby displays, newspaper announcements, advertising or otherwise prior to, and until after the completion of, the exhibition of such photoplay by any other Exhibitor having the right to the "first run" thereof in said City or Town.

The Distributor shall not in any wise be liable for any breach of the provisions of the immediately preceding paragraph contained in any other Standard Exhibition Contract with any other Exhibitor.

WARRANTY AS TO ADVERTISING.

Fifteenth: The Distributor warrants that the photoplays herein provided for will not contain any advertising matter for which compensation is received.

TAXES.

Sixteenth: The Exhibitor agrees to pay to the Distributor upon demand any tax, fee or other like charge now and/or hereafter imposed or based upon the delivery and/or the exhibition of positive prints of the photoplays and/or upon the sums payable under this contract by the Exhibitor to the Distributor. If under any statute or ordinance any such tax, fee or other like charge is or shall be payable or paid by the Distributor and the exact amount payable hereunder by the Exhibitor is not therein definitely fixed or cannot be exactly determined then the Exhibitor agrees to pay such part of any such tax, fee or other like charge, paid or payable by the Distributor as shall be fixed in the manner determined by the then President of the Arbitration Society of America.

MINIMUM ADMISSION CHARGE.

Seventeenth: The Exhibitor warrants and agrees that during the period each of the photoplays herein provided for shall be exhibited in said theatre the Exhibitor will charge for admission to said theatre an actual admission fee which shall not be less than ten cents, unless a greater minimum admission charge is herein elsewhere specified, for each exhibition; and that such photoplays shall not be exhibited unless such admission fee is charged.

DELAY IN OR PREVENTION OF PERFORMANCE.

Eighteenth: In case the Exhibitor shall be delayed in or prevented from the performance of this Contract with respect to any of the photoplays herein specified by reason of censor rulings, the elements, accidents, strikes, fire, insurrection, acts of God, the public enemy, public calamnity or order of any Court of competent jurisdiction, then such delay or failure of performance with respect to such photoplay shall be excused and all claims or causes of action for damages therefor, or arising therefrom, are hereby expressly waived by the Distributor. In any such event, the time of the Exhibitor to perform this Contract with respect to any such photoplay shall be extended for a period equal to the time of such delay, unless performance thereof because of the happening of any such cause or contingency is rendered impossible, in which case performance by the Exhibitor with respect to any such photoplay shall be waived. The resumption of performance by the Exhibitor shall begin promptly after the removal or abatement of the contingencies or causes of such disability or prevention of performance, provided, that if such delay and/or prevention of performance, caused as aforesaid, shall continue for a period of three (3) months either party hereto may cancel this contract, but only with respect to any such photoplay the exhibition hereunder of which has been so delayed or prevented, by sending within ten (10) days after the expiration of such three (3) months' period to the other party notice in writing to such effect.

In case the Distributor shall be delayed in or prevented from the performance of this Contract with respect to any of the photoplays herein specified by reason of the elemens, accidents, strikes, fire, insurrection, acts of God, the public enemy, public calamity, Court orders, censor rulings, delays of any common carrier, delays in production or failure of the producers of any of such photoplays to make or deliver them to the Distributor or of any star or other performer to appear therein in time for delivery, as herein provided, or the failure or delay of any prior Exhibitor in returning any positive print to the Distributor or in forwarding any positive print to a subsequent Exhibitor, then such delay in or prevention of performance shall be excused and all claims or causes of action for damages therefor or arising therefrom are hereby expressly waived by the Exhibitor. In any such event, the time of the Distributor to perform this contract with respect to any such photoplay shall be extended for a period equal to the time of such delay, unless performance because of the happening of any such cause of contingency is rendered impossible, in which case performance by the Distributor with respect to any such photoplay shall be waived. The resumption of performance by the Distributor shall begin promptly after the removal or abatement of the contingencies or causes of such disability or prevention of performance and the Distributor shall deliver to the Exhibitor any such photoplay at the earliest available date thereafter, and such delivery in any such case shall be the same force and effect

Contract Summary on Page 697

The additions, amendments and revisions which were made on the old contract, and which are embodied in this new form of Standard Exhibition Contract will be found in summarized form on page 697 of this issue.

THE EDITOR

as though delivery took place within the period herein above limited and the Exhibitor agrees to accept, pay for and exhibit any such photoplay at any such later period pursuant to the terms hereof, provided, that if such delay and/or prevention of performance, caused as aforesaid, shall continue for a period of three (3) months either party hereto may cancel this contract, but only with respect to any such photoplay the delivery hereunder of which has been so delayed or prevented, by sending within ten (10) days after the expiration of such three (3) months' period to the other party notice in writing to such effect.

WAIVER.

Nineteenth: The waiver by either party of any breach or default by the other party shall not be construed as a waiver of any other or subsequent breach or default by such other party.

ARBITRATION.

Twentieth: The parties hereto agree that before either of them shall resort to any court to determine, enforce or protect the legal rights of either hereunder, each shall submit to the Board of Arbitration (established or constituted pursuant to rules and regulations now on file in the office of the Motion Picture Producers and Distributors of America, Inc., bearing date March 1st, 1926, and identified by the signature of its President, a copy of which will be furnished to the Exhibitor upon request) in the city wherein is situated the branch office of the Distributor from which the Exhibitor is served or if there be no such Board of Arbitration in such city then to the Board of Arbitration in the city nearest thereto (unless the parties hereto agree in writing that such submission shall be made to a Board of Arbitration located in another specified city), all claims and controversies arising hereunder for determination pursuant to the rules of procedure and practice adopted by such Board of Arbitration.

The parties hereto further agree to abide by and forthwith comply with any decision and award of such Board of Arbitration in any such arbitration proceeding, and agree and consent that any such decision or award shall be enforcable in or by any court of competent jurisdiction pursuant to the laws of such jurisdiction now or hereafter in force; and each party hereto hereby waives the right of trial by jury upon any issue arising under this contract, and agrees to accept as conclusive the findings of fact made by any such Board of Arbitration, and consents to the introduction of such findings in evidence in any judicial proceeding.

In the event that the Exhibitor shall fail or refuse to consent to submit to arbitration any claim or controversy arising under this or any other film service contract providing for arbitration which the Exhibitor may have with this or any other Distributor or to abide by and forthwith comply with any decision or award of such Board of Arbitration upon any such claim or controversy so submitted, or if the Exhibitor shall be found by such Board of Arbitration in any such arbitration proceeding to have been guilty of such a breach of contract as shall in the opinion of such Board of Arbitration justify this or any other Distributor in requiring security in dealings with the Exhibitor, the Distributor may, at its option, demand, for its protection and as security for the performance by the Exhibitor of this and all other existing contracts between the parties hereto, payment by the Exhibitor of an additional sum not exceeding $500 under each existing contract, such sum to be retained by the Distributor until the complete performance of all such contracts and then applied, at the option of the Distributor, against any sums finally due or against any damages determined by said Board of Arbitration to be due to the Distributor, the balance, if any to be returned to the Exhibitor; and in the event of the Exhibitor's failure to pay such additional sum within seven days after demand, the Distributor may by written notice to the Exhibitor suspend service hereunder until said sum shall be paid and/or terminate this contract.

In the event that the Distributor shall fail or refuse to consent to the submission to arbitration of any claim or controversy arising under this or any other film service contract providing for arbitration which the Distributor may have with the Exhibitor, or to abide by and forthwith comply with any decision or award of such Board of Arbitration upon any such claim or controversy so submitted, or if the Distributor shall be found by such Board of Arbitration in any such arbitration proceeding to have been guilty of such a breach of contract as shall in the opinion of such Board of Arbitration justify the Exhibitor in refusing to deal with the Distributor, the Exhibitor may at his option terminate this and any other existing contract between the Exhibitor and the Distributor by mailing notice by registered mail within two (2) weeks after such failure, refusal or finding, and in addition the Distributor shall not be entitled to redress from such Board of Arbitration upon any claim or claims against any Exhibitor until the Distributor shall have complied with such decision, and in the meanwhile the provisions of the first paragraph of this Article Twentieth shall not apply to any such claim or claims.

Any such termination by either party, however, shall be without prejudice to any other right or remedy which the party so terminating may have by reason of any such breach of contract by the other party.

The provisions of this contract relating to arbitration shall be construed according to the law of the State of New York.

REPRESENTATIONS.

TWENTY-FIRST: *No promises or representations have been made by either party to the other except as set forth herein.*

ACCEPTANCE OF APPLICATION.

Twenty-second: This instrument shall be deemed an application for a license under copyright only and shall not become binding until accepted in writing without alteration or change by an officer of or any person duly authorized by the Distributor and notice of acceptance sent to the Exhibitor as herein provided. The deposit by the Distributor of any check or other consideration given by the Exhibitor at the time of application as payment on account of any sums payable hereunder shall not be deemed an acceptance hereof by the Distributor.

Unless notice of acceptance of this application by the Distributor is sent to the Exhibitor by mail or telegraph within the number of days after the date thereof hereinafter specified immediately following the name of the city wherein is situated the branch office of the Distributor from which the Exhibitor is served, said application shall be deemed withdrawn and the Distributor shall forthwith return any sums paid on account thereof by the Exhibitor. Albany 10; Alanta 15; Boston 10; Buffalo 10; Charleston 15; Charlotte 15; Chicago 15; Cincinnati 15; Cleveland 15; Dallas 20; Denver 20; Des Moines 15; Detroit 15; El Paso 25; Indianapolis 15; Jacksonville 15; Kansas City 15; Los Angeles 25; Little Rock 15; Louisville 15; Memphis 15; Milwaukee 15; Northern New Jersey 7; Minneapolis 20; Butte 30; New Haven 10; New Orleans 15; New York City 7; Oklahoma City 20; Omaha 15; Peoria 15; Philadelphia 10; Pittsburgh 10; Portland, Ore., 30; St. Louis 15; Salt Lake City 20; San Francisco 20; Seattle 20; Washington, D. C., 10.

A copy of this application, signed by the Exhibitor, shall be left with the Exhibitor at the time of signing, and in the event of acceptance thereof as above provided a duplicate copy, signed by the Distributor, shall be forwarded to the Exhibitor.

In the schedule there shall be provided space in which shall be specified either the title of each photoplay, or the name of the star, director or author thereof or the brand by which such photoplays are known.

The schedule shall also contain the words "Protection Period" and the word "Run" with space to specify the protection period or run, if any agreed upon.

***CANCELLATION.**

*Optional Cancellation Clause: If this contract designates certain photoplays by title, it shall be non-cancellable as to such photoplays. If it embraces a series of photoplays not designated by title it may be cancelled as to such series by either party after two photoplays of such series have been played and paid for, by notice in writing to the other party after playing the second of said photoplays, such cancellation to take effect after ( ) additional photoplays shall have been exhibited and paid for.

*It is optional with Distributors to incorporate or omit this clause from their Standard Exhibition Contract.

DIRECTION TO SALESMEN: *While you have every right to trade among prospective customers to obtain the best offer possible for your product, after you have selected a particular exhibitor whose offer you believe to be the best obtainable and take a written application from such exhibitor, you are hereby directed to forward the application to the office of your company and make no further effort to sell the same service to any other exhibitor directly competing with such exhibitor until the application so forwarded has been duly rejected, accepted or withdrawn in accordance with its terms.*

A New Personality in Motion Pictures

Joseph P. Kennedy, Boston banker and purchaser of F. B. O., and Will H. Hays meet with a cordial handclasp.

Short Feature Magazine

A Magazine within a Magazine, devoted exclusively to the Little Pictures with the Big Punch

Edited by Charles Edward Hastings

"Laugh Month" Committee Chairman Reports January Drive a Success

Showmen Who Exploited Their 'Shorts' Found Business Greatly Stimulated as Result of Pressure on the Public Through Various Advertising Mediums

By GORDON S. WHITE
Chairman, "Laugh Month" Committee

THE first "Laugh Month" is over and a review of the accomplishments of this campaign seems to be in order with a view to reaching a decision as to whether "Laugh Month" shall be continued as an annual celebration by our industry.

The main objects of the "Laugh Month" campaign as view by the National "Laugh Month" Committee made up of representatives of all the big national organizations handling short features were:

1.—To conduct a tremendous national publicity campaign which would bring forcefully to the attention of the public the importance of the comedy in motion picture entertainment.

2.—To encourage exhibitors through their local advertising, publicity and exploitation to harness the great weight of this national publicity for their own benefit, in this way bringing about a practical demonstration by the exhibitor himself of the real value of exploiting short features for greater profits to the theatre.

The question of extra bookings of short features was merely incidental and was given little attention by the "Laugh Month" Committee except as it endeavored to encourage occasional all short feature programs. In other words, the Committee sought to show exhibitors how much more could be done in profitable exploitation with the short features already booked in the usual course of business.

Of course, our reports from exhibitors and branch exchanges are by no means completes at this early date, but still we are enabled to see very clearly what the principal results of this big campaign have been.

As to the national publicity obtained for "Laugh Month," the fondest hopes of the Committee were far exceeded. The idea of a National "Laugh Month" proved to be a "natural." There are mighty few newspapers of any consequence in the country which have not carried mention of "Laugh Month," running all the way from one or two announcements to practically daily mention of the event. Magazines, too, joined the band wagon in large number. The radio has broadcast the message of Laugh Month to millions, while mayors, other municipal public officials and one governor ("M" Ferguson of Texas) have issued social proclamations inviting the citizens of their communities to start the year right with a month of laughter.

Results Squarely Up To the Exhibitor

From the standpoint of box-office results for the individual exhibitor, the results of "Laugh Month" have been up to the showman himself. This will always be the case in any great national campaign of this sort. The greatest national publicity still requires harnessing by the exhibitor before it will pull them in at the box-office. Where this harnessing process was carried out by the showman, the results have been such that these showmen without exception have reported such favorable business at the box-office that they desire the continuation of the "Laugh Month" plan as an annual event. For example, Roy Tillson, who won the first prize in the "Laugh Month" exploitation contest for the first week with his remarkable campaign at the Fuller Theatre, Kalamazoo, Michigan, reports: "Box-office pepped up at least twenty-five percent," and expresses the greatest enthusiasm over the "Laugh Month" idea.

F. V. Kennebeck, of the North Star Theatre, Omaha, the second prize winner for the same week, declares: "We have found that the business during this period has shown a good increase."

The numerous other entries in the contest, which are still coming in to the Laugh Month Committee, show that the large number of exhibitors in all parts of the country who have put on real live wire local campaigns to tie up the big "Laugh Month" publicity for the benefit of their own box-offices, have met with good success in every instance. There is not on record one single report of any exhibitor who has put forth efforts to boost "Laugh Month" for his own theatre who has expressed dissatisfaction with the results. In other words, the vote among exhibitors who have exerted their own efforts to profit by "Laugh Month" is unanimously in favor of the idea.

The Only Adverse Feature

The only adverse feature of the celebration of "Laugh Month" was simply this: that the exhibitors who used this great box-office weapon logically and to the limit were in the minority instead of the great majority of theatre owners and managers.

Several factors have entered into the cause of this situation and it is entirely reasonable to believe that in the "Laugh Month" campaign which will undoubtedly be conducted next season, this will be entirely changed. The "Laugh Month" campaign was begun with only a short period of time for preparation. Undoubtedly, the great majority of exhibitors had their January bookings pretty well set before they began to think about "Laugh Month." Where the comedy element on the January programs was completely overshadowed by heavy dramatic or even tragic subjects, the exhibitor as a general rule hesitated to talk about "Laugh Month" while knowing the bulk of his program was anything but laugh producing.

Many other exhibitors undoubtedly considered this "just another month" until, with

(Continued on following page)

(Continued from preceding page)

the month of January already well under way, they began to see that instead of a routine sales "month," it was in reality a celebration backed up with a tremendous weight of publicity, which has probably never been equalled by any other national publicity drive. These exhibitors constitute the large number of doubting "Thomases" who have to be shown, and in this case by the time they were shown, it was pretty late for them to start their own local exploitation.

Next year many hundreds of these doubting "Thomases", having had the value of the "Laugh Month" drive so clearly demonstrated, will be waiting and watching for the "Laugh Month" celebration of 1927, and the exhibitor campaigns should be many times as numerous as they were this year.

It required several years to build up the Greater Movie Season idea to a comprehensive national campaign after its original beginning on the coast. It is the conviction of the "Laugh Month" Committee that one year and one campaign conducted more or less as an experiment will be sufficient to establish "Laugh Month" as a national celebration of such importance that the exhibitors, themselves, will demand its continuance and enlargement from year to year.

"All Out" for Baltimore!

F. L. McNamee, manager of the F. B. O. exchange at Washington has sold "All Out," a Standard Fat Men Comedy, featuring "Fat" Karr, "Tiny" Alexander and "Fatty"

General Sales Manager of Pathe Starts on Another Business Tour

Harry Scott to Work Shoulder to Shoulder with Men In the Field; Will Visit Western District Embracing Omaha, Denver, Salt Lake, Portland and Other Points

HARRY SCOTT, general sales manager of Pathe Exchange, Inc., who recently concluded a record-smashing business tour of fifteen exchange centers within the brief period of twenty days, left the Home Office in New York City on Sunday, February 7th, for another extensive trip of five weeks' duration to visit all the firm's Western branches and study at first hand the problems of the local exchange executives and exhibitors, in keeping with the established Pathe policy of exhibitor service. Frank Harris, Western District Manager of Pathe, is accompanying Mr. Scott on his tour of the West.

Although he is starting on a long and arduous trip, Mr. Scott evinced great enthusiasm for the undertaking, in talking to a representative of this paper. "So, that I may have a better understanding of latest developments and problems in the field, it was agreed that I should visit every branch office and work shoulder to shoulder with the men." He stated: "My recent trip was the first lap of my branch visitations. Now I am on the second lap."

"I believe that to function properly a sales executive must become familiar with conditions facing each of the managers in the branch offices. This can not be accomplished by sitting comfortably before a mahogany desk in the Home Offie. It requires actual trips to the field and close cooperation with the local branch managers. It is with this end in view that the several Pathe Sales Managers make frequent trips to the field to assist the local men in serving exhibitors with the particular brands of product within their jurisdiction. As General Sales Managerager of Pathe, I deem it my duty to also make excursions to the branches so that I mya have a comprehensive and sympathetic understanding of the problems facing the various Sales Managers, as well as the Branch Managers and the retailer of our product—the exhibitor.

"Pathe believe that exhibitor service extends far beyond the mere bookings of film and it was in furtherance of this cooperation that the Public Relations Department, under the direction of Miss Regge Doran, and the corps of Field Exploitation Men, under the supervision of S. Barret McCormick, were established. Both of these departments render practical service to the exhibitor with the active assistance of the Branch Managers throughout the country."

Mr. Scott's itinerary is as follows:
Butte, February 10th and 11th;
Seattle, February 13th and 14th;
Portland, February 15th and 16th;
San Francisco, February 18, 19 and 20th;
Los Angeles, February 21st and the rest of the week;
Salt Lkae City, March 1st and 2nd;
Denver, March 4th and 5th;
Omaha, March 7th.
He is expected to return to the Home Office on March 10th.

Cranfield and Clarke Increase Capitalization; To "Cover" World

To Produce Twelve Two-Reel Comedies; "Make Me Laugh"; Frank B. Rogers Assumes Chargeo f C.-C. Productions; Mr. Cranfield Will Open London Office in April

WITH an increase of capital up to $100,000.00, Cranfield Clarks, Inc., are broadening out in the short subject field, and strengtheing their position.

Cranfield & Clarke, Inc., have been known as the short subject specialists, and have to their credit a wonderful series, put out under the name of "Gems of the Screen," and a special, "Through Three Reigns," which was the runner-up for the Riesenfield Gold Medal for the best short subject of 1925. Then came their Holland Flower Show films, which caused such favorable comment throughout the trade.

The lineup of short subject for immediate release has not been quite completed, and a further announcement will be made later. The following are ready: The "Molly May" Series, twelve 2-reel comedies, featuring iolet Mersereau, produced by the well known song writer, Arthur J. Lamb, and directed by Joe Levering; 12 2-reel De Luxe dramas, inspired by World famous paintings, directed by Arthur Maude, and featuring the following well known stars: Margaret Morris, Gladdon James, Grace Carlisle, Richard Headrick, Donald MacDonald and Phillip de Lacy; Cranfield & Clarke's International 12, which are single reel interest pictures taken in all parts of the world, making a very fine group of "box-office" offerings.

Production commences next month of twelve 2-reel comedies under the title of "Make Me Laugh" comedies, also produced by Arthur J. Lamb.

The personnel of the Company remains as heretofore, with the addition of Rudolf Beyer as director, George F. Merrell, secretary and treasurer, and William Brotherhood, production manager.

Frank B. Rogers joined the company as manager of Distribution and a member of the executive committee, and will also act as vice-president to take effect on the completion of the company's reorganization. Mr. Rogers will be in charge of product.

The present offices will be retained for the time being, and Mr. Rogers will make his headquarters in Loew's State Bldg., 1540 Broadway, with J. J. Murphy.

An office will be opened in England, in April, the president of the company going to London for that purpose.

"Whoa Emma" with Trixie Has Many Horse Laughs

Horse laughs will abound in a new Jimmie Adams comedy "Whoa Emma," which is now being filmed on the Christie ranch forty miles north of Hollywood. The company has secured the services of Trixie the trained horse that sit down, shakes "hands," laughs heartily and cuts up other didoes for the benefit of the movie camera.

"Whoa Emma" will come in right on the heels of a Christie Comedy which features another remarkable animal. This is the comedy "Run Tin Can" in which a wonderful police dog is featured with Neal Burns and Vera Steadman. Tin Can does about everything that a performing dog can be expected to do, saves a little puppy from drowning, leaps into haymow doors from the barnyard, leaps over flivvers or big cars, it's all the same to Tin Can.

Reviews of Little Pictures with a Big Punch

"Buried Treasure"

(Pathe—Comedy—Two Reels)

ANOTHER "Our Gang" comedy is always good news to the fans and exhibitors. This time, Hal Roach's little rascals start on a treasure hunt in a strange craft that certainly lives up to the descriptive subtitle "not as big as the Leviathan but more original." They land on a California island which is being used by a picture company in taking a cannibal treasure picture and there is great excitement when they find the cannibal village and finally the buried treasure. Then the picture people prepare to scare the kiddies but they turn the table by driving away the cannibals and fake animals with roman candles. As usual, little Farina contributes most of the laughs. The sequences of this clever little one with a chimpanzee is a scream and there are a lot of amusing situations and novel touches that will please audiences. The boat is certainly an ingenious creation and there is a lot of good fun and amusement in this offering.—**C. S. Sewell.**

"Run Tin Can"

(Educational-Comedy-Two Reels)

WHILE Neal Burns and Vera Steadman are featured in this Christie Comedy, a police dog whose name is a burlesque of that of a popular canine star, is really the center of interest and furnishes the title of the picture. This is a travesty on the rip-roaring type of melodrama. Neal is a boob who owns a supposedly worthless oil well which suddenly begins to flow. His rival, Eddie Baker, seeks to buy it for a song but Neal's sweetheart Vera outwits him. They begin a race to the tax office to prevent the sale of the well, with Eddie and his henchman using all kinds of villainy to prevent this. Here is where Run Tin Can figures. He aids Neal to escape and holds the villains at bay and Neal of course wins out. Neal has been given a lot of amusing gags, some of which, especially where he battles the villains with a post tied to his back are very amusing. The dog does a lot of clever and amusing stuff. The action is fast and funny and this two-reeler is a good attraction for the fans.—**C. S. Sewell.**

"Hair Cartoons"

(Red Seal-Cartoon-One Reel)

EVEN MORE clever and interest than usual is issue No. 4 of this series for Cartoonist Marcus by his familiar hair manipulation does not take conventional characters but likenesses of real persons and change them into others. W. H. Taft becomes General Joffre, Napoleon is changed to J. P. Morgan and Sessue Hayakawa to Nikolai Lenin, there is also a cartoon of La Follette. Probably the best one that Marcus has ever done is changing a nightingale into Galli Gurci. **C. S. Sewell.**

"The Big City"

(Universal—Comedy—Two Reels)

EDNA MARIAN scores very distinctly in this Century subject as a gawky country girl visiting the city. She empties her carpet bag in a cop's arms while searching for an address, falls off a bus and lands on a scooter which, gaining momentum down a hill, hurls her through a door and into the arms of her aunt. The aunt, a superior person, makes her the maid and instructs her not to touch the canary. The bird escapes and Edna wrecks the house in her earnest endeavors to capture it. This comedy moves swiftly at all times and contains a larger percentage of good laughs than most two-reelers. Miss Marion does good work with good material, and theatre patrons will enjoy her in this.—**Sumner Smith.**

"Egypt Today"

(Fox—Variety—707 Feet)

ALL that is left today of Egypt's former glory furnishes the material for this Fox Variety. Beautiful and massive ruins of temples, and tombs, the gigantic pyramids and the sphinx, built to please the vanity of former Pharaohs, the work of tens of thousands of slaves, and now only a mass of ruins abound in great profusion. Most impressive are the pyramids and that eternal riddle the sphinx and the enormous temple at Karnak. Among the subjects is the Valley of Kings in which was found King Tut's tomb.—**C. S. Sewell.**

"The Wicked City"

(Pathe-Cartoon-One Reel)

PAUL TERRY in this cartoon has the mouse taking his sweetheart to a cafe and being set upon by a villainous cat. Notwithstanding the difference in their sizes and the fact that the cat wears a magic cloak that enables him to go through openings in walls and sidewalks that mysteriously appear and disappear, the mouse trails him all over the city and finally gives him a good licking, rescuing his sweety. An imaginative and amusing offering.—**C. S. Sewell.**

NOW BOOKING

St. Patrick's Day Special
Week of March 14th
Fleischer Ko-Ko Song Car-Tune

"HAS ANYBODY HERE SEEN KELLY?"

Hand Colored by Brock

729 7th Ave. RED SEAL PICTURES CORP. *N. Y. C.*

DISTRIBUTORS

"In the Air"

(F. O. B.-Comedy-Two Reels)

HERE is the very best of the series of F. B. O. comedies featuring Director Joe Rock's "Ton of Fun" comedians, Fat Karr, Kewpie Ross and Fatty Alexander. The correspondence school idea is amusingly burlesqued by showing this trio getting their diplomas as hobos and starting out to follow their chosen calling. They get in Dutch with a sheriff and make a hit with his pretty daughter. He chases them and they escape. Two of them disguise as a horse and chase around in a pasture with a real horse. This sequence is a scream and when the fake horse climbs over a fence and tries to scramble up a tree, it is a riot, one of the most spontaneously funny situations we have seen in a long time. Finally they are arrested and jailed, but they push the jail until it falls over a cliff and lands on real criminals, and they are greeted as heroes. The horse stuff alone is enough to put this comedy over with the majority of patrons. It will surely get the laughs.—**C. S. Sewell.**

"Sea Scamps"

(Educational—Comedy—Two Reels)

A KIND-HEARTED lady takes a bunch of mischievous kids from an orphanage for a day's outing on an excursion boat. This is the idea around which this Juvenile Comery is built and you can imagine the havoc and excitement that resulted. In the first place one of the kids, the clever little baby, Big Boy, gets left. The others run the chauffeur almost crazy. Arriving at the pier they get hold of a motor baggage truck which runs wild, upsetting everything and everybody. On board the boat they play with the compass and the steering apparatus and almost upset the boat, then a flying fish furnishes more excitement and finally they set off a suitcase of fireworks. There is plenty of action and humor and this subject should prove especially pleasing to the kiddies, but will amuse the grown-ups also.—**C. S. Sewell.**

"The Big Game"

(Universal-Comedy-Two Reels)

ANOTHER burlesque western comedy released under the Mustang brand, featuring Pee Wee Holmes and Ben Corbett, with the action involving the rivalry between the towns of Pipe Rock and Paradise. This time a basketball game played on horseback with the ball landing in all sorts of funny places and Ben making some boob plays furnishes the chance for the rival cowboys to give vent to their feelings. The ball is chased to a neighboring ranch and lands on a steer's horn, another time Pee Wee grabs the ball and a donkey sits down on him, finally he is thrown in the goal basket with the ball. There are quite a lot of laughs in this comedy and it is well up to the standard of this series.—**C. S. Sewell.**

Not So Much DANGER After All

Under the caption "DANGER" Danny says in Film Daily:

There is much hullabaloo and fuss these days. Over "presentations," special acts, "revues," etc., for motion picture houses. One first run house vies with the other. In trying to present a bill to aid in putting over the feature. One tries to outdo the other. Just where it will end is questionable.

Presentations, special features, all such trimmings are fine. But don't overlook this, please: that people who go to picture houses want to see pictures. That is why they go to such places.

And Arthur James writes in Motion Pictures Today:

Presentation, prologue, preliminary and all the rest of the names given to that which precedes the showing of the feature motion picture on the screen, has about reached the height of its foolishness. By example and by promotion the idea of a big show spread from Broadway to Chicago, from Chicago to the West Coast and then all over our motion picture theatre map.

. . . . It still is an important factor in—and only in—the largest houses. . . . .

The picture now, as always, is first and last the attraction. Short lengths, novel in character and with picturesque or comedy values, help tremendously, but they, also, are pictures.

But don't you think you are unduly worried, Danny; and you, too, Mr. James? You know that nothing can, that nothing will, ever take the place of pictures.

If the "presentation craze" were spreading to any extent into the second, third and subsequent run houses, Short Features would be the first pictures to show it through diminished bookings.

But RIGHT NOW one hundred new exhibitors every week are joining the thousands of showmen running *Educational Pictures.*

Member,
Motion Picture Producers and Distributors of America, Inc.
Will H. Hays, President

EDUCATIONAL FILM EXCHANGES, Inc.
E. W. Hammons
President

Educational Pictures
"THE SPICE OF THE PROGRAM"

Pathe Short Subject Manager Back from Exchange Tour

W. A. V. Mack Returns from Trip to Ten Exchange Centers and Reports "Shorts" Is No Longer Rated As Filler but as Important Part of Program

A two weeks' tour during which he visited exchange centers in ten cities has convinced W. A. V. Mack, Short Subject Sales Manager of Pathe, that at last the so-called "short" has stepped out of the filler and chaser class and is now considered by exhibitors in its true guise as an important unit of the theatre's screen program.

In conjunction with the recognition of the short feature subject as an entertainment asset, Mr. Mack noted greatly increased advertising on this part of the program. This he attributes to the excellent "missionary" work of the Pathe Field Exploitation Men and the complete advertising and exploitation aids provided in the press books furnished by Pathe on every two-reel comedy subject from the Hal Roach and Mack Sennett Studios.

When Editor Emanuel Cohen of Pathe News compiled the "Flashes of the Past" reel in honor of the Fifteenth Anniversary of the pioneer newsfilm little did he realize that this subject would figure in theatre anniversaries through the country. Numerous cases came to Mr. Mack's attention where exhibitors, in celebrating the tenth or fifteenth anniversary of their theatres, had booked "Flashes of the Past" as a fitting highlight of the program. Reviewing as it does the most dramatic and historical events of the past fifteen years, this Pathe News Special has an historical significance that lends dignity to any theatre screen. When the Mark Strand Theatre in Albany played "Flashes of the Past," the local press declared it the hit of the bill.

Mr. Mack found exhibitors very much interested in the "Famous Melody Series" of single reel subjects, which are wholesome little romances based upon the old folk and "Songs of Ireland" etc. The chance for complete musical accompaniment through the use of the special score prepared by Dr. Hugo Riesenfeld appealed to the showmen.

"The Amundsen Polar Flight" continues as a timely attraction through the daily news reports of the forthcoming Detroit Polar Expedition appearing in the national press. Those who are reading about the new airplane flight to the pole are a ready-made audience for "The Amundsen Polar Flight" which depicts the official picture-log of the Amundsen-Ellsworth expedition.

Another short subject that is finding a ready market is the "A Pilgrimage to Palestine" series, showing in absorbing scenes the sacred spots in the Holy Lands as they are today. Even though all the rest of the world has progressed, Palestine seems to have remained practically the same since it was early in the Christian era. The new Pathe pictures serve to attract the "church element" and foster goodwill for the theatres screening them.

Mr. Mack left New York on January 15th and returned on January 29th. He visited Philadelphia, Albany, Cleveland, Cincinnati, Memphis, Dallas, New Orleans, Atlanta, Charlotte and Washington, holding sales conferences in each city with all the salesmen called in for the meetings.

JACKIE MORGAN

One of the most interesting "Kids" in motion pictures is this youngster, who plays "Chester Gump" with Joe Murphy and Fay Tincher in the Universal release, "The Gumps," a splendid comedy series.

Century Announces Four Comedy Pictures for February Release

Two-Reelers Starring Edna Marian, Al Alt and Eddie Gordon and a New Buster Brown Subject Are on Schedule; All Had Pre-release Try-Out

HE Stern Brothers announce a strong group of two-reel comedies for release through Universal exchanges during the month of February. All four have reecived pre-lease tryouts and have shown that they have great audience appeal and box-office value.

In the order of their release, they are "The Big City," starring Edna Marian; "Crowning the Count," featuring Eddie Gordon; "Accidents Can Happen," featuring Al Alt, and the new Buster Brown Production, "Buster's Nose Dive."

"Buster's Nose Dive," the outstanding picture of the group, is the sixth two-reeler of the popular Buster Brown series. It was directed by Gus Meins and rceently has a pre-release showing on Broadway, where it was exceptionally well received by the audience. It features Arthur Trimble as Buster, Doreen Turner as Mary Jane and Pete the dog, as Tige, in the latest escapade of Buster and his pals. It will be released February 24th.

"The Big City," marked for release February 3rd., is another of the popular Edna Marian comedies, in which she is seen as a comic country girl with big town aspirations. It was directed by Francis Corby and includes a rapid succession of funny situations and gags. Miss Marian, as the country flapper whose escapades as a big town vamp get her into one mix-up after another, does very good work in this characterization.

The February 10th release, "Crowning the Count" was directed by Jess Robbins, which is the surety for a good comedy. In this two-reeler, Eddie Gordon is supported by Larry Richardson. The most is made of Gordon's unique comedy flare and his acrobatic training. The story has to do with the showing up of a bogus count, played by Gordon. It is reported, by those exhibitors who have shown it, as a good audience picture.

The Stern Brothers release for February 17th, "Accidents Can Happen," is the latest Al Alt comedy. He is again seen supported by the fat comedian, Hilliard Karr, in a series of mishaps, the nature of which have made these two comedians popular with comedy-lovers. The comedy was directed by Charles Lamont, regarded as one of the aces in the two-reel field.

Earle Foxe in "Van Bibbers"

Earle Foxe is very happy these days as he is again portraying the role he likes so well. Once more Mr. Foxe is "Van Bibber" in the Fox Films' latest Van Bibber comedy, "The Reporter," fifteenth picture in this series. Production on the Van Bibber comedies was suspended for several months, in which time Mr. Foxe had an important role in "Wages for Wives," and then played the leading male role in the first Charles H. Hoyt comedy drama "A Trip to Chinatown." Lou Seiler is directing "The Reporter."

Roach on Way Home

Hal Roach, Pathe comedy producer, who started the vogue for casting well known feature players in the supporting casts of his Pathe comedies, left New York, Tuesday February 2, following a business trip of several weeks' duration in the East.

WHY

MOVING PICTURE WORLD DOES NOT CLAIM "*14,000* CIRCULATION"

We thought the cave-man days of publishing were over.

Those good old days when a publisher got away with murder by having the advertiser accept some wild circulation figures he'd sucked out of his thumb——those days of loose, unfounded circulation claims that literally forced advertisers to create the AUDIT BUREAU OF CIRCULATIONS for their own protection.

But apparently not.

That ancient pastime of naming your own circulation still persists with papers that are weak.

Wild, unproven circulation claims and READER WEAKNESS are certainly the Siamese Twins of the publishing business.

The EASIEST thing to do in this motion picture trade paper business is to claim circulation figures.

The HARDEST thing to do is to have the AUDIT BUREAU OF CIRCULATIONS PROVE YOU HAVE THE HIGHEST NET PAID EXHIBITOR CIRCULATION.

If any paper in this field really had anything approaching 14,000 exhibitor circulation, it would also have corroborating A. B. C. Audit.

DON'T BE KIDDED.

WATCH FOR THE A. B. C.
WHITE AUDITS — OUT SOON!

Published in the Interest of
More Productive Advertising

by the

Chalmers Publishing Company

Publishing Moving Picture World—Cine-Mundial—
Spanish and English Books

Universal's 1926-27 Schedule to Be Known As "The Greater Movie List"

Entire Schedule of Universal Jewel Productions for the Coming Screen Year Made Public Upon Arrival of Carl Laemmle. Super Pictures, Reginald Denny Productions, Twenty-eight Jewels and Twenty-four Blue Streak Westerns Listed—To Be Marketed Under a Golden Rule Contract

WITH the return of Carl Laemmle to the United States, Universal announced its entire production schedule for 1926-1927—The Greater Movie List—an ambitious schedule of Jewels and special pictures which far transcends anything ever before atempted by Universal.

Besides the several super pictures being undertaken by the Universal forces, including such big screen projects as "The Flaming Frontier", "The Midnight Sun", "Uncle Tom's Cabin", "Gulliver's Travels", "Les Miserables" and similar-type pictures, Universal plans the release of five or six special Reginald Denny Productions, to be marketed separately, twenty-eight Universal Jewel pictures, twenty-four Blue Streak Westerns made with outstanding stars and casts as well as a splendid schedule of serials and short product.

The Universal 1926-1927 output will be known as "The Greater Movie List."

An unprecedented array of authors is included in the list of writers who have contributed to the material for the new Universal output. Among them are Edgar Franklin, Don Marquis, George Ogden, Dana Burnett, Gertrude Atherton, Johnstone McCulley, John Emerson and Anita Loos, James Oliver Curwood, Frank Spearman, Peggy Gaddis, Arthur Somers Roche, Andrew Soutar, Gabriel Reuter, Lucile Van Slyke, George Weston, John Taintor Foote, Nellie Revell, William Johnstone.

Universal has marshalled an unusually strong corps of directors to guide the destinies of its forthcoming product. On this list shine such names as William A. Seiter, Harry Pollard, Edward Sloman, Edward Laemmle, King Baggot, Edward Sedgwick, Lois Weber, Herbert Blache, James Spearing, Melville Brown, Lynn Reynold.

The stars, many of them long popular in Universal pictures, and others among the leading screen favorites of the day specially engaged for Universal pictures, number such photoplay idols as Reginald Denny, Laura LaPlante, Edward Everett Horton, Mary Philbin, Hoot Gibson, Pat O'Malley, Norman Kerry, House Peters, Viola Dana, Jack Daugherty, Kenneth Harlan, Jean Hersholt, Mae Busch, Francis X. Bushman.

As a new departure, pictures made by Reginald Denny will be marketed separately as Reginald Denny Productions. Five or six Denny productions will be released.

The twenty-eight Jewels scheduled for release between September 1, 1926 and August, 1927, will include four Laura LaPlante pictures, seven Hoot Gibson pictures, two with Mary Philbin, two with Norman Kerry, one with House Peters.

Universal will start off the new motion picture year with "Poker Faces," a Harry Pollard Production, adapted from a novel by that prince of farce comedy, Edgar Franklin. Edward Everett Horton and Laura LaPlante are co-starred in this picture, which already is nearing the final stages of completion at Universal City.

The next Universal release will be "The Old Soak," adapted by Edward Sloman from the universally liked Broadway play by Don Marquis, the noted columnist and author. This picture, which will be released September 12, is now being made with an exceptionally strong cast headed by Jean Hersholt. Included among the players are June Marlowe, George Lewis, William V. Mong, George Seigmann, Gertrude Astor, Lucy Beaumont, Zasu Pitts and Ada Gleason.

The next release, scheduled for September 26, will be a Hoot Gibson Production, entitled "The Texas Streak." This is a screen adaptation of the well-known George Ogden story, "Cow Jerry."

In October of this year, Universal will release two Jewel pictures, "The Star Maker" and "Perch of the Devil." "The Star Maker" is a screen adaptation of Dana Burnet's Saturday Evening Post story, "Technic" and will be made with Mary Philbin in the starring role, supported by Francis X. Bushman, Mildred Harris, Warner Oland and Grace Darmond. It will be a Lois Weber Production, and will mark her return to Universal.

"Perch of the Devil" will be a King Baggot Production, adapted from Gertrude Atherton's strikingly powerful novel of that name. It will be made with Mae Busch and Pat O'Malley in the featured roles, and with a cast including Jane Winton, Theodore Von Eltz, Anna Mae Wong, George Kawa, Mario Carillo, Lincoln Stedman, Gertrude Oakman and Martha Franklin.

In November, 1926, two more Universal Jewels will be released, "The Ice Flood," and the previously mentioned Hoot Gibson picture, "The Prairie King." "The Ice Flood" is from the Johnstone McCulley novel, "Crashing Timbers," and will be directed by James O. Spearing, noted scenarist and former movie critic of the New York Times. It will feature Viola Dana and Kenneth Harlan, with Henry B. Walthall, Billy Kent Schaefer, DeWitt Jennings and Fred Kohle.

December will see three Universal Jewels released. They will be "The Whole Town's Talking," "Prisoners of the Storm" and "The Big Night." The first, to be released December 5, will be an Edward Laemmle Production, from the play by John Emerson and Anita Loos. It will feature Edward Everett Horton, and the strong cast will include Virginia Lee Corbin, Otis Harlan, Trixie Friganza, Delores Del Rio, Margaret Quimby, Malcolm Waite, Hayden Stevenson and Robert Ober. It will be a screamingly funny comedy-drama with an elaborate society background.

(Continued on next page)

Key to Our Service Department

Better Projection	**754**
Looking Them Over—With Gray Strider	**699**
Quick Reference Picture Chart	**739**
Selling the Picture to the Public	**733**
Short Feature Magazine	**703**
Straight From the Shoulder Reports	**729**
Switching the Spotlight to the Exhibitor	**726**
The Theatre of Today	**744**
Through the Box-Office Window	**723**
Your Equipment	**747**

"Prisoners of the Storm" to be released December 19, is a Lynn Reynolds Production, starring House Peters in a great romance of the snow country. It is being adapted from "The Quest of Joan," by James Oliver Curwood. It is rugged in character, with Curwood's dramatization of the wilds, and will be one of the most virile pictures offered next year.

"The Big Night," for release the day after Christmas, is based on the magazine story, "Doubling for Lora," by Peggy Gaddis. It will be a Laura LaPlante starring vehicle and will be directed by Melville Brown. Tully Marshall, Cissy Fitzgerald, Mack Swain of Sennet and Chaplin fame, Lee Moran, William Austin, Tom Ricketts and Einer Hanson will be in the cast. This is promised as an ideal LaPlante picture filled with sparkling humor and high comedy situations of the most entertaining kind.

In addition to the Gibson picture "The Buckaroo Kid," Universal's January (1927) releases will include the Universal Jewel, "The Runaway Express," a thrilling railroad drama, adapted from Frank Spearman's famous story, "The Nerve of Foley," and made as an Edward Sedgwick Production, with Jack Daugherty heading the cast. Others among the players in this special will be Blanche Mehaffy, Tom O'Brien, Charles French, Harry Todd, Madge Hunt, and William Steele.

Three Jewels for February, 1927

In February, 1927, Universal will release three Jewels, the Hoot Gibson picture, "Riding Like Fury," "The Mystery Club" and "Butterflies in the Rain." "The Mystery Club" will be a Herbert Blache Production based on the Arthur Somers Roche Saturday Evening Post story, "The Crimes of the Armchair Club."

An exceptionally strong cast will mark this thriller. Heading the players will be Matt Moore, Edith Roberts, Warner Oland, Mildred Harris, Charles Puffy, Earl Metcalf, Nat Carr, Charles Lane, Jed Prouty, Henry Herbert, Alfred Allen, Alphonse Martell, Frank Finch Smiles, Sidney Bracey, Monty Montague and Adrienne Dore.

"Butterflies in the Rain" will be a screen drama adapted from the internationally popular story of that name from the pen of Andrew Soutar, which has appeared serially in many newspapers in the United States and England.

Announcing

A Series of Pictures

The Gosh-darnedest, Funniest Jackass on 4 Legs

FANNY

UNIVERSAL

Does It Again!

In March there will be three more Universal Jewels, "Too Many Women," "Brides Will Be Brides," and "Taxi Taxi." "Too Many Women" is from the sensationally successful story by Gabriel Reuter and will be used as a starring vehicle for Norman Kerry, with May McAvoy, probably, in the co-featured role. "Brides Will Be Brides" is another Laura LaPlante picture, adapted from the widely known newspaper serial stories by Lucile Van Slyke. "Taxi Taxi" will be adapted from the popular Saturday Evening Post story from the pen of George Weston.

Another Mary Philbin Starring Production

The April list of Jewels will include, besides "A Hero on Horseback," the Gibson picture previously noted, two other pictures, "Another Woman's Life" and "Down the Stretch." The first is an anonymous story of great dramatic qualities which will be used as a starring vehicle for Mary Philbin. "Down the Stretch" will be a Jewel adaptation of John Taintor Foote's popular racing story, "Blister Jones."

The May Jewel list will include "Spangles," "Take It From Me" and the Gibson picture, "The Silent Rider." "Spangles" is a colorful circus story by the world-famed Nellie Revell, noted as a circus press agent, and now one of the most widely read columnists in the United States. This will be an Edward Sloman Production with a big special cast. "Take It From Me "will be based on the great musical comedy success of that name by William Johnstone, Sunday Editor of the New York World. The star and cast have not yet been selected.

In June, Universal will release the following Jewels: "A Savage in Silks," "The Love Thrill" and "The Big Gun." "A Savage in Silks" is by the widely known authoress, Winifred Eaton Reeve, now in an executive capacity in the Universal scenario department. It will be made as a Laura LaPlante picture.

"The Love Thrill" probably will be another Laura LaPlante picture. It will be adapted from the great automobile racing romance by Byron Morgan—the man who wrote "Sporting Youth" and "California Straight Ahead."

"The Big Gun" to Be Kerry Picture

"The Big Gun" will be a Norman Kerry picture, directed by Edward Sedgwick, from the Argosy-All Story magazine romantic thriller by Richard Barry.

The Hoot Gibson picture, "Ace High," set for July 11 release, marks the final Jewel in Universal's 1926-1927 Greater Movie List.

Universal's Greater Movie List also will include other Western pictures—twenty-four Blue Streak Western features, made with such popular cowboy stars as Jack Hoxie, Art Acord and Fred Humes. Each star will contribute six pictures to the year's output. The features will be released in the weeks in which Universal Jewel pictures are not scheduled.

In addition to the Greater Movie List, Universal's output for 1926-1927 will include six high-class short comedy series put out by the Stern Brothers, including the Buster Brown Comedies, the "The Newlyweds and Their Baby" Comedies, the "What Happened to Jane" Comedies are other series, an array of five Popular Author Serials, 104 issues of the International Newsreel, a series of weekly issues of short western dramas and other special short product.

Lichtman Enters Production Field; "Charley's Niece," First Picture

Universal to Release Initial Film; Knoles Will Direct With Well Known Cast; Work to Be Done at Tec-Art Studios With Producer Supervising

AL LICHTMAN, one of the best known executives of the film industry, has joined the ranks of producers and has announced plans for his newly organized company which will be known as Al Lichtman Productions.

As his initial offering, Mr. Lichtman will present a super-comedy entitled "Charley's Niece," on which shooting started Monday, February 8, at the Tec-Art Studio, New York City. Not only this first release, but all subsequent productions will be made in the east under Mr. Lichtman's personal supervision.

Mr. Lichtman has been prominent in the progress of the film business for more than fifteen years. He was at one time general manager of distribution for Famous Players, Lasky Corporation and more recently held the same post for Universal. He retired from that organization eighteen months ago following a breakdown but has now completely recovered his health and is back with an ambitious program of activity for the future.

"Charley's Niece" which is the opening attraction on this program will be released by Universal as the result of a distribution contract just consummated between Al Lichtman and Carl Laemmle.

A cast of distinguished players has been signed for the featured roles, Madge Kennedy will enact the feminine lead supported by Ethel Shannon, Little Billy, Creighton Hale, Flora Finch and David Butler. Harley Knoles, the author of the story, will also direct it.

Immediately following the completion of "Charley's Niece," Mr. Lichtman will make an elaborate screen version of "The Cherry Tree," featuring a well known cast headed by George Jessel. This young actor is a sensation success of the current theatrical season in the title role of "The Jazz Singer."

The office headquarters of Al Lichtman Productions are 1650 Broadway.

AL LICHTMAN
Who has entered the production field. His first picture is "Charley's Niece."

Hal Roach's Men Here

Robert McGowan, Fred Jackman and Warren Doane, of the Hal Roach organization in Hollywood, arrived in New York this week.

Tourneur Signs with M-G-M; To Produce Verne Story

MAURICE TOURNEUR, famous director, noted for his fantastic productions, has signed a contract to direct the imaginative novel of the noted Jules Verne, "The Mysterious Island," which is to be produced by Hunt Stromberg. This announcement was made last week by Louis B. Mayer, vice-president in charge of production at the Metro-Goldwyn-Mayer studios.

Production on the fantasy will begin the first week of March, when the company, under Tourneur, will proceed to Nassau in the Bahamas. Here, with J. E. Williamson, whose father invented the undersea tube, the under water sequences will be filmed.

Is the Picture "Box-Office"?
Has it—
From first flash
to
Final Fade-Out,
What Audiences want,
What directors strive for—
SUSPENSE!
A Big Basis for Building
Better Box-Office Business?
"Through the Box-Office
Window"
on page 723
Will Tell You.

"Sea Beast" Opens in Seattle And Plays to Capacity Business

First Public Presentation of Big Warner Picture Outside of New York City; John Hamrick, Manager of Theatre, Says Picture Is Year's Greatest; Playing in Five Cities

RIGHT on top of the big success of "The Sea Beast" at the Warner Theatre in New York City, come clippings and messages from Seattle stating that the production opened at the Metropolitan in that city on January 30 at $2.00 top to capacity business and is repeating at every performance. The newspapers also gave the John Barrymore picture wonderful notices and predicted for it a big box office success wherever it plays.

This was the first public presentation of the big Warner special outside of New York City where it is now entering on its fifth week. It was also the only place outside of New York where it has played at $2.00 top, indicating that wherever the production plays at popular prices it should prove a turn-away performance.

Following the opening of the picture in Seattle, John Hamrick, manager of the Metropolitan, sent the following enthusiastic telegram to the Warners New York office:

"My dear Harry, Abe, Sam and Jack, and you, too, Sam Morris. My sincere congratulations and my hat is off to you for making one of the season's very greatest pictures in 'The Sea Beast.' John Barrymore lives and breathes his very soul into his character and never has anything on stage or screen surpassed his marvelous acting in 'The Sea Beast.'"

Five cities are now playing the attraction or will be playing it within the next week. It opened at the Rialto, Providence, last Saturday night; plays Miller's Figueroa, Los Angeles this week, also goes into the Orpheum, Chicago this week for a run and follows immediately into the St. Francis in San Francisco. With the exception of the Seattle engagement all of the others are at popular prices.

In other cities where the production has been screened privately it has been received with such acclaim that Warner's New York office has been flooded with telegrams of congratulations. It is freely predicted that "The Sea Beast" will be running for several years and will likely be one of those pictures that never die.

Completing "Men of Steel"

One more week should see the completion of filming on First National's big steel special, "Men of Steel," which was started November 2. Milton Sills wrote the story from a suggestion received from R. G. Kirk's short story, "United States Flavor," and has the starring role. George Archainbaud is directing and the production is being made under the supervision of Earl Hudson.

Fox Films Task Difficult in Casting Famous Stage Plays

Roles Created by Stage Stars Present Difficult Problem to Producer When Plans for Screen Production of Plays Are Made; Walsh Picking Cast for "What Price Glory"

WHO will be elected as the Music Master of the films? Suggestions are being invited from everyone throughout the country. Is there another man who can present on the screen the same fine characterization which David Warfield created for the stage? Those who saw this David Belasco play will never forget the role of the "Music Master," one of the most poignant, human, lovable characters that was ever given body and breath on the stage.

Into such a splendid part Warfield fused the simple human traits and ability of a natural actor, which resulted in his lasting fame. Now the officials of Fox Film Corporation are searching for an actor who will give the screen a portrayal equally fine and as humanly lovable.

Two other Belasco plays, "The Auctioneer" and "The Return of Peter Grimm" offer a similar problem to the picture producer.

In preparing "What Price Glory" for its screen transition, Raoul Walsh, chosen to direct the dramatic success, has come to New York from the coast to cast the players who will portray the three central characters around whom the turmoil seethes.

Another of the modern plays about which there has been much conjecture, concerning who will portray the film roles, is "The Cradle Snatchers."

The laugh provoking characters in "Is Zat So?" "Hap" Hurley, the fight manager, and "Chick" Cowan, pugilist, need more than a little attention to their casting.

Going a bit further back in the theatrical world, we come to Clyde Fitch's last play, "The City," which gained him a permanent niche in the dramatic hall of fame. The power of the play was greatly heightened by the excellence of the cast and to find players who will give a highly satisfactory screen interpretation is, in itself, a task of sizable proportions.

Those who remember the Fox production of A. S. M. Hutchinson's "If Winter Comes" will recall how unusually well Percy Marmont personified "Mark Sabre." The author of the book was greatly surprised at the fidelity of Marmont's characterization. In the screen presentation of Hutchinson's latest novel, "One Increasing Purpose," to be produced next season, there are three important characters—the brothers Paris; Sim, Andrew and Charles. To find the actors best fitted to exemplify the author's conception of these brothers will be one of the tasks of the director, Frank Borzage.

When Murnau, the German director who made "The Last Laugh," comes to America to direct "Down to Earth," the cast, yet to be chosen, will be announced.

Officiating At Naked Truth Dinner

GLENDON ALLVINE, President, A. M. P. A.

NAT ROTHSTEIN, Announcer at Dinner

ETHEL SHANNON
Who has just signed a long-term contract with Sam Sax to appear in Gotham Productions.

Ethel Shannon Signed To Big Contract By Sax

THE excellent work by Ethel Shannon in the latest Gotham Production "The Speed Limit" has won for this dainty bit of Titian haired femininity a long term contract with Gotham Productions.

Miss Shannon is en route to New York to fulfill a prior engagement to play opposite George Jessel in "The Cherry Tree" and upon completion of this engagement will return to California at once to start work on the new 1926-27 series of Gotham Productions to be produced by Mr. Sax.

In "The Speed Limit" Ethel Shannon had a light comedy role and it is the intention to give her something more for her next subject which will be probably in "The Golden Web," the E. Phillips Oppenheim story.

Dorothy Phillips Returning To Screen with M-G-M

Dorothy Phillips' comeback has been materially aided by the decision of the Metro-Goldwyn-Mayer company, to whom her services are contracted, to cast her in the leading feminine role in "Toto," opposite Lew Cody. "Toto" is a John M. Stahl production of the famous stage play by Achmed Abdullah.

This role marks the beginning of Miss Phillip's return to her former enviable position among screen stars, which she forsook by voluntary retirement on the death of her husband, the late director Allen Holubar.

"Toto" has been continuitized by Benjamin Glazer, and beside Miss Phillips and Cody, the cast, so far, includes Virginia Bradford, Carmel Myers, and Antonio D'Algy. Miss Phillips' role is that of "Claire," wife of "Toto," played by Mr. Cody.

F. B. O. Coast Studios Completing This Season's Films

F. B. O'S West Coast studios are rapidly bringing to completion the current season's schedule of Gold Bond specials, star features and short subjects. Three more Gold Bond specials remain to be made. Emory Johnson is shooting sea scenes for his big naval melodrama "The Non-Stop Flight," which dramatizes the dash of the U. S. Navy aviators across the Pacific to Hawaii last summer. The story is by his mother, Emilie Johnson.

"The Isle of Retribution," a novel by Edeson Marshall and "A Poor Girl's Romance" by Laura Jean Libbey also are scheduled to go into production in the early future.

Among the star features yet to be filmed for the current season's program are "Secret Orders," starring Evelyn Brent, and written by Martin Justice. F. Grubb Alexander and Enid Hibbard are at work on the continuity and Chet Withey will direct.

Tom Tyler, F. B. O.'s new Western star will start "The Arizona Streak," an original by F. A. E. Pine, for which Lanier Bartlett wrote the continuity.

Fred Thomson is shooting "Hands Across the Border," another Thomson special by Frank M. Clifton.

Bob Custer and Richard Talmadge also are at work on action features.

April will see the completion of this year's line-up of attractions, according to F. B. O. executives, and immediately thereafter actual shooting of next year's product will get under way.

Frank Lloyd Signed By Paramount to Long Term Contract

FRANK LLOYD, one of the foremost directors in the motion picture industry, has been signed to a long term contract by Famous Players-Lasky Corporation, according to an announcement by Jesse L. Lasky.

"I am extremely happy," said Mr. Lasky in announcing the contract, "that Paramount has had the good fortune to obtain the services of Mr. Lloyd, whose capabilities in the handling of big productions have won for him the esteem of the entire industry."

Mr. Lloyd will join Paramount at the termination of his present contract. He has now in production his last picture under the terms of this agreement.

To Direct "The Rainmaker"

One of the choicest plums from Paramount's directorial tree dropped into the hands of Clarence Badger when B. P. Schulberg, associate producer, announced that Badger has been given the important assignment of directing "The Rainmaker."

"The Rainmaker" was adapted from Gerald Beaumont's story, "Heaven Bent," which ran serially in Red Book Magazine. The scenario was prepared by Louis Lighton and Hope Loring.

Paramount to Distribute English Production of "Nell Gwyn"

AMERICAN distribution of Herbert Wilcox's English production, "Nell Gwyn," starring Dorothy Gish, went to Paramount, after bids on the part of several companies, according to a joint statement by S. R. Kent and J. D. Williams.

The consummation of the contract followed the trial showing of the picture in regular theatres in three towns. The splendid audience reception accorded the picture in each case, so impressed representatives of several interested distributors, that Paramount lost no time in obtaining the American and Canadian rights to this English picture.

George T. Eaton, president of British National Pictures, Ltd., immediately cabled the important news to his company's London office, together with the following message to English producers: "British National Pictures, Ltd., assures British producers that the American public welcomes fine pictures and that the market is wide open to British productions of quality."

Officials of First National—which company holds the foreign rights to "Nell Gwyn"—and Producers Distributing Corporation expressed gratification that the competition for the American distribution was proof positive that American audiences and distributors are not only willing, but anxious to welcome fine pictures from overseas.

No arrangements were made for the distribution of the series of three Dorothy Gish productions to be directed by Herbert Wilcox for British National this year. J. D. Williams is confident that Miss Gish's fine performance—hailed by all critics as far excelling anything she has yet done—will enhance the box office value of her forthcoming vehicles as to make it undesirable to set a value on them at this time. It is understood that "Nell Gwyn" will be released next August as one of Paramount's fall group.

Commenting on the "Nell Gwyn" deal, Will H. Hays said yesterday:

"We want in America the very best pictures wherever they are made. Too, the American motion picture industry wants only from foreign countries that fair treatment which the merit of our pictures commands. It is splendid to have our good pictures in every country and it is splendid to have the good pictures of every country distributed here."

Marcus Returns to N. Y.

Lee Marcus, general sales manager of F. B. O. returned to New York after a whirlwind trip across the continent.

Mr. Marcus covered the six Coast offices of the company, including Los Angeles, San Francisco, Denver, Portland, Salt Lake and Seatle as well as Minneapolis and Chicago.

Adamae Vaughn Signs

Adamae Vaughn, the lovely blonde sister of the piquant Alberta, has signed a long term contract with F. B. O. and will be featured in full length productions. Adamae, who is two years older than Alberta, is a veteran of 21.

"Born to Battle" Completed

Tom Tyler has completed "Born to Battle" for F. B. O. under the direction of Bob De Lacey. The story, by William E. Wing, treats of the cowboy character in an original manner and is said to get away to a great extent from the stereotyped Western story. Tyler will shortly begin "The Arizona Streak" for F. B. O.

To Direct Negri Picture

Malcolm St. Clair, one of the most successful young directors in motion pictures, has returned to Los Angeles from New York to direct Pola Negri's next Paramount starring vehicle.

First National Sales Drive Is Won by Oklahoma City

Oklahoma Jumped into Lead at Beginning and Held It Safely Until Close; New Jersey and Washington Gained Second and Third Places; Big Returns from All Districts

AFTER the most spirited sales drive in the history of First National Pictures, extending over a period of eleven weeks, terminating January 30th, Oklahoma City was declared a winner, according to figures just compiled and made public by the sales cabinet of that company. New Jersey and Washington, with only the fraction of a point separating them, gained second and third places. When the contest was first announced, it was estimated that $8,000 would be sufficient to cover the prize awards, but when the smoke cleared away, Comptroller Boothby found that nine ambitious branches had tapped the well-known till for a total of $12,705.

Oklahoma City jumped into the lead the opening week of the drive and up to the close held first place by a safe margin, leaving the other branches to battle it out for second and third positions. Here, right up to the closing day it was a toss-up between New Jersey and Washington with Dallas close on their heels. Had the contest lasted another week, Charlotte might well have been a strong contender for third prize money. During the last seven days of action, the North Carolina forces jumped ahead of San Francisco and Atlanta and ended four points behind Dallas.

E. D. Brewer, manager of the Oklahoma City Exchange, will receive $700, J. C. Vergesslich, manager of the New Jersey Exchange $500 and Robert Smeltzer, manager of the Washington Exchange $350. Other awards will be divided as follows: Assistant Manager of Record, first branch $400, second $300, third $200; each salesman, first branch $300, second $200, third $150; head booker first branch $250, second $175, third $125; head cashier or bookkeeper, first branch $200, second $150, third $100. Other employees in the first branch will receive a sum equal to three weeks' salary, second branch a sum equal to two weeks' salary and the third branch a sum equal to one week's salary.

In addition to the three winners, six other branches came in for a share of the profits because they exceeded their quota. They are Dallas, Leslie Wilkes, manager; Charlotte, F. P. Bryan, manager; San Francisco, Charles H. Muehlman, manager; Detroit, F N. North, manager; Atlanta, C. R. Beacham, manager and Boston, Thomas B. Spry, manager. In each of these exchanges, one week's salary will be given to the manager and to the members of the staff.

While conspicuously fine showings were made by the exchanges leading at the end of the drive, the final figures show an unusually well balanced performance in all parts of the country. Some territories were shown to be particularly strong but none were weak in the handling of the Winner Group which exhibitors have declared to be the strongest line-up of pictures ever offered by First National.

Samuel Spring, secretary-treasurer of First National, Ned Marin, Western Sales Manager, Ned E. Depinet, Southern Sales Manager and A. W. Smith, Jr., Eastern Sales Manager, extended their congratulations to the entire sales force on the wonderful showing made through the weeks of the drive.

Syd Chaplin Denies Rumor

Denial by Syd Chaplin that he had any intention of leaving Warner Bros. was made this week following a story printed in a daily paper that the star was about to quit the Warner studio and head his own production company.

The story stated pointedly that Chaplin after finishing his third picture for the Warners would form his own organization and release his future comedies through United Artists.

Wallace Beery Signs New Contract with Paramount

WALLACE BEERY has signed a new two years contract with Paramount. Announcement was made by Jesse L. Lasky, first vice president of Famous Players Lasky Corporation in charge of production.

An announcement was made at the same time by Hector Turnbull and B. P. Schulberg, Mr. Lasky's associate producers in Hollywood, that Beery had been cast for three outstanding roles of the year. One is in "Old Ironsides," James Cruze's production, dealing with the most glorious chapter in the history of the American Navy. Probably an even greater role will be that of the picturesque and beloved showman, P. T. Barnum in "The Greatest Show on Earth," which Paramount will produce after the completion of "Old Ironsides." Beery is at the present time preparing for a great role in "Beau Geste," P. C. Wren's powerful story of the French Foreign Legion in Algeria, which Herbert Brenon has gone West especially to direct.

Benjamin Glazer Signed by M-G-M

Benjamin Glazer, the noted continuity writer, has signed a contract with Metro-Goldwyn-Mayer to collaborate with Irving G. Thalberg on a continuity for the forthcoming production of Robert W. Service's "Trail of 98," announces Louis B. Mayer, vice president in charge of production at the M-G-M studios.

REX INGRAM
Director of "Mare Nostrum."

Ingram to Start Work On "The Magician" February 15

REX INGRAM will start the filming of "The Magician," his newest picture for Metro-Goldwyn on Monday, February 15th. On this same day his production of "Mare Nostrum" (Our Sea) will have its premier presentation at the Criterion Theatre.

As in the case of "Mare Nostrum" this new Ingram picture will be produced abroad. The interiors will be made at the Ingram studio at Nice, France, and the exteriors call for locations in Switzerland, England, Germany and northern France.

Alice Terry and Paul Waegner will head the notable cast Ingram has assembled for "The Magician." They will be supported by a number of leading Continental actors and actresses. Waegner is one of the foremost actors of Europe and will be remembered in America for his performance in "The Golem."

Miss Terry is in Paris at the present time having her gowns and costumes designed by leading dressmakers of the French capitol. Waegner is already in Nice and will appear in the early scenes of the Somerset Maughan story.

Elaborate preparations have been made by Metro-Goldwyn for the presentation of "Mare Nostrum" at the Criterion. A great interest in this new Ingram picture has been shown in the trade and practically all the stars and executives of the industry will attend the first showing.

Virginia Morris with Lichtman

Virginia Morris has resigned from the publicity department of Fox Films to become director of publicity for Al Lichtman Productions, 1650 Broadway, New York City.

Irving G. Thalberg, associate studio executive for Metro-Goldwyn-Mayer; King Vidor, the director, and John Gilbert, the star, who were closely associated in the making of "The Big Parade" and Lillian Gish's forthcoming production of "La Boheme."

Thalberg Arrives in East for Conference with M-G-M Officials

Producer States Plans for Fifteen Big Specials Being Perfected; Director King Vidor and John Gilbert, M-G-M Star, Accompany Him; All Will Stay in New York City for Several Weeks

THE Twentieth Century on Friday, February 5, brought Irving G. Thalberg, associate studio executive for Metro-Goldwyn-Mayer; King Vidor, director of "The Big Parade" and "La Boheme," and John Gilbert, the M-G-M star, to New York for a stay of a few weeks. Thalberg comes East for conferences with Marcus Loew, Nicholas M. Schenck and other M-G-M officials, relative to the most pretentious production schedule ever planned for any one studio.

He stated on his arrival that plans are being perfected for the production of no less than fifteen specials, pictures of the same great popular appeal as "The Big Parade," "The Merry Widow" and "Ben Hur." This is far in excess of any list of specials Metro-Goldwyn-Mayer; have ever put into production. It is one of the most important announcements made to the trade in many months and means that M-G-M will continue to do big things.

Seated in his room at the Ambassador, Irving G. Thalberg appears little more than a boy but in talking with him one easily understands why his career has been so spectacular and why he has been the producer of such excellent pictures. He has a personality that at once commands attention with a keen insight into human nature and a faculty for bringing out the best in every one with whom he comes in contact.

It was Thalberg who first saw the great possibilities in "The Big Parade" and he worked with King Vidor, the director, Laurence Stallings, the author and John Gilbert, the star, like a Trojan until the picture developed into a most sensational hit. He can take credit for developing Norma Shearer into the popular star she is to-day and the same applies to John Gilbert.

King Vidor has but recently completed "La Boheme," one of the M-G-M Thalberg units, with Lillian Gish and John Gilbert which is soon to have its world premiere at the Embassy theatre, following the sensational run of "The Merry Widow" at that house. Messrs. Thalberg, Vidor and Gilbert will remain in the East for the premiere.

Metropolitan Completes Three Pictures; No Lull at Studios

"Paris at Midnight," Whispering Smith" and "Forbidden Waters" Are the Productions Finished; New Features Already Under Way or in Preparation Assure Continued Activity

ALTHOUGH actual production on three Metropolitan Productions was completed this week, preparations for future pictures have been going along at such a rapid pace that there will be no lull in activity at this prominent Hollywood film plant.

"Paris at Midnight," the Frances Marion adaptation of Balzac's "Pere Goriot" was brought to a spectacular conclusion with a colorful reproduction of one of the famous Parisian Beaux Arts balls. Jetta Goudal, Lionel Barrymore, Mary Brian, Edmund Burns and Emile Chautard portray the leading roles in this Metropolitan feature, with E. Mason Hopper directing.

An equally spectacular finish, although of an entirely different nature, was the concluding scene of "Whispering Smith," which George Melford is directing from the well-known Frank H. Spearman novel. This sequence pictured the burning of a freight train as the aftermath of a daring train robbery. H. B. Warner, Lillian Rich, John Bowers and Lilyan Tashman portray the principal roles in "Whispering Smith."

Final scenes of "Forbidden Waters," Priscilla Dean's second Metropolitan subject, transpired at a duck club at Cuyamaca Lake, a settnig as unusual as the story of this bright comedy-drama of a divorcee and her husband's love affairs. Walter McGrail, Dan Mason De Sacia Mooers and Casson Ferguson surround Miss Dean in "Forbidden Waters," and Alan Hale is credited with the direction.

Among the new pictures which will be put into production immediately, are "Shipwrecked," in which Seena Owen and Joseph Schildkraut are starred, a new Priscilla Dean feature, Marie Prevost's first Metropolitan film, and "The Last Frontier," the western epic which Thomas H. Ince conceived and which Metropolitan will produce.

Hanson With Lillian Gish

Irving G. Thalberg announced late last week that Lars Hanson, the Swedish actor brought to this country by Metro-Goldwyn-Mayer, will play the role of Reverend Dimmesdale, opposite Lillian Gish, in Vincent Seastrom's production of "The Scarlet Letter," by Nathaniel Hawthorne. Karl Dane, famous for his characterization in "The Big Parade," will be seen as Giles. Mary Hawes has been cast as Patience and William H. Tooker as the Puritan Governor.

"U" Scenarists Start Work As Directors

Two prominent scenario writers made their bow as feature directors at Universal City this week.

Melville Brown, prominent writer of screen farces and comedies, stepped into the ranks of the megaphone cowboys with "The Big Night" as his story. Laura La-Plante is starring in the picture with Einar Hanson, Zasu Pitts, Tully Marshall, Cissy Fitzgerald, Waletr McGrail and others in the supporting cast.

James O. Spearing, for the last three years a screen writer, and before that a New York Times dramatic critic, started his directorial career by starting on a location trip to Klamath Falls, Oregon, where he is filming exteriors for "The Ice Flood." Viola Dana and Kenneth Harlan are the featured members of the cast, with Henry B. Walthall in a prominent supporting role.

Wyler Directing Acord

Willy Wyler who has just been promoted to a full directorship at Universal, will direct Art Acord in "Lazy Lightning," as his first feature length photoplay.

Wyler directed a number of two-reel Western on Universal last year program and has been selected for promotion by Isadore Bernstein, supervisor of Westerns.

In the cast of the picture which starts this week, will be Fay Wray, Bobby Gordon, Arthur Morrison, George French, Rex Roselli and Vin Moore.

"Irene" Will Be Given Great Send-Off Through Radio Contest

First National Production Starring Colleen Moore to Be Exploited Via Radio on February 18; Present Successful Experiment with Air Prompted Exploitation Stunt for "Irene"

ONE of the most far reaching exploitation stunts ever put over in behalf of a motion picture is that which has just been launched for "Irene," John McCormick's special production starring Colleen Moore which First National will release shortly. The stunt introduces for the first time, the radio in its fullest pulling power and is calculated to draw listeners throughout the entire United States, into the theatres to see "Irene."' Station WJZ of the Radio Corporation of America, New York City, and its subsidiary, Station WRC, of Washington, D. C., are the media whereby this will be done.

For the past several weeks, First National has been broadcasting dramatized highlights of its productions over these two stations on each Thursday evening at 8:30; that is, the radio version of the picture that was to be released the following Sunday—not a complete drama, but just enough of it to lure the radio fans into the theatre to get the rest of it. The experiment has proven a huge success as is testified by several thousand letters from listeners in all over the country begging for more.

Upon its success the exploitation stunt for "Irene" was based. This picture will be "radioized" on February 18th and will be released for theatre exhibition February 21st.

A week ago WJZ and WRC submitted to their listeners in the following question propounded by Colleen Moore:-

"Do Clothes Make the Girl?"

The announces supplemented the question with others tending to explain the original. Do clothes help the girl in her business life? Do they make a better position in life for her? Do they benefit her in marriage prospects?

He went on to explain to the radio fans that in the photoplay "Irene," is shown one of the most gorgeous fashion shows ever put on the screen and through the medium of the beautiful costumes she wore, Colleen, in the title role, stepped from the lowly position of a milliner's messenger into the heart and home of a young millionaire. In other words, clothes had quite a bit to do in the making of the future of "Irene."

Prizes to the value of $2,250 were oqered by Miss Moore for the best 300 word answer to her question "Do Clothes Make the Girl!" The elaborate toilet set, heavily inlaid and couched in a beautifully carved, wooden case which she used in "Irene," is offered as the major prize. Jewelers have valued it at $1,250. Other prizes offered are:

Second prize—$500.
Third prize—$250.
Fourth prize—$100.
And fifteen minor prizes of $10 each.

The only stipulations of the contest are that the answers be limited to 300 words and that they be sent to Colleen Moore in care of Station WJZ, New York and received there before midnight of Februray 28th.

Following the initial announcement of the contest, Stations WJZ and WRC broadcast a committee of prominent persons as the ones who will judge the answers and nominate the prize winners. This list includes, Mrs. Oliver Harriman, New York society and civic leader and president of the Camp Fire Girls of America; Mayor James J. Walker of New York, tentative; Miss Neysa McMein, noted magazine cover illustrator; Hewitt H. Howland, editor of Century Magazine; and Miss Mary Nash, dramatic star and fashion designer. Further broadcasts of the contest followed and the entire detail of it will be repeated with the broadcast of "Irene."

Already thousands of answers have been received from all points of the United States—New Orleans, Denver, Chicago, Portland, (Maine) Philadelphia, New York, Miami, and communities between. The radio officials are preparing to handle at least 50,000 answers before the conclusion of the time limit fixed.

If 50,000 radio fans join actively in the "Irene" contest, the figure estimated conservatively, then at least 5,000,000 will have heard of it and will be interested in its outcome and in the picture to follow. This estimate is on the proven assumption that to every person who takes the trouble to write in, there are at least one hundred others who will hear of the stunt either over the radio, or by word-of-mouth advertising.

SCREEN MATERIAL?

Want a Particular Story for a Particular Star or Director?

LET GRAY STRIDER HELP YOU!

See "Looking Them Over" In This Issue on Page 699

Christie Buys "Up in Mabel's Room"

THE screen rights to "Up in Mabel's Room," the combined work of Wilson Collison and Otto Harbach, among the most prolific and successful writers of stage comedies and musical show librettos, were secured by Al. Christie this week, for production on an exceptionally lavish scale, with Marie Prevost in the role made famous on the stage by Hazel Dawn.

"Up in Mabel's Room" is recorded in theatrical history as one of the greatest farce hits of the decade. As an A. H. Woods stage production featuring Hazel Dawn and an all star cast. it was given its premiere in January, 1915, at the Eltinge Theatre in New York City, where is created a furore and, after a long run on Broadway it repeated its triumph in Chicago, Boston, San Francisco, Los Angeles and practically every American City of the first class.

Associated Exhibitors Sign Bill Cody for Western Unit

THE first masuline star signed by P. A. Powers for his new Associated Studios in Los Angeles is Bill Cody, the young Western player who in the past few months has been forging rapidly forward in the realm of outdoor drama. Negotiations were completed recently between Powers and Bert D. Carber, whereby Carber is to produce a series of western features for release through Associated Exhibitors with Cody as the star.

Cody made his theatrical bow as a member of a middle western stock company. This was followed by a vaudeville tour. Following this he turned his attention to motion pictures, and, having the requisite nerve and other requirements for that hazardous occupation, became a stunt-man, doubling for many of the screen's leading male stars.

His success in pictures was instantaneous and he was soon engaged to star in a series of independent pictures. This engagement completed, he was signed up by Carber and the releasing arrangements with Associated Exhibitors followed.

Frank Beresford has been engaged by Carber to do the continuities for the Cody series as well as to write the original stories. No expense is to be spared by Carber to make each picture an example of perfection in outdoor drama.

"Sea Beast" Breaks House Record

Following the opening of "The Sea Beast" at the Rialto, Providence, R. I., last Saturday night in what is described as the worst storm that has struck the city in years, the following telegram was received at Warner Bros.' New York office—"Sea Beast opened Rialto today breaking all house records. Street cars and automobiles held up by biggest storm in five years."

William Mahoney
Manager Rialto

Anniversary Will See Completion of Full De Mille List

THE approach of Cecil B. De Mille's first anniversary as an independent producer finds the De Mille Studio humming with the activity of filming three pictures—the last of the twelve scheduled for the first year of production.

Two of the nine already completed have been personally directed by De Mille, "The Road to Yesterday," and "The Volga Boatman," the latter not yet released. At present Leatrice Joy is starring in her fourth De Mille feature, "Eve's Leaves," a picture with China for a setting which Paul Sloane is directing. Rod La Rocque is likewise in "Bachelor Brides," William K. Howard directing, while Rupert Julian is engaged in the production of "Silence," Max Marcin's great play of the underworld, with H. B. Warner featured.

That he could completely organize a new studio, obtain established players and competent associates, and turn out twelve pictures within twelve months, is a tribute to the capability of De Mille.

No announcement has been made concerning the production schedule of the De Mille Studio for the ensuing year, but it is understood that an even more ambitious program is to be launched, including double the number of pictures, with one great Cecil B. De Mille personally directed feature.

Paramount Completes Cast of "Blind Goddess"

With the signing of two additional players, the cast for Victor Fleming's Paramount production, "The Blind Goddess," has been completed, according to an announcement by B. P. Schulberg, associate Paramount producer.

The principal featured players are Jack Holt, Esther Ralston, Ernest Torrence and Louise Dresser. The supporting cast includes such names as Ward Crane, Richard Tucker, Louis Payne, Charles Lane and Charley Clary.

Studio officials are planning "The Blind Goddess" as one of the most dramatically spectacular productions of the year.

The story of "The Blind Goddess" is from the famous novel of the same name by Arthur Train. It was scenarized for Paramount by Hope Loring and Louis D. Lighton.

"Three Faces East" Is Given Brilliant New York Premiere

Dr. Hugo Riesenfeld Stages Big Presentation at Plaza Hotel Under Auspices of Film Mutual Benefit Bureau; Prizes Awarded for Best Impersonations of Screen Stars

"THREE FACES EAST" is a great picture;—Such is the proclamation of fastidious ultra-fashionable, New York society and the critical, technical, and commercial opinion of the critics, film executives, circuit managers and foremost exhibitors of New York City.

This united and unanimous stamp of approval was placed upon the production at its premiere presentation under the direction of Dr. Hugo Riesenfeld at the motion picture carnival in the grand ballroom of the Hotel Plaza in New York City, last Wednesday evening (Feb. 3rd.) under the auspices of The Film Mutual Benefit Bureau.

The Film Mutual Benefit Bureau is sponsored by prominent society leaders, and its annual carnival is patronized by the elite of the metropolis. Each year the Bureau selects one of the outstanding productions of the current season as its main carnival attraction, and this year the choice fell upon the Cecil De Mille offering "Three Faces East."

The picture was projected at 9 p. m. to one of the most brilliant audiences ever assembled for a motion picture presentation. In the throng that filled the vast main floor and tier boxes and overflowed into the corridors of the hotel, were personages of exceptional prominence in social, financial and industrial spheres; stars and directors from the stage and screen, authors, critics, film executives and exhibitors of the highest standing in the industry.

Dr. Hugo Riesenfeld staged the production in a personally arranged and conducted musical setting that proved a perfect accompaniment for the subtle dramatic modulations of the picture, and before the final scene had fully faded from the screen the audience expressed its approval in a spontaneous roar of tumultuous applause.

The work of Jetta Goudal, Clive Brook and Henry B. Walthall was accorded the highest praise and Rupert Julian was commended in no uncertain terms, both for his masterful impersonation of the Kaiser and his superb direction of the production.

Following the screening twenty-six society debutantes appeared in a series of individual impersonations of screen stars.

Prizes were awarded for the three best impersonations and again Producers Distributing Corporation carried off the honors when the first prize was awarded to Miss Jane Kirkland impersonating Jetta Goudal in "Three Faces East" and the second prize was carried off by Miss Nancy Glave impersonating Syd Chaplin in "Charley's Aunt."

Practically every big circuit was represented at the showing. In the audience was noted: Harold B. Franklin of Famous Players, Arthur Whyte of United Booking Offices, Al. Suchman, Julius Joelson, Jack Hattam, Joseph Quitner, John Bennis, Bernard Grobe, Jack Springer and Joe Seider, among bookers and managers from practically every big theatre in New York.

"Roxy" Signs for Fox News

WITH the beautiful new Roxy Theatre rapidly nearing completion, S. L. "Roxy" Rothafel, its managing director, recently signed a contract for Fox News. The contract was signed in Mr. Rothafel's office before a notable audience of film folks. James R. Grainger, general sales manager; Fred C. Quimby, short subject sales manager, and Truman Talley, managing director of Fox News, represented Fox Film Corporation at the ceremonies.

The acquisition of Fox News constitutes the only official announcement to be made thus far by Mr. Rothafel concerning the motion picture portion of his program.

Mr. Rothafel, following the blotting of the signatures, said: "My act in making Fox News the object of the first motion picture contract for the Roxy Theatre is my tribute to the value of motion picture news reels in the making up of a motion picture theatre's program. The importance of the news reel in a program is not exceeded by any other unit, with no exceptions. Imagine, if you can, a motion picture program without a news reel. It cannot be done."

Get Set For M-G-M's March Duo; Soon Here and They'll Be "There!"

"Beverly of Graustark" with Marion Davies; "Monte Carlo" with Best Light Comedy Cast; Both Stand Up as Part of "The Quality 52"

BEVERLY OF GRAUSTARK," starring Marion Davies, and "Monte Carlo," with the best light comedy cast in years, are the two splendid productions that will be released by the Metro-Goldwyn-Mayer company in March.

These two features will be worthy successors to the brliliant bevy of pictures that the Metro-Goldwyn-Mayer corporation have released since the beginning of the year, "Soul Mates," "Mike" (held over at the Capitol for a second week), "Dance Madness," "The Auction Block," "Ibanez' Torrent," "The Devil's Circus," "The Barrier" and the two great pictures released in legitimate theatres, "La Boheme," starring Lillian Gish and John Gilbert, and Rex Ingram's "Mare Nostrum," filmed in Europe with Alice Terry and Antonia Moreno in the leading roles.

"Beverly of Graustark" is a Cosmopolitan production for Metro-Goldwyn-Mayer, directed by Sidney Franklin. It has been adapted from the George Barr McCutcheon novel by Agnes Christine Johnson, and is a tale of the mythical kingdom of Graustark which has been read by hundreds of thousands all over the country. Antonio Moreno plays the male lead opposite Miss Davies, and these two are supported by a fine cast of romantic types. In the cast are, Creighton Hale, Roy D'Arcy, Albert Gran, Max Barwyn, Paulette Duval and Charles Clary. Hundreds of extras are employed in the courtroom scenes which were shot in the technicolor process.

"Monte Carlo" was written for M-G-M by Carey Wilson, and is directed by Christy Cabanne. Lew Cody has the featured role of "Tony" for which his late triumphs as a comic actor make him especially suitable. Pretty Gertrude Olmsted plays the part of an American girl, "Sally," in this satirical comedy depicting the drolleries of Americans at the great European gambling capitol. Roy D'Arcy, Harry Myers, Karl Dane, Caesare Gravina, Trixie Friganza, Zasu Pitts, Andrey Lanoy, Arthur Hoyt, and Gene Borden make up the finest comedy cast that has ever been assembled.

These two features, done so excellently that they are sure to meet with approval from critics, public, and exhibitors, the previous releases of the year, as mentioned above, and the record established by M-G-M in having four great pictures playing in four legitimate houses on Broadway at the same time surely prove the truth of the slogan, "The Talk of the Industry."

The four legitimate houses playing M-G-M features are, the Embassy where "La Boheme" replaces the popular picture, "The Merry Widow," the Cohan Theatre where "Ben Hur" is doing an unprecedented business, the Astor where long lines form every afternoon and evening to see "The Big Parade," and the Criterion Theatre where "Mare Nostrum" will be shown.

Arrow is sending to the trade brightly colored plumes on which appears a tag with the wording "Feather Your Nest! 'In Borrowed Plumes' A Bird of a Comedy."

"THE RECKLESS LADY" pours tea—and Ben Lyon and James Kirkwood wait while Lois Moran does it—and First National distributes (the picture, not the tea).

Beauty Winner Gets Prominent Role In "U" Western

AN amazing rise from a Hollywood school girl to a leading lady, a change which took place almost overnight is the story of Barbara Kent, pretty Universal contract player who is to play the leading role in a Western feature, "Prowlers of the Night," with Fred Hume.

This picture is also featured by the fact that it is Hume's first feature length starring vehicle for Universal and Ernst Laemmle's first feature length directorial vehicle. Both men made a series of two-reel Westerns on Universal's recently completed 1925 program.

Miss Kent, whose name was changed from Cloutman for screen purposes, was the winner of the "Miss Hollywood" beauty contest in the preliminaries of the "Miss America" contest.

In "Prowlers of the Night" she will have her first screen experience—as leading lady.

Creighton Hale Signed to Long Contract by Associated

CREIGHTON HALE, one of the most popular and successful of free lance players, has signed a long term contract to star in the productions of Thomas L. Griffith, which are to be released through Associated Exhibitors, Inc.

Several producing organizations have sought the exclusive services of Creighton Hale, but after considering all angles and the possibilities afforded by an Associated Exhibitors release, this popular player decided to cast his fortunes with Griffith and Associated.

The Hale series is to be produced from original stories written expressly with the star's talents in view. The first is "Tardy Tolliver," an original story from the pen of J. Stewart Woodhouse. The story, a comedy-drama, is said to be exceptionally suited to Hale's talents, and should prove a most suitable vehicle with which to make his debut as an Associated Exhibitors' star.

Judy King, who is also under contract to Associated, is to play the leading feminine role in Hale's support.

Paula Gould Leaves F. B. O. Goes to Universal Corp.

Paula Gould, for the last four years general press representative for F. B. O. in the east, has resigned, to join the publicity department of Universal. Miss Gould will assist Nat Rothstein on 'The Flaming Frontier" campaign, and will, at its conclusion, be assigned to special work in the publicity department.

Although Miss Gould is one of the youngest of the women publicists in the industry, she made an enviable reputation for herself when two years ago she was placed in full charge of all F. B. O. trade paper publicity, in addition to fan magazines and newspaper work, and acquitted herself creditably.

Perfect Prints!

WHEN an exchange salts away an exhibitor's contract for so many pictures, does it consider its obligation to the public fulfilled by delivering any old kind of film?

Not Paramount! The exchanges of this organization have installed expensive equipment designed to deliver—and delivering!—flawless prints.

The story—told by the branch managers—can be found on page 747 of this issue.

Exhibitor Service Is Keynote of F. B. O. Sales Policies

General Sales Manager of Company Brings This Point Out in Talks to Exchange Managers; Showmen in Big and Small Cities Report Theatre Attendance Show Increase

SERVICE to the exhibitor has always been the keynote of all F. B. O. production and sales policies. This fact is being stressed by Lee Marcus, general sales manager of the company, wh ois on a tour of the exchanges for the express purpose of conferring personally with branch managers and important exhibitors in the localities visited, and to lay before them details of the company's plans.

Mr. Marcus is now on the return stretch of his whirlwind trip across the continent. He wires that meetings of branch managers and exhibitors were held in Denver and Salt Lake City, and that the keenest enthusiasm characterized these meetings. A spirit of extreme optimism pervaded.

Exhibitors reported that theatre attendances show a steady increase and that prosperity is general, in both the big cities and smaller towns.

In his talk with managers, salesmen and exhibitors, Mr. Marcus laid special emphasis on F. B. O.'s determined effort to give the exhibitor service, to produce and sell pictures possessing story, star and exploitation values. As an example of the product which F. B. O. is producing and distributing, Mr. Marcus outlined the subject scheduled for distribution during March. They are:

"The Non-Stop Flight," a dramatization of the navy's recent non-stop flight to Hawaii. Two of the five heroic birdmen who made the famous hop to Hawaii last summer in the historic attempt of the U. S. Navy to bridge the Pacific by air, will appear personally in the cast of Emory Johnson's latest production, which the young producer-director is now filming at San Diego. Skiles Ralph Rose, aviation pilot, and Otis G. Stantz, chief radio operator, will assume the precise roles in the Johnson melodrama that they actually took in the flight itself. The balance of the cast will be made up of well known players. The success of recent Johnson offerings, such as "In the Name of the Law," "The Third Alarm," "The Mailman," and others has made Johnson's name a power with which to be reckoned at the box office, as a consequence of which "The Non-Stop Flight" is being eagerly awaited by exhibitors.

"The Arizona Streak" a western action drama, starring Tom Tyler, F. B. O.'s "surprise" western star, is another subject scheduled for March distribution. This boy Tyler is proving a sensation in the theatres in which his pictures are being shown. He and his gang, consisting of Frankie Darro, a pony and the dog "Beans" are winning an enviable place in the hearts of all screen fans.

"Secret Orders" a melodrama starring Evelyn Brent, is also scheduled for March release. The cast is being selected, and announcement of the director and supporting company will be made shortly.

"The Night Patrol" a fast action comedy drama starring Richard Talmadge will be included among the March releases, Mary Carr, Rose Blossom, Josef Swickard and Grace Darmond are some of the well known thespians who will support Mr. Talmadge in his latest starring vehicle.

TAKING STEPS to get action—Pete Morrison, of course, in Universal's "Triple Action."

Two Pictures In Work At First National's Eastern Plant

TWO pictures in production and preparations for another under way tells the story of activities at First National's New York studios. "The Savage," with Ben Lyon and May McAvoy in the featured roles, and "Men of Steel," with Milton Sills starred, are the two pictures in production. Fred Newmeyer is directing "The Savage" and George Archainbaud the Steel picture, both of which are being made under the supervision of Earl Hudson.

A. L. Rockett is preparing to start "Puppets" with Sills in the stellar role about February 15. John Fish Goodrich is writing the script under Rockett's supervision. This will be Rockett's first picture for First National since his recent elevation to the position of a production supervisor.

Mitchell Joins Ginsberg

Henry Ginsberg and George E. Kahn, in keeping with their plans to expand the distribution activities of their newly-formed partnership in the Henry Ginsberg-George E. Kann Distribution Corporation, have engaged L. K. Mitchell as director of publicity and advertising, effective this week.

Mr. Mitchell has been engaged in motion picture publicity for the past six years, having had charge of trade journal publicity for Goldwyn Pictures and for First National. He has been general press representative for Winthrop Ames and for Guthrie McClintic, theatrical producers, and has been on the city staff of the Evening Journal and New York Globe, and dramatic editor of the New York World. He is the author of several books—"Bobby in Search of a Birthday," "The Circus Comes to Town," "Here, Tricks, Here!"—and has a new one, called "One Boy Too Many," coming from the presses of the Century Company in the fall.

Apply Inter-Conference System To De Mille Production Activity

Daily Department Head Gatherings Started; Destined to Keep Executives in Close Touch; Greater Production Efficiency Visualized

THE system of daily "department head conference," which has for some years, been a vital force in the largest commercial manufacturing corporations, is being given its first real trial in the motion picture industry at the Cecil DeMille Studio.

William Sistrom, General Manager of the DeMille and Metropolitan Studios, has established three regular daily meetings, which interlocked, bring every department head in intimate contact with every other department and minimizes the misunderstandings which often occur through abstract written memoranda.

The meetings consist of a technical conference, headed by Art Director Max Parker, a Departmental conference, headed by Business Manager George Volck, and an Executive conference, in which William Sistrom, George Volck, L. M. Goodstadt, and E. O. Gurney consolidate the information gained from the "departmental" and "technical" conferences.

The technical conference provides for the foremen of the Electrical, Carpentering, Trick Photography, and Painting Departments to report the progress upon the sets in work and armed with this information Mr. Parker reports to the main departmental conference where the technical facts regarding physical construction are matched with the latest information of the directors and the production editors.

The minutes of this conference are then taken up by the Executive Committee, which decides the major points of policy.

The three conferences described meet daily at a specified hour and William Sistrom, Studio General Manager, says that the system does away with hundreds of inter-departmental memos, eliminates the delays possible in the transmission of such memos, and does away with all possible misunderstandings between departments. "A conference system of this sort" says Mr. Sistrom "prevents executives in a large organization from losing the personal touch with each other, which is so important, in developing an efficient organization."

Present subjects of the De Mille Studio Conferences are the last three pictures of the twelve to be made by Mr. De Mille during the current season. These are Rupert Julian's production, "Silence," Leatrice Joy's, "Eve's Leaves," and the Rod La Rocque offering "Bachelor's Brides."

TIP TOP STUFF is "Sky High Corral" with Art Acord doing himself proud—for Universal, of course

Feodor Chaliapin In Pictures

Feodor Chaliapin, famous basso in Grand Opera, will appear in a screen drama with Pola Negri next winter, it was disclosed. The Paramount organization are seeking a suitable story to make his film venture a definite matter.

The famous basso never before has considered the screen as an avenue for his remarkable talents. Paramount executives believe that the combined dramatic genius of Miss Negri and Chaliapin in a film play will meet with an enthusiastic response from the public.

Two Big Theatres Open In Chicago with Fox Pictures

FOR the second time in less than one month a Fox production was chosen to open a new theatre in Chicago. The magnificent North Center Theatre, seating more than 3,000, was opened on Wednesday, February 3, with the Fox picture, "The First Year."

This production, directed by Frank Borzage and adapted from John Golden's stage hit, gave the house an excellent kick-off with the hilarious comedy provoked by its leading players, Matt Moore and Kathryn Perry. A first night crowd, won over by the many screaming laughs in the production, went away disseminating highly favorable word-of-mouth advertising—the cheapest and yet the most valuable in the showmanship world.

The North Center Theatre is operated by the Woodlawn Theatre Company, of which Andrew Karzas is the president. The new theatre compares favorably with any in the city, as to beauty and size.

The other new theatre, the Terminal, controlled by the Ascher Brothers, opened on January 9th with the Fox production "The Gilded Butterfly," starring Alma Reubens.

Bess Meredyth to Remain With Warner Bros.

With two big successes to her credit since she joined Warner Bros. organization and at work on what promises to be another production of equal importance, Bess Meredyth has been re-signed by the Warners and will remain a member of their producing staff for another year. Jack Warner announced that he had taken up the option on Miss Meredyth's services after she had been about one year with the organization.

Klein Going Abroad

Edward L. Klein of the Edward L. Klein Company, motion picture exporters, New York, who recently returned from an eight months sales trip to England and the Continent, will leave again this month for London on important business, and is taking with him prints on several new productions.

When Farren Books Powers' Features Old Times Recalled

THAT old saying about "no sentiment in business" receives a violent setback every so often and the picture industry furnishes frequent example of sentiment being combined with good business judgment. A letter recently received Mr. P. A. Powers, head of Associated Exhibitors, Inc., from J. J. Farren, manager of the Rochester Theatre Company, indicates the power of "auld acquaintance" when combined with meritorious product and also recalls several interesting incidents in the early days of the now stupendous moving picture business. At the time referred to in the letter, Mr. Powers and many other now powerful factors in the industry, were just starting out on their careers and it is doubtful whether the present Associated head dreamed that before many years he would be guiding the destinies of a two million dollar organization.

The letter, addressed to Mr. Powers at the New York offices of Associated Exhibitors, Inc., was written from the Victoria Theatre, Rochester, on January 15, and will no doubt prove of interest to many exhibitors whose memory goes back to the events chronicled therein. The letter follows:

Dear friend Pat:

Your Buffalo representative, Mr. J. M. Sitterly was in my office today and I am sure after you see the list of pictures that I have booked for use at the Victoria Theatre, Rochester, you will agree with me that instead of the Victoria sign being in front of the house, it should be an ASSOCIATED sign.

The reason I am writing this letter is mostly to bring before you olden times, especially the incidont where I purchased the film you had, when you started the exchange in Rochester when Mr. Mock was the manager, and I was, at that time, connected with the old Bijou Theatre, which was under the management of Harry Davis. Another incident which I wish to recall to your mind is the time I put it over on you and Mr. Mock when I rented the Jesse James picture from you at a rental of $25 while all the time, I had such a film in my possession, using the two films in consecutive form in a house that seated but 224 people.

You will note that we have booked one of your features every week beginning with the week of January 17, 1926, right through to the last week in December, 1926.

With all good wishes and regards.

Very truly yours,

ROCHESTER THEATRE COMPANY,
J. J. Farren, Sec'y and Mgr.

Reginald Barker To Do "Flaming Forest" for M-G-M

Reginald Barker, one of the best directors of outdoor subjects, who was recently placed under contract by Metro-Goldwyn-Mayer, will direct an adaptation of James Oliver Curwood's popular novel, "The Flaming Forest" for that company. This was announced by Louis B. Mayer, vice-president of M-G-M, in charge of production at the studios.

The production of the novel, with a continuity by Waldemar Young, will be made by Hunt Stromberg as a Cosmopolitan Production.

"The Price of Honor"

Columbia has bought J. R. Carey's play, "The Price of Honor," for productoin in Hollywood.

Stills That Pack the Fox Punch

WHEN Fox Films started production on "Sandy," the serial story by Elenore Meherin which is being run in more than 100 newspapers throughout the United States, special thought was directed to the development of exploitation ideas which would give exhibitors the utmost results. In order that an advance newspaper publicity campaign could be planted nationally before the picture was started, it was necessary to have photographs of the big situations in the play.

To that end the director, Harry Beaumont, had the leading players in the cast pose the punch scenes of "Sandy" before a foot of film was cranked. He went over the script with them, planned the scenes as they would be done in the production, and then told the photographer to shoot the birdie. The scenes were posed by the principals—Madge Bellamy as Sandy, Leslie Fenton as Douglas Keith, deeply devoted to Sandy; Gloria Hope as Sandy's friend, Judith; Harrison Ford as Ramon, Sandy's madly jealous admirer; and Bardson Bard as Murillo.

Goldwyn Gets Rights To Big Wright Novel "Barbara Worth"

SAMUEL GOLDWYN announces that he has just purchased Harold Bell Wright's celebrated story, "The Winning of Barbara Worth" by special arrangement with Sol Lesser.

"Barbara Worth" was first published in novel form by Appleton in 1914 and republished by A. L. Burt in subsequent editions. To date over 2,800,000 books have been sold. The story is a romance dealing with the reclamation of the Southwest.

Samuel Goldwyn will produce "Barbara Worth" as the first of three productions which will comprise his contribution to the United Artists schedule for 1926. Henry King has been assigned to direct the production. Ronald Colman and Vilma Banky will be featured. Frances Marion will write the scenario. Production will start the beginning of April.

Sol Lesser in transferring title and interest of "Barbara Worth" to Samuel Goldwyn stated he did so to concentrate all his resources on exhibitor problems of the West Coast Theatres Inc.

Concurrent with the signing of "The Winning of Barbara Worth," Samuel Goldwyn further announced that his 1926 program will make the most ambitious production effort of his independent career. Only three pictures will be produced, all of which will be released by the United Artists corporation.

The first "Barbara Worth." The second the George Fitzmaurice production "Beauty and the Feast" which has been adapted by Frances Marion from the serial story by Kathleen Norris. Ronald Colman and Vilma Banky will again be seen in the leading roles.

The third production will be a filmization of "The Garden of Allah" to be produced in association with the Joseph Schenck organization. The latter will reimburse Norma Talmadge as star and the rights to the Sidney Hawkins celebrated novel, while Samuel Goldwyn will contribute Henry King to direct, Ronald Colman as featured star and Frances Marion's scenario.

Players Chosen for Next Laura Laplante Feature

With production scheduled to begin this week, Melville Brown has hired the cast of "The Big Noise," his first directorial venture for Universal, in which Laura LaPlante is to be the star.

Edgar Hansen, Swedish film star, who last starred a long term contract with Universal, will play the leading male part and Miss LaPlante, as the supporting roles will be filled by Lee Moran, Jean Price, Mack Swain, Sally Weichell, Tom Kennedy, Cissy Fitzgerald, Walter McGrail, William Austin and others.

Brown, formerly a scenario writer, will make his first as a director with his own story.

Miss Daniels Here

Miss Daniels has arrived in New York from the West Coast. With her are Monte Blue and Tom Gibson, comedy producers.

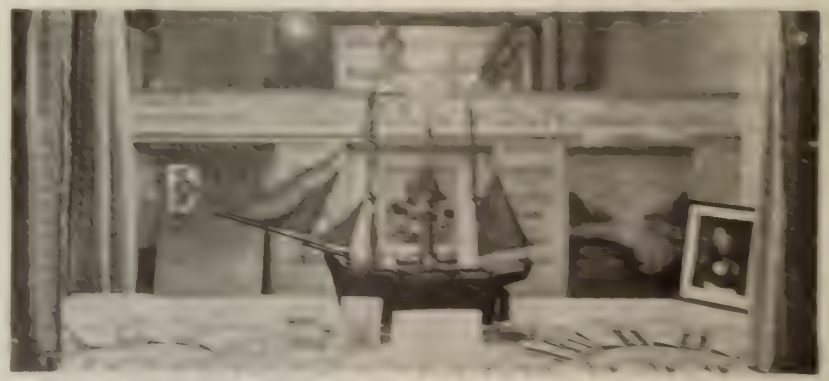
The huge mechanical electric sign in front of the Warner Theater, New York City, that advertises John Barrymore in "The Sea Beast" and can be seen for blocks

Easy Exploitation for Showmen Behind "The Sea Beast"

MOST any exhibitor will find John Barrymore in "The Sea Beast," the Warner picture now entering its fifth week on Broadway, easy of exploitation. Warner Bros. put it over in New York by using ordinary exploitation, but lots of it. John Barrymore does not require sensational stunts. Neither does the picture. Warners got across in New York by means of tie-ups, plenty of posters, window displays, splendid advertising in front of the theatres, and an avalanche of publicity space.

In connection with the Wanamaker Department Store "Moby Dick Week," a circular was distributed at the store, mentioning the theatre and picture—this also in advance of the opening of "The Sea Beast."

Thomas Cook & Son used a similar advance circular making the same mention of the picture, distributing it at the same time to their own prosperous clientele. Their Fifth Avenue window display of a miniature whaler and Barrymore portraits "went in" a week before the opening of the picture.



One of the effective window displays used by Warner Bros. to put over the run of John Barrymore in "The Sea Beast" at the Warner Theatre in New York City. Several other variety of a smaller nature attracted considerable attention.

Through the Box-Office Window

Reviewers' Views On Feature Films

Edited by C. S. Sewell

6,500 Feet

"When Love Grows Cold"—F. B. O.

Mrs. Rudolph Valentino Makes Debut in Pleasing Film—Striking Gowns Will Fascinate the Women

Domestic Drama

Reviewed by C. S. Sewell

CAST:

Margaret Benson.....Natacha Rambova (Mrs. Rudolph Valentino)
Jerry Benson.....Clive Brook
Jerry, Jr.....Russell Griffin
Alec Clark.....Johnny Gough
Vera Clark.....Kathlene Martin
William Graves.....Sam Hardy
Gloria Trevor.....Kathryn Hill

Based on novel by Laura Jean Libbey.
Adapted by John C. Brownell.
Directed by Harry O. Hoyt.

NATACHA RAMBOVA—Mrs. Rudolph Valentino—makes her screen debut in the stellar role of "When Love Grows Cold," an F. B. O. Gold Bond Special, directed by Harry O. Hoyt and adapted from a popular novel by Laura Jean Libbey.

The hero of the story is Jerry Benson an inventor who marries a popular dancer. Through her aid he gets a hearing for his invention and finally wins great wealth. Success turns his head and he finds companionship with other women. His partner Graves, hoping to win Mrs. Benson's love plays the part of the sympathetic friend and pays Gloria an adventuress to lure Benson away from his wife. She succeeds, but Benson finally begins to wake up and she confesses Graves plot. Benson rushes to kill Graves but Graves tells him that while he did seek to win Mrs. Benson, he failed and that she still loves Benson. Just as Benson is about to enter his wife's home, their little boy rushes out in the street. Benson saves him from under an auto's wheels and this draws husband and wife together and she forgives him.

It will be seen that this plot follows the general type of Laura Jean Libbey's stories which achieved great popularity especially withe feminine readers, and it should still prove interesting to photoplay patrons. Mrs. Valentino gives a pleasing performance as the faithful wife. Her fame as an artist and designer is revealed in her strikingly individual gowns and manner of dressing her hair which will particularly interest and fascinate the women. The supporting cast is entirely satisfactory with Clive Brook giving an excellent performance as the hero and Sam Hardy as the rival.

This picture has been produced on a high-class scale, finely mounted and capably directed by Harry O. Hoyt so that it proves pleasing entertainment. Due to the wide newspaper publicity Mrs. Valentino has received, this picture should enable exhibitors to cash in on the desire of the public to see her.

5,555 Feet

"Behind the Front"—Paramount

A Supremely Funny Farce of Wartimes Gives Beery and Hatton a Splendid Comedy Vehicle

Farce Comedy

Reviewed by Epes W. Sargent

CAST:

Riff Swonson.....Wallace Beery
Shorty McGee.....Raymond Hatton
Betty-Bartlett-Cooper.....Mary Brian
Capt. Bartlett-Cooper.....Hayden Stevenson
Scottie.....Chester Conklin
Sergeant.....Tom Kennedy
Mrs. Bartlett-Cooper.....Frances Raymond
Mr. Bartlett-Cooper.....Melbourn McDonald

Based on magazine story "The Spoils of War" by Hugh Wiley.
Scenario by Monty Brice.
Directed by Edward Sutherland.

PARAMOUNT has hit the comedy mark for a third time recently and the last shot is even more squarely in the center of the bull's eye than were "Woman-handled" and "Hands Up." Wallace Beery and Raymond Hatton have done much finer character bits, but never in their screen lives have they been so constantly, consistently and uproariously funny as in "Behind the Front."

The first four or five scenes are "library stuff" of departing troops, to establish the atmosphere, then the comedians enter the picture and from there until the final scene they constantly hold the centre of the stage with every inch of film packed with comedy.

Hatton is a sneak thief who grabs Beery's watch. As Beery is a detective this is the unforgivable insult, and a chase results. Mary Brian coaxes them to enlist to fill her quota of twenty-five men, and gives each her portrait.

In France they become buddies, and the discovery that they have been bilked by Mary only draws them the closer. Then they come back home to discover that she is being married to the fabricator of the hard-tack on which they have both broken their teeth and their spirits, and they polish off the bridegroom to their liking. Then they drop their dearly beloved top Sergeant into a coal hole and are supremely happy until Beery asks Hatton the time. He recognizes his own watch and the picture ends just where it began. The chase is on again.

That's the barest outline. It would take pages to tell all of the comedy complications. Nothing short of the published scenario would do the continuity justice, for the comedy is continuous. Every scene runs from one to a dozen laughs according to its length. Even the sub-titles are uproars, and when the two comedians get out in No Man's Land and lose their landmarks, charging both the Allied and the German lines, their query as to "Whose enemy are we?" is a roof raiser.

Everything has been subordinated to the creation of comedy situations, and yet the story is held always in mind, and this is in no sense a series of gags loosely strung together. It is a real story, constantly advancing, but advanced in such rapid se-

(Continued on page 724)

GOERZ

Negative Raw Stock

now

Key-numbered

More gradation; more definition; no grain

Sole Distributors:

Fish-Schurman Corp.

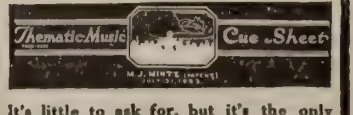
45 West 45th Street
New York City

1050 Cahuenga Avenue
Hollywood, Cal.

IN CANADA

John A. Chantler & Co.
200 Bay Street **Toronto, Ont.**

Mr. Exhibitor: Ask at the Film Exchanges for the



It's little to ask for, but it's the only reliable aid you can give your musicians to help put the picture over.

7,419 Feet

"Three Faces East"—Prod. Dist. Corp.

Wonderfully Gripping and Sustained Suspense Make This Splendid Audience Entertainment

Spy Mystery Drama

Reviewed by C. S. Sewell

EXCEPTIONALLY gripping hair-trigger suspense that holds the spectator on nerve's edge from the first flash to the final fade-out is the distinguishing characteristic of Producer's Distributing Corporation's "Three Faces East" adapted from Anthony Paul Kelly's succesful stage play of the same title.

Spy activities during the great war furnish the plot of this picture with most of the action taking place in the home of the head of the British Secret Service and the story hinges on the attempts of the Germans to get hold of a report as to the effectiveness of new British anti-aircraft guns before making a big dirigible raid on London. A fake report of the failure brings about the raid and the German aircraft squadron is destroyed. The interest centers around a woman spy introduced as in the employ of the Germans and actually receiving a decoration from the Kaiser. Reaching England she is greeted as an English spy and detailed to aid her chief at his home where she identifies and works with the butler, a German spy, even to advising him of the arrival of the report. The audience is kept in suspense all through the picture, up to almost the final flash as to whether she is really an English or German spy. There is a mild romance, for she falls in love with the butler, and a good dramatic kick when she proves the cause of the death of the man she loves.

Naturally, this is the leading role transcending all the others in interest, and in this person, Anthony Paul Kelly has created one of the most dramatic and fascinating characters of fiction. There is not a single situation in this picture that is not surcharged with dramatic interest and we have never seen more intense suspense developed, and certainly no production where the suspense is maintained at such a terrific height It holds your attention and interest in a vice-like grip never allowing them to waver for a second. With the disclosure of the real identity of the woman spy comes a succession of melodramatic surprises and an effective battle between dirigiles and land guns, all making a whirlwind ending, although some of the "happy enders" may be disappointed when her sweetheart, the Germany spy is killed. There is however, the hint of romance to come with an agreeable young chap who loves her.

Director Rupert Julian's direction is in keeping with the magnificent acting of the entire cast. He has skillfully kept the spectator guessing by playing up one angle against the other, as soon as you feel sure she is a German spy she does something to indicate she is really British, and vice versa. There are other lesser characters whose identity is shrouded in mystery, for instance, is the butler or the gardener the noted German spy Boelke? Although the critical may be inclined to pick flaws in the development of one or two important situations, they certainly provide tense melodrama that will go over with a bang with the masses.

Especially fine is Jetta Goudal's portrayal of the leading role in which she does the best work of her career. In type and in personality she is ideal for the character. The way in which she keeps from giving even a hint or a fleeting expression that would give her away in the crucial situations is superb. Clive Brook gives an excellent performance as the butler-spy. Henry Walthall as the head of the British Secret Service is very effective and Robert Ames is fine as his son. These two put over one of the best moments in the picture, a fine example of heart-stirring emotion and family love when they meet after a long absence.

Intensely exciting, gripping and dramatic, "Three Faces East" offers splendid entertainment for any type of spectator.

CAST:

Miss Hawtree / Fraulein Marks	Jetta Goudal
Frank Bennett	Robert Ames
George Bennett	Henry Walthall
Valdar	Clive Brook
Mrs. Bennett	Edythe Chapman
John Ames	Clarence Burton
Firking	Ed Brady

Based on play by Anthony Paul Kelly.
Scenario by C. Gardner Sullivan and Monte Katterjohn.
Directed by Rupert Julian.

5,503 Feet

"Fifth Avenue"—Prod. Dist. Corp.

Well-Handled Story of Temptations and Romance of Small-Town Girl on This Famous Thoroughfare

Human-Interest Drama

Reviewed by C. S. Sewell

NO STREET in the world so fascinates the imagination as New York's famous Fifth Avenue, and under this alluring title, Producers Distributing Corporation is offering an exceptionally interesting human interest document of what happened to one little girl from the outside who sought fame and fortune along this celebrated thoroughfare.

En route from Alabama, Barbara met Mrs. Kemp who seemed to take an interest in her and invites her to stay with her until she got located. Barbara accepted and was pleased when Mrs. Kemp's name got her a flattering reception from Heffner a big business man, but when he came to dinner and began to make advances, she fled in fear and opened a shop for repairing old laces, but no customers appeared. One day, Heffner's nephew Neil came to Barbara's place and she mistook him for a burglar. He was amused and continued the deception and they became fast friends and finally he proposed, and so great was her love and faith she accepted without knowing his name. Confronted by the elder Heffner, he refused his consent and accused her of not being the right kind of girl, because of the reputation of the house in which he met her. Mrs. Kemp, however, came to Barbara's rescue and Heffner gladly withdrew is opposition to the marriage and begged her forgiveness.

Coupled with the sure-fire appeal of the small town girl who almost becomes engulfed in the big city is the fascination resulting in the use of authentic backgrounds and the story effectively brings out the contrast in the glare and glitter of the upper avenue with the quiet and repose of staid old Washington Square. The story has been developed along rather different lines and due to Director Vignola's smooth and skillful direction engrosses the interest and proves absorbing entertainment. There are good touches of humor, a pleasing story, a bizarre fashion parade to appeal to the women and the popular angle of the temptations to which the girl is subjected because of her beauty. Some of the situations stretch the credulity but they have been so smoothly handled that they are nevertheless good entertainment.

Marguerite DeLaMotte is excellent as the girl and Louise Dresser does a finished piece of work as the keeper of a rather questionable establishment. Allan Forrest is a likeable hero.

The average patron will thoroughly enjoy "Fifth Avenue."

CAST:

Barbara Pelham	Marguerite DeLaMotte
Neil Heffner	Allan Forrest
Mrs. Kemp	Louise Dresser
Peter Heffner	William V. Mong
Allan Trainor	Crauford Kent
Natalie Van Loon	Lucille Lee Stewart
Nan Lo	Anna May Wong

Suggested by magazine story by Arthur Stringer
Scenario by Anthony Coldewey
Directed by Robert G. Vignola

"Behind the Front"

(Continued from Page 723)

quences of comedy as have seldom been seen.

And through it all Beery and Hatton never betray the fact that they know they are expected to be funny. They are comedians, not clowns. They are entertaining because they have two supremely funny characters to portray. It does not matter how superior you may feel. You can laugh unashamed.

Tom Kennedy, as the Sergeant, is a splendid foil, but the rest just happen to be there. They are blanketed by the comedy pair. Even pretty Mary Brian is in the background. The play is 99 percent Beery and Hatton and 100 percent funny.

6,259 Feet

"The Pinch Hitter"—Asso. Exhib.

College Baseball Drama

Romance and Heart Interest Story of Boy Who Was Ridiculed But Saved the Day in a Crisis

Reviewed by C. S. Sewell

A CHARACTER study of a shy, retiring, brow-beaten boy who went to college and finally became a hero by winning a crucial baseball game is "The Pinch Hitter," an Associated Exhibitors production starring Glenn Hunter and featuring Constance Bennett as the girl whose love inspired him.

Joel, a farmer lad, was persecuted by his uncle who called him worthless. When he went to college he became the butt of all the upper classmen's jokes and the laughing stock of the crowd. The fact that his uncle allowed him no spending money and he was known as a tightwad added to his humiliation. Falling in love with a waitress, she pitied him and urged that he try for the baseball team. The coach took him on as the mascot to amuse the others. Now, knowing this, he practiced at hitting a curve ball and in the big game, when they had to put him in, he made a home run with the bases full. Acclaimed as a hero, he bucked up enough courage to tell the girl of his love and took her in his arms.

CAST:

Joel Martin	Glenn Hunter
Abby Nettleton	Constance Bennett
Obadiah Parker	Jack Drumier
Alexis Thompson	Reginald Sheffield
Jimmy Slater	Antrim Short

Story by C. Gardiner Sullivan.
Directed by Joseph Henabery.

This story by C. Gardiner Sullivan was used some years ago for Charles Ray and proved one of his biggest successes. With Glenn Hunter, it has lost none of its appeal although Hunter plays the role along somewhat different lines, there is less of the hick and boob in his performance and the human interest angle of the character is stressed more. Hunter gives a fine performance and makes this bashful and diffident lad thoroughly human, bringing strong sympathy for the manner in which he is hounded and kidded by the other students.

While the climax is a familiar one, it is well handled and there are a number of good comedy scenes. Altogether, "The Pinch Hitter" is a realistic character study of a real type of boy, presented with fine insight into the feelings of such a lad, and it offers pleasing entertainment for the average patron.

Constance Bennett does good work as the girl, and the college students are all good types. Director Henabery has nicely established the atmosphere of the college campus.

5,600 Feet

"The Road to Glory"—Fox

Drama

May McAvoy and Leslie Fenton in Romance of Girl Who Went Blind and Regained Her Sight

Reviewed by C. S. Sewell

WITH May McAvoy in the leading role, and Leslie Fenton playing opposite, the William Fox production directed by Howard Hawks unfolds the story of a speed-mad girl and the bitter road she followed before finding her real self and happiness.

Judith loved fast auto driving and while with her sweetheart David they met with a bad accident. Judith's head was injured but she neglected it. Later her father, whom she adored was killed in an accident and the doctor informed her she would go blind. Hiding it from David she turned him down and hid in a mountain lodge, becoming bitter against humanity and losing her faith in God. A faithful servant notified David, who came to her and was badly injured during a severe storm when a tree fell on the house. In her anxiety she even prayed for him and later while at his bedside found she could see. The doctor told her it might have been the shock, or an even greater power that restored her sight.

CAST:

Judith Allen	May McAvoy
David Hale	Leslie Fenton
James Allen	Ford Sterling
Del Cole	Rockliffe Fellowes
Aunt Selma	Milla Davenport
Butler	John MacSweeney

Scenario by R. G. Rigby.
Directed by Howard Hawks.

May McAvoy gives a good performance as Judith but the manner in which she rebels at her troubles alienates a lot of sympathy from the character, though it adds to the drama. Leslie Fenton makes David a thoroughly likeable chap and Rockcliffe Fellowes handled with his usual force the mildly heavy role of the rival suitor.

The automobile accident is exceptionally well handled and provides a thrill and the storm scene is effective. This picture is more of a character study than a drama and will probably prove of average entertainment value.

6,583 Feet

"The Beautiful Cheat"—Universal

Comedy Drama

Amusing "Inside" Story of the Attempts to "Make" a Movie Star Should Please Patrons

Reviewed by C. S. Sewell

AN amusing and interesting "inside" story of the motion picture industry that burlesques and pokes good-natured fun at the production of screen offerings especially the making of a "popular" star is "The Beautiful Cheat" a Universal-Jewel production starring Laura LaPlante.

Goldringer makes one picture and it is an awful flop. His backers tell him what he needs is a foreign star. He shows them a picture of a pretty Irish salesgirl who has taken a correspondence course in acting and tells them she is a Russian star. He send her to Europe to learn French and temperament. Her press agent Austin falls in love with her. Goldringer goes broke. Austin tells him to go ahead with the picture as he believes he has a live-wire in Lady Violet reputed to be wealthy. To impress her they get hold of a Long Island estate which is supposed to be the star's home. The owners return suddenly and is about to put them out when it develops that one of the extra's is his son. The owner agrees to finance the picture and Austin wins the hand of the "celebrated" star.

CAST:

Mary Callahan	Laura LaPlante
Jimmy Austin	Harry Myers
Marquis	Bertram Grassby
Goldringer	Alexander Carr
Herbert	Youcca Troubetzkoy
Lady Violet	Helen Carr
Dan Brodie	Robert Anderson
Mrs. Bruckman	Helen Dunbar
Bruckman	Tom S. Guise
Mrs. Callahan	Kate Price
Mr. Callahan	Walter Perry

Based on magazine story by Nina Wilcox Putnam.
Scenario by A. P. Younger and Olga Printzlau.
Directed by Edward Sloman.

The opening situations are especially bright and clever with a lot of good stuff built around Mary's home life. The comedy angle is played up all the way through and many of the subtitles are bright and witty. Edward Sloman has given this story good direction so that it proves decidedly pleasing. There are a number of good laughs and it looks like first class tonic for the average box-office.

Laura LaPlante is both pretty and pleasing in the leading role, and effective comedy is supplied by Alexander Carr as the Hebrew producer, Harry Myers as the "peppy" press-agent, and Walter Perry and Kate Price as the star's Irish mother and father.

Switching the Spotlight to the Exhibitor

Edited by Sumner Smith

Hill Keeps His Eye on Picture Legislation

(*Special Dispatch to* Moving Picture World)

ULY S. HILL, managing director of the Strand group of houses in Albany and Troy, is watching motion picture legislation at the State Capitol this winter, and is well fitted for the job. When Mr. Hill was manager of Harmanus-Bleecker Hall, he was an almost daily visitor at the Capitol, and was successful in downing many an obnoxious measure. In commenting on the policy of the new house being built by the Strand interests in Albany, Mr. Hill said that he did not care to venture a prediction as to the date of opening and as to the admission price and general policy, that, he said, nothing had yet been done.

COBB ADDRESSES WATERTOWN GATHERING

Although George H. Cobb, of Watertown, is no longer a member of the New York State Motion Picture Commission, he is still much in demand as a speaker at various affairs. Mr. Cobb addressed a large gathering in Watertown the other night on the subject of "What is Right with the Movies." Mrs. Elizabeth V. Colbert, a member of the Commission, presided the past week at a large meeting of the Albany County Democratic Women's Club.

ELLIOTT ON ROAD TO RECOVERY

The many friends of Mr. and Mrs. A. A. Elliott, of Hudson, will be pleased indeed to know that Mrs. Elliott, who has been seriosly ill for many weeks, is now on the road to recovery. Mr. Elliott owns the Rialto and Playhouse in Hudson and has long been identified with state and national motion picture matters.

NEW HOUSE FOR VALATIE

While H. C. McNamara will provide the residents of Valatie with motion picture entertainment in the new house scheduled to open within the next two or three weeks, his wife's candy store next door will satisfy the inner man with sweets. Mr. McNamara is planning to close the house which he is now running as soon as the more modern and elaborate one is opened.

BUCKLEY ATTENDS NAKED TRUTH DINNER

C. H. Buckley, running the Leland and the Clinton Square Theatres, in Albany, took a few days off last week, journeying down to New York, attending the Naked Truth Dinner, seeing a few shows and calling on the trade generally. Mr. Buckley, upon his return home, declared that it was a successful trip.

UTILIZES HEAVY SNOW FALL

Frank Wurm, who was formerly a state trooper, but is now owner of the Star Theatre in Salem, believes in advertising, even though he has no access to newspapers. The other day Mr. Wurm drove for several miles, jabbing placards, mounted on standards and advertising his shows, in the snowbanks.

STORM DARKENS THEATRE

Small towns have been having their troubles during the last week or so. The theatre in Dover Plains was dark last Saturday on account of power trouble, resulting from a storm, while other theatres encountered similar difficulty.

FARLEY GREETED BY BIG STORM

W. W. Farley, owner of a chain of houses in Schenectady, Catskill and Yonkers, returned from Miami, last week and alighted in sixteen inches of snow in Albany, with traffic paralyzed and with zero weather prevailing. It was no wonder that Mr. Farley remarked that Miami was very nice, with accent on the "nice." Mrs. Farley and daughter are still in the South and Mr. Farley will probably return within a couple of weeks. On the way down Mr. Farley met Harold Franklin. In commenting on the situation in Florida, Mr. Farley said that many new motion picture theatres are being erected, and that meals and loding were not nearly as expensive as many had imagined.

GERNER HEADS OPERA HOUSE

J. H. Gerner has been named as manager of the Opera House in Lowville, and W. B. Roberts will continue to act as cashier.

SULLIVAN MADE MANAGER OF RIALTO

William Benton, of Saratoga Springs, who recently took over the Rialto in Glens Falls, made a good move when he appointed a local boy, Jerry Sullivan, as manager of the house. Mr. Sullivan has a great many friends in Glens Falls, who were overjoyed when he was selected for the position.

WOW! WHAT A BIG SHOW

Jake Rosenthal, owner of the Rose in Troy, recently gave a show consisting of sixteen reels and two acts of vaudeville, all for ten cents, and declares that he made money. Mr. Rosenthal's son, Ellis, has just entered Syracuse University and will probably be heard from as he is a leading baseball player, bag puncher, swimmer and football player.

MRS. ROBERTS STILL ILL

Mrs. Walter Roberts, wife of the manager of the Troy Theatre, is still confined at her home with an attack of grippe and will probably not be able to resume her duties as cashier for another four weeks or more.

Seattle School Board Rejects Union Offer

(*Special Dispatch to* Moving Picture World)

THE school board of Seattle has turned down a proposition made to them by the local organization of the International Alliance of Motion Picture Projectionists, that its members be employed for running the educational reels shown at various schools of the city. The board has secured the okeh of the fire department to the operation of machines by principals and manual training teachers accredited by the inspectors, and voted not to accept the offer of the union men to work two hours for $3.00 as a school service.

SHEARER SUPPLIES EQUIPMENT

Joe Danz, who has plans for a new 750 seat house at the corner of Third and Union, Seattle, has let contracts, for seating, lighting, furnishing, drapes, decorating and equipment to B. F. Shearer, Inc.

BUYS TWO SIMPLEX PROJECTORS

George D. Srigley of the Cameo theatre, White Center, Wash., has just purchased two type S Simplex projectors and a Hertner Transverter, from B. F. Shearer, Inc., Seattle.

What Next!

(*Special Dispatch to* Moving Picture World)

Simply because a good part of his patrons come in the afternoon, bring their lunch in their pocket, and then proceed to remain throughout the evening, all for ten cents, Louis Cappa, owner of Dreamland in Albany, N. Y., is now keeping a weather eye open for another house, probably in Schenectady.

When Mr. Cappa buys another motion picture theatre, he will first size up the neighborhood patronage, he says, something that he forgot to reckon with when he acquired Dreamland. Not only do many of the patrons remain for hours, but some of them even indulge in a little snooze after they have had their bite to eat in lieu of supper.

Mr. Cappa is learning a great deal about his neighborhood, declaring the other day that dramas do not draw at all, and that the majority of his patrons not only demand wild and wooly westerns but at least four persons must be killed off in the first reel if the picture is to score a hit.

Hayman of Niagara Falls in Cuba

(*Special Dispatch to* Moving Picture World)

A. C. HAYMAN, president and general manager of the Strand Amusement company operating the Strand and Cataract theatres in Niagara Falls, is vacationing in Cuba from which country he postcards that there is plenty of good wine and other entertainment available.

TO MANAGE COMMUNITY HOUSE

Ben Fitzer will manager the new community house being built in Hawley Avenue, Syracuse, by Davidson & O'Brien and which has been leased for a ten-year period by Fitzer-Syracuse, Inc. The house, which will be ready for the public about April 1 has a seating capacity of 1500.

SHANNON MADE MANAGER OF CAMEO

Howard Shannon has been appointed manager of the new Cameo theatre, a community house, which will open in Rochester next month. The Cameo will seat 1000. Mr. Shannon formerly was associated with the Regorson corporation.

NEW THEATRE FOR WILLIAMSVILLE

Williamsville, N. Y., now has a splendid motion picture theatre. James Cardina, who runs the Varsity and Kensington in Buffalo, has finished the remodeling of the Glen theatre in Williamsville and now is showing some excellent film attractions in the cozy little house.

ROXY AND HIS GANG IN BUFFALO

Roxy and His Gang were in Buffalo Friday evening, February 12, for a concert in Elmwood Music Hall. While in town, Mr. Rothapfel visited the new Shea Buffalo and other theatres and called on several of his old friends in town, among them Walter Hays, vice president of the Mark-Strand interests.

Cicero to Have 2,400 Seat Picture House

(*Special Dispatch to* Moving Picture World)

THE officers of the new Gregory Bernasek circuit are S. J. Gregory, president, Judge Lee Carrier, secretary and Ben Bernasck, treasurer. The new organization has two theatres, the LaGrange theatre at LaGrange, Ill., under the management of Dave Goldman and the Parthenon theatre at Berwyn, Ill., under the management of John Creighton. This house seats 2200 and was opened about a year ago.

A fine new theatre seating 2400 is going up at Cicero, Ill., for the new circuit and the house is expected to be ready for opening about September 1. It will be of Spanish type construction and will be called the New Palace theatre. Two other houses are under consideration according to President Gregory and an early announcement may be expected regarding them. Both Mr. Gregory and Mr. Bernasck are well known to the trade in the Chicago territory and the headquarters and booking offices of the new circuit will be in the State Lake building at 190 North State street.

NELSON BACK FROM TRIP

Herman Nelson, managing director of the Star theatre at Quincy Ill., has returned from an extended trip to the west coast studios. He was accompanied by his family.

TIVOLI CELEBRATES FIFTH ANNIVERSARY

The Tivoli theatre of the Balaban and Katz circuit is celebrating its 5th anniversary this week and since last year the house has been completely overhauled with new canopy, new furnishings, new orchestra pit and newly decorated so that manager Miles Concannon has practically a new theatre to show his patrons.

MOORE JOINS ASCHER

Ascher Brothers have annexed another Jones, Linick & Schaeffer employe. They have employed George H. Moore, for twenty years manager of the Orpheum theatre. Mr. Moore is taking a fortnight's rest and will be then asisgned one of the newer Ascher theatres to direct.

STRASS PLANS ANOTHER HOUSE

Julius Strass has bought the property at 863 to 869 North Dearborn street on the near north side and has under consideration plans for a large arcade to include a fine theatre with an entrance on Dearborn street. The Arcade will run through to State street.

GOOFRIEND SELLS HARPER THEATRE

Herman E. Goodfriend has sold the Harper theatre property at 53d and Harper avenue and L. S. Burton. The theatre seats 1300 and is under lease to James Plodna and his associates, who will continue to operate the house.

JONES AND SCHAEFER GO SOUTH

Aaron J. Jones and Peter J. Schaefer of the Jones Linick, Schaefer circuit, have gone south for their annual trip to Biloxi and Mr. and Mrs. Schaefer will continue on to South America for an extended tour accompanied by Mr. and Mrs. Fred Schaefer of the Crystal theatre. John and Aaron Jones, Jr., are looking after the business affairs of the circuit while the principals are out of the city.

MRS. MARION SELLS THE DE LUXE

Mrs. M. Marion has sold the De Luxe theatre at Forrest, Ill., to Louis Austman, who will make some improvements in the house.

BLOOM PLANS ANOTHER HOUSE

Another theatre seating 2,500 is planned by Edward I. Bloom and his associates, Neil J. Dougherty and Thomas H. Cochran, for 75th and Kingston avenue in the southeastern part of the city. The new theatre will be of a Spanish type of architecture and work is expected to start at an early date according to E. D. Rice of that organization. The new theatre will be under the management of the South Shore Theatre Corporation. Mr. Bloom is the owner of the Jackson Park Theatre of which Mr. Rice is the managing director. Frank and Charles Barnes and Charles Cochrane at Carmills have organized the Strand Theatres Co., with a capital of $35,000 to build and equip theatres in that territory.

BACHMAN INJURED IN FALL

The many friends of Al Bachman, managing director of the Randolph Theatre, will be sorry to hear of his serious accident last week, when he slipped on the icy walk in front of his home and fractured his leg in two places. The boys in the trade hope he will be back on the job soon, as Al is well liked by the film men.

SAMPSON GIVEN DINNER

One of the most important gatherings of Chicago film folk held in this city in years took place at the Sherman Hotel Tuesday night, when a dinner was tendered J. J. Sampson, new president of the Chicago Film Board of Trade, by that organization. While it was an inaugural banquet in honor of Mr. Sampson, many topics of interest and problems facing the industry were discussed.

ETHEL BARTER LEASES FAMILY THEATRE

Ethel Barter has succeeded E. Bishop as the lessee of the Family Theatre at Mt. Carroll, Ill. The lady is a newcomer in the business. The house runs six nights, there being no Sunday shows.

H. Bleuchel Leases the New Dundee, Omaha

(*Special Dispatch to* Moving Picture World)

HERBERT BLEUCHEL of Omaha, who operates theatres also at St. Louis, Mo., Cedar Rapids, Ia., and Norfolk, Neb., has leased the new Dundee Theatre at Fiftieth and Dodge Street. Mr. Bleuchel came to Omaha three years ago and bought a home in Dundee, a section of Omaha. He wanted to be here so his sons could attend Creighton University. The Dundee Theatre seats 600 people. It was opened only two months ago.

START ON BIG THEATRE SOON

Some time during the present month the work is expected to start on the erection of the new million dollar theatre building to be built by the Hostettler Amusement Co. at Grand Island, Neb.

PABST BUYS PRINCESS THEATRE

J. H. Pabst has bought the Princess Theatre at Bettendorf, Ia., from J. J. Georgen.

BOKER TAKING A REST

W. A. Boker, of the Opera House, of Onawa, Ia., has recently made a little stay for a rest and treatments at Excelsior Springs, Mo.

SELLS TICKETS WHOLESALE TO MERCHANTS

Alexander Frank, who recently bought the Plaza Theatre at Sioux City, Ia., has instituted a policy of selling tickets wholesale to the merchants in various lines of business in the city, who in turn give them as premiums on certain purchases of goods. This crowds the theatre, and makes competition exceedingly hard. The other shows in Sioux City are suffering considerably from this policy.

VISITORS

Among the out of town exhibitors who were seen on the row recently were E. W. Verhaege, St. Edward Neb.; Joe Stack, Carroll, Ia.; R. W. Small, Wymore, Neb.; J. P. Jolly, Walnut, Ia.; L. M. Green, Tecumseh, Neb.; Swan Olson, Walthall, Neb.; E. H. Roberson, Scribner, Neb.; A. F. Jenkins, David City, Neb.; W. A. Boker, Onawa, Ia.; A. F. Pospisil, North Bend, Neb.; A. G. Miller, Atkinson, Neb.

TO MAKE EXTENSIVE IMPROVEMENTS

John Miller, of Woodstock, will make extensive improvements on his Princess Theatre during the summer months. Plans are being drawn.

NORTH CENTER THEATRE OPENS

One of the big events in moving picture circles for the first week in February will be the opening of the new North Centre theatre of the Karzas circuit. The fine new theatre is located on a triangle bounded by Lincoln avenue, Robey street and Irving Park boulevard and the new house is the last word in theatre construction.

PLANNING NEW THEATRE

Michael Clamage and Albert Baskind are planning the erection of a 1,500 seat movie theatre for Homewood, a suburb in the southwestern part of the county. The site has been purchased on the northeast corner of Main street and the Dixie Highway and it is planned to expend a half million dollars in the project.

Trendle Back in Detroit From Western Trip

(*Special Dispatch to* Moving Picture World)

GEORGE W. TRENDLE, general manager of the Kunsky Enterprises, in Detroit, has returned from a three weeks trip that took him to San Francisco, Los Angeles and other western points.

THE BUTTERFIELDS OFF TO FLORIDA

W. S. Butterfield, accompanied by Mrs. Butterfield, has left via steamer for Miama Beach, Florida, and plans to remain there until early April. In the meantime Edward C. Beatty, his general manager, is in charge of all Butterfield theatrical activities.

ON WAY TO THE SOUTH

Other departures for Florida have been made by Lou Cohen of the Colonial Theatre, Jacob Schreiber of the Blackstone Theatre, Phil Kaplan of the Theatrical Advertising Co., and F. B. Moore of the Community Theater, Coldwater.

OLSON HAS NERVOUS BREAKDOWN

Suffering from a nervous breakdown, George Olson, owner of the Star Theatre at Gaylord, was brought to a Detroit hospital and will remain under a physician's care there for several weeks.

CAN A COFFEE POT HELP YOU SELL TICKETS?

It worked for M. W. Larmour of the National Theatre, Graham, Texas, on

"THE PONY EXPRESS." IT IS GOOD FOR ANY PICTURE!

Read about this and two dozen other ticket selling ideas in "SELLING THE PICTURE TO THE PUBLIC."

In This Issue Beginning on Page 733

Rosenberg Plans New Pittsburgh Theatre

(*Special Dispatch to* Moving Picture World)

M. A. ROSENBERG, owner of the Rialto and American theatres on Fifth Avenue in uptown Pittsburgh, is formulating plans for the erection of a new theatre in this district, and he promises that the structure will be one of the most beautiful neighborhood theatres in the state. "Rosey" has already left Pittsburgh for a three-weeks' tour of modern show houses in New York, Atlantic City, Buffalo and Cleveland. The outstanding features at the best theatres visited will be included in the new Pittsburgh house. Contracts have already been let for the installation of a balcony to seat 250 persons in the Rialto theatre, work on which will commence in May.

SILVERBERG TO BEGIN CONSTRUCTION SOON

Walter Silverberg, owner of the Mercer Square theatre, Greenville, was in town recently, and stated that the construction of his new 800-seat picture theatre will be commenced in the near future. The new house will occupy the site of the present theatre, as well as adjoining property. The name Mercer Square will be retained, and the house will be ready for opening early in the Autumn season. During the Summer months, when the construction work is going on, Walter will conduct an airdome. Contracts have been signed for the construction of a $25,000 organ to be installed in the new Mercer Square.

BUYS PROPERTY FOR PICTURE THEATRE

William Fairgraves and his son Frank, have purchased property at Twenty-sixth and Parade streets, Erie, on which they plan to build a new picture theatre to seat 750 persons. Plans for the new structure have been completed, and the excavating process will begin as soon as the weather permits. The Fairgraves promise the Erie populace a modern theatre of which they may be justly proud.

VISITORS IN TOWN

Recent exhibitor visitors to Film Row: B. E. Cupler, Nat Walken and Mr. Wolfsohn, Washington; Ben Burke and John Newman, New Castle; Walter Silverberg, Greenville; Harry Petz, Youngwood; "Jimmie" Retter, California; G. B. Meyers, Derry; Carl Becker, Butler; Adolph Ferry and Bart Dattola, New Kensington.

JIM ACQUIRES ANOTHER HOUSE

Anthony Jim has added to his theatre holdings by taking over Frank Serraro's Savoy and Princess theatres, Ford City. Jim took charge on February 1.

Ohio Exhibitors Stage Fiddlers' Contest

(*Special Dispatch to* Moving Picture World)

PROOF that the exhibitors are not slow to "cash in" on current fads and fancies is found in the fact that the Temple Theatre, Toledo, Ohio, recently conducted an old fiddlers' contest in connection with the Fox picture, "Thunder Mountain." There were twelve contestants, and they instantly registered a tremendous hit. At Cleveland, Ohio, Loew's State Theatre recently staged a similar contest with nearly 100 of the old boys chasing the bow across the cat gut. This, likewise, created a sensation, especially since one of the participants, and incidentally the winner, was Del West, who came out victorious in the contest of the Martha Lee-Henry Ford old time dance some time ago.

OHIO EXHIBITORS IN HOSPITAL

Two well known Ohio exhibitors are absent from their accustomed posts, although not by their own choice. Chris. Deibel, managerial head of the Liberty Theatre, Youngstown, Ohio, recently underwent an operation for the removal of his appendix. He is now recuperating. Ray Wallace, of the Ohio Theatre, Alliance, Ohio, is also in the hospital, owing to illness which is reported as serious.

NEW THEATRE, CLEVELAND HEIGHTS

Plans for a new theatre have been developed for Cleveland Heights, Ohio, a suburb of Cleveland. The structure, which will be in the nature of an outdoor theatre, located at Mayfield and Cumberland roads, will have a seating capacity of several thousand. It will be a municipal affair.

$150,000 FOR SOUTH EUCLID

In the development program of South Euclid Ohio, also a Cleveland suburb, a new theatre costing $150,000 has been included. It is being sponsored by William T. Arnos, of Cleveland. Preliminary bids are now being taken.

SHAW SELLS THEATRE

Robert Shaw, who has been operating the Orpheum Theatre, at Lima, Ohio, is at present out of the game, and looking for other fields to conquer. He has sold his house to George Settos, who also has the Lyric in that city.

MONDAY IS FAMILY DAY

Manager Ed Keen, of the Oxford Theatre, Oxford, Ohio, has designated Monday of each week as family day, when all seats are reduced to ten cents. Oxford, although itself a small town, has an enormous transient population during the winter months by reason of three colleges being located there.

Allens Opens the Amherst in Montreal

(*Special Dispatch to* Moving Picture World)

WHAT is being regarded as a "comeback" of the Allens in Eastern Canada took place on February 7 at Montreal with the formal opening of the beautiful Amherst Theatre, which is situated at Amherst and St. Catherine Street East. The Amherst, which was built by the George Rabinovitch Investment Corp., Montreal, is under a long-term lease to H. Allen, a member of the Allen group which formerly operated and controlled the Allen Theatre chain across Canada and in several cities of the United States. Incidentally, the Amherst Theatre orchestra of 12 pieces is under the direction of Enrico del Greco, who was identified for years with the orchestra of the Allen Theatre, Toronto, now known as the Tivoli Theatre.

The new Amherst has 1,200 seats and boasts a fully-equipped stage. The policy adopted by Manager Allen provides a flat-rate system of admission prices, the adult fee for afternoons being 20 cents and all seats at night being 40 cents. Children are admitted on week-day afternoons for 10 cents. The opening attraction was "Fine Clothes."

DO YOU PROTECT THE PRINT?

$310,000 Theatre for Los Angeles

(*Special Dispatch to* Moving Picture World)

ALBERT CHOTINER, president of the Chotiner Amusement Corporation, announces that a new theatre to cost $310,000 is to be built on the Northwest corner of Ninth street and La Brea avenue, Los Angeles. Plans for the new house are being prepared by Richard D. King. The house will be called the Wilshire-La Brea Theatre and will contain in addition to the theatre proper, officer, stores and a large ball-room for the use of various social organizations. The Chotiner organization now operates a chain of five theatres and according to the announcement it expects to be operating a dozen houses within the next sixty days.

Bradt Buys Roycroft In Seattle

(*Special Dispatch to* Moving Picture World)

JOSEPH A. BRADT, who recently announced the sale of his Good Luck theatre on Jackson Street, Seattle, has purchased the Roycroft, one of Seattle's newest suburban houses, at 19th Ave., and East Roy Street. Mr. Bradt is prominent in exhibitor circles, having come here from Portland over a year ago.

Goodwill Controls All Princeton Houses

(*Special Dispatch to* Moving Picture World)

CONTROL of all the theatres in Princeton, W. Va., has been gained by Goodwill Theatres, Ins., in a deal with F. F. VanCourt, of the Royal Theatre with a five-year lease of the Royal Theatre building was obtained by Goodwill, which will continue to operate the Palace and Goodwill Theatres in the town.

Alvah Little and Phillip Goodwill, of Bramwell, are partners in Goodwill Theatres, Inc., and have Kimball, Keystone, North Fork, Maybeary, Ponahontas and Bramwell in addition to the three houses at Princeton. The Palace at Princeton is one of the best equipped picture houses in the state. F. F. VanCcourt hereafter will spend most of his time in New York City where he has business interests.

UNDERGOES FINANCIAL REORGANIZATION

In connection with its plans for a new theatre in downtown Pittsburgh, and also for the purpose of merging the various companies that now make up its chain of theatres, the Rowland and Clark theatres are undergoing a financial reorganization. This new move will result in the formation of two new corporations, to be known as the Rowland and Clark Theatre Company and the Clark Land Company, the former to be the operating unit and the latter the owner of the various properties. Charters, it has been announced, have already been asked for.

TO REMODEL AUDITORIUM THEATRE

H. H. Robey, owner of the Auditorium Theatre, Spencer, W. Va., is contemplating arrangements to begin work on remodeling and rebuilding an addition 26 x 50 feet. The seating capacity of the theatre will be increased to about 675. The present building will be remodeled throughout.

Straight from the Shoulder Reports

Exhibition Information Direct from the Box-Office to You

Edited by A. Van Buren Powell

Associated Exhibitors

WHITE SHADOW. Star, Betty Compson. This was an old one and it measured up pretty punk. Don't rave about it if you must show it and don't show it if you don't have to. Work of Betty Compson in dual role all that saves the film from absolute flop. Average tone. Sunday and special, no. Appeal eighty-five percent. Henry W. Nauman, Moose Theatre (700 seats), Elizabethtown, Pennsylvania.

F. B. O.

ALL AROUND FRYING PAN. (5,519 feet). Star, Fred Thomson. Good Western that will please every one. Fred is coming to the front. Silver King does his usual stunts. Has good following here. Tone, good. Sunday and special, no. Appeal, eighty percent. Farmers and laborers town of 343. Admission 15-30. J. M. Patterson, Little Gem Theatre (200 sets), Hunter, Arkansas.

ALL AROUND FRYING PAN. (5,519 feet). Star, Fred Thomson. This is ninety percent better than his previous picture "Ridin' the Wind." If they give Thompson pictures like this he will build himself a steady patronage. All that is wrong with this show is that it has a poor title. General class city of 35,000. Admission 25-35. C. D. Buss, Strand Theatre (700 seats), Easton, Pennsylvania.

HIGH AND HANDSOME. Star, Lefty Flynn. Lefty Flynn is fast growing popular and if they give him more stories of this type he will prove a good box office bet. Tone and appeal, good. Sunday, yes. Special, no. Big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

KEEPER OF THE BEES. Star cast. Here is one of the big pictures of the year and I don't think that F. B. O. has to get behind anybody with this picture. Will do for anybody's house and better than most of the so-called big ones. Tone and appeal, good. Sunday and special, yes. Working class city of 13,500. Admission 10-15. G. M. Bertling, Favorite Theatre (167 seats), Piqua, Ohio.

LAUGHING AT DANGER. Star, Richard Talmadge. Have seen some worse shows, but that doesn't say that this isn't third class. An absolutely stupid character for the leading man and a collection of unreal situations. Will go some places for it has flashes of action. Tone, fair. Sunday, no. Attendance, eighty-five percent. All classes town of 3,500. Admission 15-30. H. W. Nauman, Moose Theatre (500 seats), Elizabethtown, Pennsylvania.

MIDNIGHT FOLLY. (6 reels). Star cast. Good crowd and all pleased as far as I hear. Tone, good. Sunday and special, no. Oil class town of 250. Admission 10-15. W. H. Clower, Liberty Theatre (350 seats, Wirt, Oklahoma.

MIDNIGHT FLYER. Star, Cullen Landis. One more bull's eye for F. B. O. This is the sixth gold bond special I have run and not a poor one amongst them. For medium and small sized towns, these pictures cannot be beat for pulling power and entertainment. Tone, fine. Sunday and special, yes. Appeal, one hundred percent. Mixed class town of 1,200. Admission 10-25. John McGill, Community Theatre, Port Orchanrd, Washington.

O. U. WEST. (5 reels). Star, Lefty Flynn. This is a good program picture and should please most any audience that like Westerns. Had one bad night on account of the weather, so didn't make any money. General class town of 600. Admission 10-25, 15-35. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

TEXAS BEAR CAT. Star, Bob Custer. A fine western picture. Played it to a good crowd. Made money for me. Good tone. Sunday and special, no. Oil and farmer class town of 250. Admission 10-15. W. H. Clower, Liberty Theatre (350 seats), Wirt, Oklahoma.

RIDING THUNDER. Star, Yakima Canutt. I received several comments on this picture. Just as good as any other western stars. Miners and farmers town of 1,500. Admission 15-30, 10-20. A Catalano, Victory Theatre (200 seats), Rossiter, Pennsylvania.

WILD BULL'S LAIR. Star, Fred Thomson. It will please the western fans. Miners and farmers town of 1,500. A. Catalano, Victory Theatre (200 seats), Rossiter, Pennsylvania.

> We send these tips to help you judge picture performance intelligently.
>
> They are dependable information because we are unbiased and just.
>
> We need your help as much as you need ours.
>
> Join our ranks! Help us.
>
> OUR GANG

First National

AS MAN DESIRES. (7,650 feet). Star, Milton Sills. Played Christmas Eve and satisfied the majority. It's a good picture but the hoochie-koochie dance on the South Sea Island may be objected to by some of the more discriminating patrons. Tone, fair. Sunday, yes. Special, yes. Strong appeal General class town of 1,000. Admission 10-25, 15-35 on specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

HALF WAY GIRL. Star, Lloyd Hughes. Fairly a good picture. Enough thrills for any audience. Burning of ship genuine. Well worth your efforts. Tone, good. Sunday, yes. Special, no. Appeal, one hundred percent. Rural class town of 3,000. Admission 10-20. Charles Epler, Lyric Theatre (300 seats), Hamburg, Pennsylvania.

ISLE OF LOST SHIPS. (8 reels). Star, Milton Sills. This is another good program picture fromm First National and prints in good shape. The weather was bad both nights, so just made a little above expenses. Most everyone was well pleased and good comments on same. Tone, good. Sunday, yes. Special, no. Appeal, ninety percent. General class town of 600. Admission 10-25, 15-35. W. C. Snyder, Cozy Theatre (265 seats), Lamont, Oklahoma.

JOANNA. (7,900 feet). Star, Dorothy Mackaill. A picture that the rough-house boys who missed seeing it asked where the film was shipped. No tone. Sunday and special no. Appeals to rough class. Town of 5,000. Admission 10-25. W. F. Jones, Criterion Theatre. Frederick, Oklahoma.

LOST WORLD. Star cast. This is a masterpiece. Personally, I consider it the most entertaining picture I have ever shown. The animals are good. One species is somewhat clumsy, but the balance are good. The double exposure work looked a little bad to me, but the picture holds the attention and entertains from start to finish. The story, acting, scenery, direction, etc., is wonderful. This picture has everything. I think that with the animals out it would be a far better picture than the other specials of last year. Tone, okay. Sunday, okay. Special, yes. Good appeal. All classes in small town. Admission 10-30, 40-50. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

SCARLET WEST. Star cast. This picture was made near here but the idea of a white girl falling in love with an Indian does not go in this Indian country, as they don't do it. It will go in the East or where they do not have any Indians. Fair tone. Sunday, yes. Not a special. Railroad class and miners' town of 3,000. Admission 10-35. Giles Master, Strand Theatre (700 seats), Gallup, New Mexico.

SUNDOWN. (9 reels). Star, Ray Stewart. A good picture, but too long drawn out. Should be cut to six reels. Print, new. Tone and appeal, good. Sunday, yes. Special, no. Big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

Fox

DESERT'S PRICE. Star, Buck Jones. The best thing Jones has turned out in two years. This is a high class western. Suitable for any night in a small town. Tone, okay. Sunday, yes. Special, no. Appeal, ninety percent. Farmers' town of 1,380. Admission 10-25. Jas. B. Trout, Liberty Theatre (250 seats), Leonard, Texas.

DICK TURPIN. Star, Tom Mix. Play, okay. Prints in bad shape, but somehow or other Tom did not look good in this one. Tone, okay. Sunday and special, no. Good appeal. Oil field class town of 500. Admission 15-35. H. W. Guinan, John Sexton Amusement Co. (300 seats), Cotton Valley, Louisiana.

EAST LYNNE. Star Cast. They come out to see this one and everyone smiled when they came out. The sob stuff went over well. Tone, okay. Sunday, yes. Special, no. Appeal, eighty-five percent. Farmers' town of 1,380. Admission 10-25. Jas. B. Trout, Liberty Theatre (250 seats), Leonard, Texas.

FOOL. Star, Edmund Lowe. An excellent feature that fell down at the box office. It hasn't a universal appeal. Rather preachy, but a good picture well directed, with a message to convey. Great division of opinion here; those that did like it liked it a heap, and on the contrary those that didn't spoke their piece. Your town should be sized up carefully before purchase; it would be fine if you could see it. Not a thing to find fault with from my personal standpoint, but as before it depends on your clientele. Hard to define this. It should be a special. Poor attendance. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York

GOLD AND THE GIRL. (4,512 feet). Star, Buck Jones. An excellent western that would have been still more excellent had Jones been in the saddle more. However, it pleased one hundred percent., and its value as entertainment was enhanced by the splendid condition of film and the wonderful outdoor photography. The dog in the picture almost snatched the honors from Buck and had the kids yelling their heads off. Tone, okay. Okay for Sunday. Special, no. Appeal, one hundred percent. Mixed class town of 1,000. Admission 10-25, 15-35 on specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

GOLDEN THOUGHT. Star, Tom Mix. Very good western picture. Pleased my folks, and that suits me. Tone, good. Sunday and special, no. Oil class town of 250. Admission 10-15. W. H. Clower, Liberty Theater (350 seats), Wirt, Oklahoma.

HUNTED WOMAN. (4,954 feet). Star cast.

Fairly good offering and a Curwood story that will please the majority. Tone, good. Sunday and special, no. Appeal, seventy-five percent. Farmers' and laborers' town of 343. Admission 15-30. J. M. Patterson, Little Gem Theatre (200 seats), Hunter, Arkansas.

IRON HORSE. Star, George O'Brien. A classic. Now then exhibitors knowing what to do with a feature of that classification, get busy. Attendance, fine. A special, every inch of it. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

MAN WHO CAME BACK. (8,273 feet). Star, George O'Brien. A good picture in nine reels. Will please anywhere. Tone, good. Sunday and special, yes. Appeal, eighty percent. Farmers' and laborers' town of 343. Admission 15-30. J. M. Patterson, Little Gem Theatre (200 seats), Hunter, Arkansas.

Metro-Goldwyn

CONFESSIONS OF A QUEEN. (5,809 feet). Star, Lewis Stone. With an Alphonse Daudet story and a mythical kingdom bunk this Seastrom man has reeled off a pretty good show. The best part of it is probably the fact that he doesn't use twelve reels to tell it. It could be worse, but it's a costume picture. Tone, none. Sunday, no. All classes town of 3,500. Admission 15-30. Henry W. Nauman, Moose Theatre (500 seats), Elizabethtown, Pennsylvania.

GREAT WHITE WAY. (10 reels). Star cast. A picture sold as a special but did not register as such. It is a novelty, inasmuch as well known personages of Broadway appeared briefly. The story, however, is ordinary, and the picture is really but a program affair as far as my town is concerned. Anita Stewart heads the cast. Special, no. Possibly suitable for Sunday. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

LADIES OF THE NIGHT. Star, Norma Shearer. A bit out of the ordinary in theme with a pretty bare sort of story, the big thing in this picture is the work of Norma Shearer. George K. Arthur is an absolute sap and looks it, and his finally marrying the underworld counterpart of Norma while the inventor marries the righ Norma doesn't give satisfaction here. Tone, not so good. Sunday and special, no. Appeal, eighty-five percent. All classes town of 3,500. Admission 15-30. Henry W. Nauman, Moose Theatre (700 seats), Elizabethtown, Pennsylvania.

SIX DAYS. (8,010 feet). Star, Corinne Griffith. Corinne Griffith featured in another Elinor Glyn story that was censor proof, as far as the print I got was concerned. It really is funny to see some of the people come out to see a Glyn picture, threatening drastic action if it is off color, and leaving the theatre disappointed because they saw nothing wrong. It's a good program picture. All right for Sunday, but not a special. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

SO THIS IS MARRIAGE. (6,300 feet). Star cast. A fair program picture. You can run it for two days, but no longer. Will not hurt business. Tone, good. Sunday, yes. Special, no. Appeal, eighty percent. All classes. Admission 15-25. David W. Struyer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

TESS OF D'URBERVILLES. Star, Blanche Sweet. This is a fine production, especially for a Sunday show. Parts well acted; pleased our audience ninety percent. All classes town of 1,000. Admission 10-30 regular. G. H. Perry, Peoples Theatre (250 seats), Cloverdale, California.

TESS OF D'URBERVVILLES. Star, Blanche Sweet. Thomas Hardy's tragic story of a wrong done an innocent country girl who is overwhelmed by a cruel fate. A morbid theme that leave a depressive impression on your patrons. As an emotional drama it is masterly and the scenes of the English countryside are admirable. Get it if you like. Draw from tourist class town of 3,000. Admission 10-30. George W. Walther, Dixie Theatre (500 seats), Kerrville, Texas.

When you wonder what to do about booking a picture that has you worried as to value FOR YOUR CLIENTELE—turn to the dependable tips in Straight From the Shoulder. They'll wise you up.

When you're wondering if you've overlooked any good bets that might be brought in for a good profit—turn to Straight From the Shoulder Index, every three months it's published, cumulative for each half-year. That will give you the low-down on where to locate tips on the pictures you have in mind.

When you want to do something really generous to keep you in close touch with the best group of exhibitors—

BE ONE OF "OUR GANG" AND SEND TIPS.

WIFE OF THE CENTAUR. Star, John Gilbert. This man didn't know what he wanted. He got lots of it; seven reels, to be exact. If your audience likes a piflicated show like this it's all right, but the action is not there. Poor for the big three. Tone, bum. Sunday and special, no. Appeal, eighty-five percent. All classes town of 3,500. Admission 15-30. Henry W. Nauman, Moose Theatre (700 seats), Elizabethtown Pennsylvania.

YOLANDA. (10,250 feet). Star, Marion Davies. All classes town of 2,900. Admission 10-25 regular, 15-30 specials. A. E. Andrews, Opera House (486 seats), Emporium, Pennsylvania.

Paramount

ADVENTURE. (6,002 feet). Star, Tom Moore. A dandy picture for the small town. All the stars do good work. Pauline Starke is a delight. The Beery-Hatton team furnish excellent comedy relief. Tone, okay. Sunday, yes. Special, no. Good appeal. Farmers town of 110. Admission 10-25. W. B. Russell, Benton Community House (120 seats), Benton City, Missouri.

AIR MAIL. Star, Warner Baxter. Actually one of the best pictures I have ever seen and that is saying a great deal. Boys, get this picture and you will not be disappointed, as it has everything in it to be a good picture. Tone, good. Sunday and special, yes. Fine appeal. All classes town of 500. Admission 10-25. Jack Stanton, Movies Theatre (200 seats), Onamia, Minnesota.

ANCIENT HIGHWAY. (7,506 ft). Star, Jack Holt. This is a very good picture. Pleased a majority of the patrons. No kicks. Did better than the average. Film in good condition. C. W. Fisk, Orpheum Theatre, Proctor, Minnesota.

ANCIENT HIGHWAY. (7,556 feet). Star, Jack Holt. Very good out-door picture. Some good log drives and rough water scenes. Fight scene not so good, somehow it lacks something. Did not seem sincere. Tone, good. Sunday and special, yes. Fair appeal. Small town class and farmers town of 600. Admission 10-20, 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

A SON OF HIS FATHER. (7 reels). Star, Warner Baxter. Buy it and get behind it will please them and make you money. Several said it's the best picture from Harold Bell Wright's novels. Appeal, ninety percent. Jos. L. Delisi, Liberty Theatre, Saltsburg, Pennsylvania.

A SON OF HIS FATHER. (6,925 feet). Star cast. An ordinary western sold at a fancy price. P. R. Matson, Crystal Theatre, Flandreau, South Dakota.

BEST PEOPLE. (5,700 feet). Star, Warner Baxter. Just a light comedy drama, of society life. Didn't go over in my town Title hurt and paper no good. Print fine. Sunday, yes. Special, no. Didn't appeal to our patrons. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

BEST PEOPLE. Star cast. A very good society drama and one of Paramount's real clever pictures. Marguerite Morris a newcomer in the lead and she does fine. Kathlyn Williams, Warner Baxter, and others helped put over a very entertaining story. General class city of 15,000. Admission forty cents. Ben L. Morris, Temple Theatre (1,000 seats), Bellaire, Ohio.

BORDER LEGION. (7,045 feet). Star cast. A picture that has plenty of action and good scenery good for any day in the week especially Saturday. Fair tone. Sunday, no. Special, yes. Appeal, ninety-five percent. Town and country class town of 1,800. Admission 15-25. O. G. Odell, Odelphi Theatre, Hughesville, Pennsylvania.

CHANGING HUSBANDS. (6,799 feet). Star, Raymond Griffith. This was a better comedy than the name suggests, and was very pleased with it. Don't be afraid of this one. Tone, good. Sunday, yes. Special, no. Fair appeal. All classes town of 500. Admission 10-25. Jack Stanton, Movies Theatre (200 seats), Onamia, Minnesota.

COAST OF FOLLY. (7,000 feet). Star, Gloria Swanson. While there was not much fault to be found with the picture it caused no unsual comment, nor did it draw usual business. We have concluded that this star is slipping. Tone, okay. Sunday, yes. Hardly suitable for special. Fair appeal. Better classes city of 14,000. Admission 10-35. E. W. Collins, Grand Theatre (700 seats), Jonesboro, Arkansas.

COBRA. (6,895 feet). Star, Rudolph Valentino. Terrible. No appeal. City of 10,000. Admission 15-35. H. V. Smoots, Vine Theatre (600 seats), Mt Vernon, Ohio.

COBRA. 7,000 feet). Star, Rudolph Valentino. A love drama but not suitable for Valentino. Valentino fans won't think it bad, but it won't appeal, much to others. Picture for a special is very light. Soft focus picture. Tone, good. Sunday, yes. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

DEVIL'S CARGO. (7,080 feet). Star, Pauline Stark. Only a program offering, although classed as a special. Had some walk out on it. Pauline Stark and William Collier are good, but Beery is the outstanding figure of the production. Not a Sunday picture, nor a special. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

FEET OF CLAY. (9,746 feet). Star cast. Played two days to poor business just before Christmas. It should have had bigger crowds to see it as it is a good picture. Tone and appeal, good. Special, yes. Better class town of 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

FORTY WINKS. (6,203 feet). Star, Raymond Griffith. A good comedy spoiled by about two hundred feet of missing film at the end. It was a disappointment that Theodore Roberts did not have more of a role. He is the only one of his kind and a prime favorite here. Suitable for Sunday. Not a special. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

FORTY WINKS. Star, Raymond Griffith. Fine picture. Good comedy all the way through. Everyone liked it. Tone, okay. Sunday and special, yes. Appeal, fifty per-

cent. Oil field class town of 500. Admission 15-35. H. W. Guinan, John Sexton Amusement Co. (300 seats), Cotton Valley, Louisiana.

HANDS UP. Star, Raymond Griffith. Just fair. Tone, good. Sunday, yes. Special, no. Appeal, not what we expected. City of 10,000. Admission 15-35. H. V. Smoots, Vine Theatre (600 seats), Mt. Vernon, Ohio.

HE'S A PRINCE (REGULAR FELLOW). (5,027 feet). Star, Raymond Griffith. Good picture, but for some reason or other we did not do any business. Tone and appeal, good. Sunday, yes. Special, no. All classes town of 2,000. Admission 10-30. E. W. Fischer, Rialto Theatre (500 seats), Oakdale, California.

KISS FOR CINDERELLA. (10 reels). Star, Betty Bronson. For a fairy tale it's there, but a bit too long. Done in the usual Paramount style. Played this during the holidays, and pleased the better class. Had a few kicks that they fell asleep on it, but they are the ones that want action pictures every night in the week. Print, new. A Paramount classic of laughs, tears and heart tugs. Tone, good. Sunday and special, yes. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

KISS FOR CINDERELLA. (9,621 ft.) Star, Betty Bronson. A good picture. Pleased women and children, men walked out. Tone, fine. Sunday and special, yes. Town of 10,000. Admission 15-35. H. V. Smoots, Vine Theatre (600 seats), Mt. Vernon, Ohio.

LORD JIM. (6,702 ft.) Star, Percy Marmont. Joseph Conrad's immortal classic of the sea. The book was read by quite a few in my town so they turned out to see it. Print new. Tone and appeal, good. Sunday, yes. Special, no. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

LOVERS IN QUARANTINE. (6,576 feet). Star, Bebe Daniels. Good South Sea story, plenty of action, good work by Ford. Satisfactory at box office. Daniels is a good bet for this town. More of these pictures and it would be better for Paramount. Tone and appeal, good. Sunday, yes. Special, no. Good appeal. All classes town of 2,000. Admission 10-30. E. W. Fischer, Rialto Theatre (500 seats), Oakdale, California.

LOVERS IN QUARANTINE. (6,570 feet). Star, Bebe Daniels. This was liked by our Sunday patrons; something different, but nothing extraordinary. Tone, okay. Sunday, yes. Special, no. Appeal, ninety percent. Mixed class town of 1,400. Admission 10-30. Pace & Bouma, Rialto Theatre (300 seats), Pocahontas, Iowa.

LUCKY DEVIL. (5,935 ft.) Star, Richard Dix. This is a very pleasing picture and will please your audience, however, not a big picture but well worth advertising. Richard Dix is very popular here and I think his popularity is more or less general all over the country. He is the nearest to Wallie Reid on the screen today. Tone, good. Sunday, okay. Special, no. Appeal, ninety percent. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

LUCKY DEVIL. (5,935 ft.) Star, Richard Dix. Good. One of the best from Paramount in some time. Lots of comedy and excitement what the average show goer wants. Book it by all means. Tone and appeal, good. Sunday and special, yes. Small town class and farmers town of 600. Admission 10-20, 10-30. H. W. Bathchelder, Galt Theatre (175 seats), Galt, California.

MANNEQUIN. (6,981 feet). Star, Alice Joyce. Good. Tone, fair. City of 10,000. Admission 15-35. H. V. Smoots, Vine Theatre (600 seats), Mt. Vernon, Ohio.

MANNEQUIN. Star, Alice Joyce. One of the most interesting pictures ever made. Also a good box office bet. I rate this as one of the ten best of the year. It isn't big but it is a fine story and a fine cast and fine direction and with the national publicity it is a fine box office bet. Tone, okay. Sunday and special, yes. Small town class town of 3,200. Admission 10-20-30. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

NIGHT CLUB. (5,721 feet). Raymond Griffith. A newcomer comedian, who is making friends with every picture. Tone, good. Sunday and special, yes. Miners and farmers town of 1,500. Admission 15-30, 10-20.

Back From Coast

ONE of "Our Gang" who has sent contributions laid off for a while and nobody knew what was the excuse.

But now we know. Look him over—he doesn't show any marks, does he? But he's been out where the wild films live—out where the bathing beauties pose for the sinless cinema.

Jim—James D. Kennery, Apollo Theatre, Indianapolis, Indiana, is the contributor you've just looked at. Now that he's back from his West Coast trip, let's hope we will get some more of his good tips. They are bound to be good—he's been in the show business seventeen years.

A. Catalano, Victory Theatre (200 seats), Rossiter, Pennsylvania.

NIGHT CLUB. (5,721 feet). Star, Raymond Griffith. Pleased everybody on a Saturday night. A good comedy. A little suggestion for you Ray, don't overdo the slapstick stuff. His best for us. Tone, good. Special, no. Good appeal. Better class town of 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

NORTH OF 36. (7,908 feet). Star, Jack Holt. This is what I call an extra good show. One person said it had the "Covered Wagon" beat, and some said just as good as the "Covered Wagon." Had very cold weather one night, so did not make much money. Tone and appeal, good. Sunday, no. Special, yes. Country and town class town of 900. Admission 10-25. Orew J. Spalti, Strand Theatre (235 seats), Pleasantvile, Iowa.

ONLY 38. Star, Lois Wilson. This is a dandy little picture that I dug up out of the past and pleased my crowd in good shape. If you haven't run this get it and pay old prices for it and you will take in new money at the box office. Print was in good shape and I have yet to get a bad Paramount print. This holds for four years. Tone, okay. Sunday, yes. Not a special. Small town class town of 3,200. Admission 10-20-30. Charles Lee Hyde, Grand Theatre, Pierre, South Dakota.

PETER PAN. (9,593 feet). Star, Betty Bronson. A picture that is different, wonderfully done, but will appeal more to the children than the adults, yet the adults will wonder how it was done. Rich in scenery. Tone, good. Special, yes. Fair appeal. General class town of 1,200. Admission 15-25. E. N. Prescott, Prescott Circuit (250-700 seats), Union, Maine.

PETER PAN. (9,593 feet). Star, Betty Bronson. Wonderful capacity business. A credit to the business. Long live Brenon and Bronson. Business class. Jack Prendergast, Palladium super cinema, Lancaster, England.

PONY EXPRESS. (9,928 feet). Star, Ricardo Cortez. A fine picture, also not a "Covered Wagon." Had fierce opposition and bad weather, and they came out as well as could be expected. This review is not from an attendance viewpoint. It's fine stuff but don't pay "Covered Wagon" prices, give a fair price and with conditions right you'll get some change, with the advance work properly worked up. You've got to go after this; for "The Covered Wagon" had the publicity, which you cannot compare with what this film received. It's a gem. Lots of comedy, plenty of action. Get busy. Special, yes in every way. Fair attendance only, due to poor attendance conditions. Dave Seymour, Pontiac Theatre Beautiful, Saranac Lake, New York.

PONY EXPRESS. (9,929 feet). Star, Betty Compson. Wonderful production. Good drawing card. Pleased a majority. Better than the "Covered Wagon." Town of 3,000. Admission 10-25, Chares Fisk, Orpheum Theatre, Proctor, Minnesota.

PONY EXPRESS. (9,928 feet). Star, Betty Compson. Not as good as "Covered Wagon." About on a par with "North of 36." Business was very good for two days, Friday and Saturday. People praised it. Tone, fair. Sunday, yes. Appeal, eighty-five per cent. All classes town of 2,900. Admisison 10-25, regular, 15-30, specials. A. E. Andrews, Opera House (486 seats), Emporium, Pennsylvania.

PONY EXPRESS. (9,928 feet). Star cast. This is a fine picture, but as I have stated several times before in reports these western features have about played out for me. It seems to me that since the "Iron Horse" now speeds over the plans all these "Pony Expresses" and "Covered Wagons" should be discarded for something a little more modern in plain. I think most exhibitors are ready for something different. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

SEVEN KEYS TO BALDPATE. Star, Douglas MacLean. An attempt at a big time comedy that is not what its producers claim for it. MacLean is good, not a knockout and nothing to rave about. Paramount rates it eighty per cent. too high General class city of 15,000. Admission forty cents. Ben L. Morris, Temple Theatre (1,000 seats), Bellaire, Ohio.

SINNERS IN HEAVEN. (6,621 feet). Star, Bebe Daniels. Any of you boys who have not played this one should do so. A nice offering from any angle and will please a large percentage. Don't be afraid to advertise, it is there. Tone, and appeal, good. Special, no. General class town of 1,200. Admission 15-25. E. N. Prescott, Prescott Circuit (250-700 seats), Union, Maine.

SPANIARD. (6,676 feet). Star, Ricardo Cortez. There are two big bull fights in this picture and a strong love story with a sheik. It seemed to please a large percentage of our patrons. Cortez does some wonderful acting in this picture. Tone, okay. Sunday, yes, here. Special in some towns. Appeal, seventy per cent. All classes town of 1,000. Admission 10-30 regular. G. H. Perry, Peoples Theatre (250 seats), Cloverdale, California.

STAGE STRUCK. (6,691 feet). Star, Gloria Swanson. A fairly good picture. The colored scenes were fine. But somehow Gloria fails to register here now. I believe "Madame Sans Gene" and her other unpopular pictures have about killed her. By heavy advertising, promising Gloria in the best picture of her career I managed to get average business the first night. But the second dropped just half. Frankly, I don't understand just why Gloria is not popular anymore when she was once my best box office bet but the other day a bunch of young folks (16 to 20 years), were given a theatre party and told to pick their picture. Finally the choice simmered down to "Stage Struck" or Wild, Wild Susan." Then they decided in this manner, "Oh, let's go see Bebe Daniels, Gloria Swanson is too old." Personally I don't think Gloria Swanson has made a box office picture since "The Humming Bird." Tone, okay. Appeal, fair. Sunday, okay. Special, no. All classes town of 3,000. Admission 10-30, 40-50. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

TEN COMMANDMENTS. (11 reels). Star cast. Showed this last August during hottest weather to full houses. I believe as big if not the greatest production ever shown upon the screen. Pleased one hundred per cent. All classes town of 600. Admisison 10-30. A. F. Schriever, Onida Theatre (225 seats), Onida, South Dakota.

THAT ROYLE GIRL. (10,253 feet). Star, Carol Dempster. Very good picture. The cyclone scene was very good. Big tornado in this show. Should go over anywhere. At the box office it was a complete failure for us. Tone and appeal, good. Sunday and special, yes. All classes town of 2,000. Admission 15-50. E. W. Fischer, Rialto Theatre (500 seats), Oakdale, California.

THUNDERING HERD. (7,187 feet). Star, Jack Holt. A very good picture of the olden times when buffaloes roamed the Western prairies. Took very well here. Tone, good. Sunday and special, yes. Fine appeal. All classes town of 500. Admission 10-25. Jack Stanton, Movies Theatre (200 seats), Onamia, Minnesota.

WELCOME HOME. (5,909 feet). Star cast. About as much entertainment in this as a funeral. No audience appeal, but to the few husbands and wives that had to go through the same thing. A terrible movie. Good tone. Poor appeal. Better class town of 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

WOMANHANDLED. 6,765 feet). Star, Richard Dix. Here is really a good picture should go anywhere. Plenty of good comedy and action. Good story. Tone and appeal, good. Sunday, yes. Special, no. Good appeal. Farmers and merchants town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

Pathe

GIRL SHY. (7,457 ft.) Star, Harold Lloyd. Paid too much. After I finish playing "Freshman" and "Hot Water" then no more Lloyds till the price comes down. Fair tone. Not a special. B. F. Schimke, Philip Theatre, South Dakota.

Producers' Dist. Corp.

FRIENDLY ENEMIES. (6,388 ft). Stars, Weber and Fields. Fine and we have had many compliments on it. Help build up a show. Tone, good. Sunday, yes. Special, no. Fine appeal. Farmers town of 412. Admissio 1 10-25. Johl Leveck, Benoit Auditorium (100 seats), Benoit, Mississippi.

MAN FROM RED GULCH. Star, Harry Carey. Only fair. Harry had better not sacrifice too much action for humor, as he tries to do in this picture. Does not resemble Bret Harte's story at all and is rather slow. Appeal, sixty-five per cent. Mixed class town of 7,000. Admission 10-20. A. M. Rosenbloom, Home Theatre (350 seats), Rochester, Pa.

ROAD TO YESTERDAY. (9,580 ft.) Star cast. Good picture, wonderful settings, but rather drags for small town audience. P. J. Poag, Princess Theatre, Del Rio, Texas.

United Artists

LITTLE LORD FAUNTLEROY. Star, Mary Pickford. Some liked this better than "Pollyanna." Personally I thought it was a little too long. Hasn't the drawing power of "Pollyanna." If you haven't played it, do so. Ten reels. Tone and appeal, good. Sunday and special, yes. Farmers town of 110. Admission 10-25. W. B. Russell, Benton Community House (120 seats), Benton City, Missouri.

Appreciation

"Here's wishing your Straight From the Shoulder Gang the very best wishes for the New Year.

"I find your reports useful and d——— good reading. You must have some hard boiled exhibitors on your side of 'rum row.' Cheerio!" Jack Prendergast, Palladium Super Cinema, Market Street, Lancaster, England.

LOVING LIES. Monte Blue. Good feature story with a good star. Pleased everyone. A story of this type is bound to please. Something different than the ordinary story. Tone and appeal good. Sunday, yes. Special, no. Fred S. Widenor, Opera House (492 seats), Belvidere, New Jersey.

LOVING LIES. Star cast. A Peter B. Kyne story based on "The Harbor Bar." Quite a few new faces to see this one. Although old the print was good and the picture as a whole was very satisfactiry. Tone, good. Sunday, yes. Special, no. Mill and farming class, town of 1,000. Admission 25 cents. L. E. Parsons, Parsons Hall (325 seats), Marcellus, New York.

SALVATION HUNTERS. Star cast. Here is a picture that is the opposite of the jazzy kind. It has a message for the "down and outs" and shows a stratum of society seldom shown in pictures. Mill and farming class town of 1,000. Admission twenty-five cents. L. E. Parsons, Parsons Hall (325 seats), Marcellus, New York.

SALVATION HUNTERS. Star cast. If you have bought it, don't show it. If you haven't bought it, don't. Absotively no good. At the bottom of the bay is a good place for all prints of this picture. Farming class. C. Van Leuven, Molson Theatre, Molson, Washington.

WILD JUSTICE. Star, Peter the Great (dog). As good a dog picture as any with a very good story well acted and directed. Tone, good. Sunday and special, yes. Railroad class and miners town of 3,000. Admission 10-35. Giles Master, Strand Theatre (700 seats), Gallup, New Mexico.

Universal

CALGARY STAMPEDE. (5,804 feet). Star, Hoot Gibson. This picture is in a class of its own. It's a circuit. It has the Western atmosphere with plenty of rodeo stunts. It will keep your audience attentive all the time. Tone and appeal, good. Working class city of 200,000. Admission 10-15-20. W. C. Budge, Comedy Theatre (275 seats), Jamaica, New York.

CALIFORNIA STRAIGHT AHEAD. (6,238 feet). Star, Reginald Denny. If they like comedy give them this one and they'll eat it up. A very good Saturday show and any other day. It's the type of picture that sends them out happy. Appeal, one hundred percent here. Jos. L. Delisi, Liberty Theatre, Saltsburg, Pennsylvania.

CALIFORNIA STRAIGHT AHEAD. Star, Reginald Denny. One of the very finest comedies I ever used. It kept the house in a continuous up-roar. More funny twists and situations than most any picture I ever used. As amusement value, the rental should be higher than on "The Freshman," in fact, I used it in opposition to "The Freshman" Thanksgiving and the day following. I gave it lots of gas for I knew what I was up against and I showed it to four to one against "Freshman" both afternoon and night and it came back the second day with unusual business. I rented it for about one-eighth what was wanted for "Freshman" with a high percentage hooked on. Yes, I have a larger and better house than where the "Freshman" played. "The Freshman" was screened here, I saw them both. W. E. Fields, Rylander Theatre, Americus, Ga.

DON DARE DEVIL. Star, Jack Hoxie. Very common western and did not come up to expectations. Some good scenery but my western fans look for action and thrills which this picture failed to furnish. First Hoxie I have played this season. Tone fair. Sunday and special, no. Appeal, fifty per cent. Farmers and laboring class town of 350. Admission 10-25. Ed. F. Cox, Princess Theatre (400 seats), Bristol, Colorado.

Independents

AFTER BUSINESS HOURS. (Columbia). Star, Lou Tellegen. Not so bad. That is it could be worse. Should a wife have money to spend or should her husband pamper her with a thousand a week pin money? Can a woman be trusted with large sums of money? Ask the average husband and save five reels of film. Henry W. Nauman, Moose Theatre (700 seats), Elizabethtown, Pa.

ALWAYS RIDING TO WIN. (State Right). Star, Pete Morrison. Fairly good western with light comedy that will please in small town. Tone, good. Sunday and special, no. Appeal, seventy-five per cent. Farmers' and laborers' town of 342. Admission 15-30. J. M. Patterson, Little Gem Theatre (200 seats), Hunter, Arkansas.

DYNAMITE DAN. (State Right). Star, Kenneth MacDonald. A very mediocre picture, has the making of a good one but the director or someone is at fault, action too slow, actors afraid to hit; in other words a punk picture. Tone and appeal, no. Sunday and special, no. All classes. Admission 15-25. David W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

FIFTY THOUSAND DOLLARS' REWARD. (State Right). Star, Ken Maynard. Here is one real western actor, the first I have seen in some time. Plenty of action and a real cast behind him. Keep it up. Tone and appeal, good. Sunday, yes. Special, no. Working class city of 13,500. Admission 10-15. G. M. Bertling, Favorite Theatre (167 seats), Piqua, Ohio.

MORALS FOR MEN. (Tiffany). Star, Conway Tearle. They must have been in a kissing contest for kissing ruined what would have been a good picture. Town and country class town of 5,000. Admission 10-25. W. F. Jones, Criterion Theatre, (300 seats), Frederick, Oklahoma.

ROMANCE AND RUSTLERS. (Arrow). Star, Yakima Canutt. This fellow is good but can't get good prints. He is a real western actor. Tone and appeal, good. Sunday, yes. Special, no. Working class city of 14,000. Admission 10-15. G. M. Bertling, Favorite Theatre (168 seats), Piqua, Ohio.

SOULS FOR SABLES. (Tiffany). Star, Eugene O'Brien. Very good picture that isn't very strong at the box office. Too much kissing. Town and country class town of 5,000. Admission 10-25. W. F. Jones, Criterion Theatre (300 seats), Frederick, Oklahoma.

TWO FISTED JUSTICE. (State Right). Star, Dick Hatton. Too much fighting, gets monotonous. Not much story and somehow I haven't been able to get my western fans sold on Hatton. Tone, fair. Sunday and special, no. Appeal, sixty-five per cent. Farmers and laboring class town of 350. Admission 10-25. Ed. F. Cox, Princess Theatre (400 seats), Bristol, Connecticut.

WESTBOUND. (State Right). Star, J. B. Warner. A good average Western and pretty fair action, with a fair cast. Tone and appeal, good. Sunday, yes. Special, no. Good appeal. Working class city of 14,000. Admission 10-15. G. M. Bertling, Favorite Theatre (168 seats), Piqua, Ohio.

Selling the Picture to the Public

This Department Was Established September 23, 1911 by its Present Editor

Epes Winthrop Sargent

Lining Up Clergy on The Fool Campaign Results in Hearty Aid of Thirty Ministers

EDGAR HART, of the Colonial theatre, Portsmouth, N. H., played The Fool lately, and like a lot of other managers he sought to put it over with the ministers, as advised in the Fox press book.

Of course Edgar did not have to wait to read about it in a book. You don't have to tell an old campaigner about a little thing like that. The point we want to make is that the idea is in the press book for everyone to use, and that each user got out just what he put into it.

Edgar is comparatively a newcomer in Portsmouth. He has been there less than a year, but he's no stranger, and when he found that he would run The Fool he had no difficulty in arranging to appear before the Ministerial Conference, which includes all clergymen of the Protestant denominations —about 30 in all.

COLONIAL
Portsmouth, N. H.
Now the sensation of Paris, London, Berlin, etc.
"THE FOOL"
The great stage play that held N. Y spellbound now a mighty screen photoplay
Continuous, 2 to 10
The St. John's Church Choir of Portsmouth will participate in the prologue presentation

A Fox Release

EDGAR HART'S LABELS

He gave them a straightforward talk on the picture, telling them of the sensation it has made in New York and Boston, and pointing out that it handled things with a frankness that is not always possible in the church, which is dependent upon the affluent for its main support.

He put it in a nice way, that wounded nobody's feelings, but which none the less meant that the film could say what no clergymen of the Protestant denominations And they knew that he was hitting the nail on the head.

Their reception of his talk was such that he was encouraged to arrange for a special showing of the film about two weeks in advance of the opening.

The showing was attended by every member of the Alliance and as a result of the showing he was able to arrange for the appearance of the choir of St. John's Protestant Episcopal Church at each showing.

He did not use this for a prologue, but used a set house to one side of the screen. When Gilchrist is writing his sermon on the screen, the choir is faded in through the scrim, the lights not being bright enough to detract from the brilliancy of the picture, and through the four minutes this sequence runs the choir sang a Christmas carol.

This sequence, if you know the picture, is somewhat lacking in action, and the choir not only did not interrupt, but it very greatly enhanced the value of the scene.

When Gilchrist is conversing with the Stranger, Edgar hushed the orchestra and played Adeste Fideles on a Victrola, the thin tones harmonizing with the scene.

Put It Over

The result was that the patrons liked the picture more than they would have done had it merely been played, and the moral effect of the use of the choir of a fashionable church is not to be figured in dollars and cents, since it lasts well beyond the showing.

It brought out hundreds of church goers who do not usually attend the pictures, and they found it pleasant entertainment. They would not have come without the church appeal.

It is sound work and one of the best things that Edgar has contributed since his baby show down in El Paso.

And Edgar springs a new one in an advertisement. The one we reproduce is a spoiled sample, but all he had to send. He wanted something that would give him a paneled effect without the cost of art work, so he bought some blank labels and had them printed locally. Your druggist probably can show you catalogues or at least tell you where to send.

This label is about three inches in diameter, done in blue and gold and printed in black. Printed up in quantities, they cost little more than white stock.

One of these was folded into every issue of the local paper, and the overplus was placed at the plates of the Rotary lunchers and on the tables of a local hotel. They are far better than a hearald for a change, and they look a lot more than they cost.

Portland Offers Real Fan Sheet

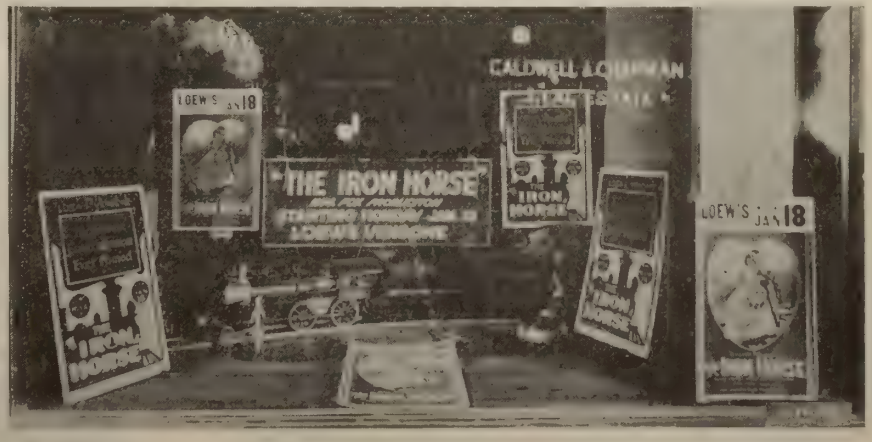
Not since Jensen and Von Herberg discontinued their very snappy house weekly have we seen a better house magazine than The Strand Magazine, which comes from Portland, Maine. Though the house organ of the Strand theatre, it is published by a separate company and is supported by the advertisements of local concerns who have the discernment to realize that it is the sort of thing that will eagerly be read.

The first issue is 24 pages of white coated paper, with a colored cover, or 26 pages in all, and the editor Philip B. Sharp, writes that the quality of the stock will be maintained, with a larger number of pages in the early future.

It differs from the usual house organ in that it is not devoted to the direct interests of the house. The leading films are cared for, but the material is readable news stuff and not straight press agent material. There is a large proportion of general film miscellany and the sheet is fully as readable as the fan magazines and better edited than most.

The distribution is largely through the mails and is cared for by the theatre, the initial run being 5,000 copies.

To a great many managers it would seem that a booklet with so little direct theatre advertistment would fall short of its object, but we believe that this magazine fills its purpose better because it does not openly advertise coming releases. Instead it creates an interest in these which makes it easier to sell through the regular advertising channels.



A Fox Release

A MINIATURE ENGINE WITH A POWERFUL TUG IT DREW S. R. O.

It is an advertising idea of the Tennessee Central Railroad, and was set up in the ticket office in Nashville to advertise The Iron Horse at the Vendome Theatre. The city ticket office is in a central location that gave big display value to this interesting layout.

Got Splendid Returns on a Classified Hook-up

Played the Works on Classified Ad Idea

Many theatres have worked in with local newspapers in putting over Corinne Griffith in Classified, but the campaign of Loew's State theatre, Los Angeles, on this picture goes beyond anything along these lines. They even shot a couple of substitutes in the picture to suggest that at the close the leads are about to leave for California as the result of a classified advertisement in the Examiner. If you can beat that, don't write, wire.

Fifty windows took pictures of Miss Griffith with a copy of the Examiner in her hand as another special stunt, and the theatre bannered the house front for Examiner Classified Ad Week. A girl was installed in the lobby to accept classified ads, and the ushers wore ribbons to advertise the week. In return the Examiner's telephone department mentioned the picture and the State in 5451 telephone conversations. Each person who was called up on classified ad business was told of the picture.

From a third to a column news story was run daily for two weeks, four of the stories carrying photographic layouts. Ten boxes a day for two weeks were given for the your-name-in-the-ads stunt and in addition there were 14 spaces four columns by fifteen inches for a best letter contest on "My most interesting experience with classified ads." One day Charlie Murray acted as nominal manager of the classified ad. department and helped run the business up. In addition to heavy posting 63,000 pieces of distributed matter were put out and there were two midnight matinees; one for the employees of the Examiner's classified department and the other for the Record.

Both the theatre and the newspaper used their radio stations. Sol Lesser, A. M. Bowles, A. and M. Gore, H. W. Wright and Bob Doman worked the units.

Production Hints from Edward L. Hyman

Managing Director, Mark Strand Theatre, Brooklyn

FIVE musical presentations were offered on the program with Richard Barthelmess in "Just Suppose." In addition, there was the usual Mark Strand Topical Review, running 8 minutes, making a total show of 1 hour and 50 minutes. Of this time 1 hour and 8 minutes was given to the feature picture itself. This left 34 minutes for the musical numbers.

Through an arrangement with the Holy Trinity Church of Brooklyn 4,000 tickets were disposed of by the church at an advance over the box office price, the difference going into the church fund.

The overture by the Famed Mark Strand Orchestra was Mayhew L. Lake's "Evolution of Dixie." Special art film titles were run on the screen as an explanatory accompaniment to the musical work. The overture is a fantasy depicting the gradual evolution of "Dixie" slowly through the "creation," then "Dance Aborginal," the "Minuet" and then the "Dixie" that we all know. This in turn became a "Waltz," then "Ragtime" and finished by being "Grand Opera." The lights for this presentation: two Mestrum floods of flesh color on the orchestra and drapes from the dome; X-ray foot lights on production stage and sides pink; two 1,000 watt blue spots reflecting on the cove piece over the orchestra; two border strips back of the cove to light up the 200 stars in the sky effect; color blend on the picture screen from the dome. The overture took 8 minutes.

Harry Bruer, the xylophonist of the orchestra, was presented in a new medley including "Paddlin' Madelin Home," "Cross My Heart," "Want A Little Loving," and "I Love My Baby." Breuer was given 3 minutes for his turn and went over big. The lights: the dome had a medium amber spot on the soloist and a color blend on the orchestra and apron of the large stage. All other lights used for the overture remained.

The Mark Strand Augmented Ballet Corps of twelve dancers was presented in a novel and artistic "Bubble Dance" to music of Grieg's "Morning" and Brahams "Waltz." The setting consisted of a balustrade extending across the stage with 2 huge flower urns on either side. At opening a dancer attired as Pierrot is seen blowing bubbles from on top of the balustrade and the bubbles appear as colored balloons coming through a huge bowl. Following this introduction dancers appear from either side. The blue neutral drop was used as a backdrop lighted by 2 deep blue open box lamps. Steel blue floods from the dome and the bridge lighted the set. The dance took 3 minutes.

Following the Mark Strand Topical Review Lilly Kovacs, the girl pianist of the orchestra, played from her accustomed place Liszt's "Concerto No. 1." Five minutes for this solo.

"Songs of Scotland" presented 10 Mark Strand dancers, a contralto, a soprano, a Scotch tenor and the Lovett Bagpipe Band of 10 pieces. The selections ran as follows: "The Campbells Are Coming" by the bagpipe band; "Coming' Thro' The Rye," soprano solo; "Blue Bells of Scotland," "Loch Lomond," contralto; "I Love A Lassie" by tenor; Highland Fling, dancers and "Will Ye No Come Back Again" by the Ensemble. The act, of course, was costumed in Scotch for all who took part in it. This presentation was given 15 minutes.

A Universal Release

THE PEPPER GHOST TRICK MADE THIS PHANTOM OF THE OPERA AN ACTUALITY

Adapted by R. W. Crosbie, a Universal Exploiteer, for the Capitol Theatre, Edmonton, Alta. This was a lobby shadow box showing the opera scene from the picture, with cutouts from the posters. A sheet of plate glass, set at an angle, a figure of the phantom above, lighted by a flasher and the phantom showed when the lights were on.

Merry Widow Waltz Contests Are Money in Bank

A United Artists Release

AN ALASKAN LANDSCAPE IN A RADIO STORE IN ARKANSAS
This is one of the windows gained by John P. Read, of the New Theatre, Fort Smith, as the result of an intelligent letter campaign on windaws for The Gold Rush. The landscape does not show well in the photograph but it was very well done.

Dancing Contest a Merry Widow Help

Eddie Collins got The Merry Widow off to a flying start at the Queen Theatre, Galveston. He put on a special showing three days ahead and 75 prominent people who were the guests had to tell all the others they had been there and brag up the show. Eddie made it a regular party with light refreshments and cigars and many of the guests came in formal dress. This was given following the regular performance.

Another good stunt was the offer of a cup for the best pair to dance The Merry Widow waltz at a local dance place. The cup was exhibited in a store window for some time in advance of the contest and the stunt was heavily advertised by the hall itself. It brought an attendance of more than a thousand persons.

He captured a lot of windows and got an automobile concern to announce that Mae Murray and John Gilbert both rode in the cars of that firm.

For a final kick he used the personal endorsement stunt in a two column space.

Drove in Title On Pretty Ladies

Repetition of the title was W. F. Brock's drive on Pretty Ladies at the Strand Theatre, Knoxville, Tenn.

He started this off with 2,000 windshield stickers reading: "Take a tip. Make your dates with Pretty Ladies."

After this had sunk in he made a peep sho wi nthe lobby of the Strand with "Take a look. Pretty Ladies only." Inside was a mirror with the lettering "See more Pretty Ladies next Monday, Tuesday, Wednesday."

The same idea was taken down the street to a shoe store where they had shoes for Pretty Ladies and a peep hole with a still display in back.

Curiosity was capitalized for an excellent business.

Teaser Tags

Automobile tags reading merely "Who Are the 3?" were put out by the Gayety Theatre, Ottawa, Ill., in advance of the regular campaign, the latter breaking just as the puzzled autoists were about to give the question up. It was a good introduction to the regular advertising and can be used as a newspaper teaser with equally good effect.

Four Tepees

About the best attractor in the lobby of The Scarlet West at the Strand Theatre, Knoxville, Tenn., was a scarlet banner the width of the opening with the title and players in white lettering.

Four tepees were placed on little islands of sand in the lobby and between these were action cutouts from the posters. Both stunts seemed to help business.

Washington's Birthday, Valentine and Easter. Got any ideas ready?

Made Campaign on Window Displays

When the Gold Rush was booked for the New Theatre, Fort Smith, Ark., John P. Read went about the accumulation of window shows in a systematic fashion. He did not drop in on a few merchants and ask them. He sat down and drew up a form letter that sold merchants on the value to them of hooking to so well known a name as Chaplin's. There was nothing hit or miss about this method. He sold his wares as any good salesman would, and he reaped a corresponding reward.

He not only sold the display idea, but he sold them on the thought that the more they did the more they would receive in return, and while the sale was made on Chaplin, the results have them sold on any good title. Mr. Read has only to suggest instead of beg.

Lecturing before the class of the Public Theatre Managers Training School the other day, the window expert of a large electrical corporation told the students that he found that practically all mechants would use picture hook-ups but that only a comparatively small percentage had been approached. All that was needed was a straightforward sales campaign.

Mr. Read's campaign amply bears out the statement. He went after the windows and he got them.

The photograph of one of the displays hardly does justice to the subject. The foreground shows a really well done Alaskan landscape with the now famous hut. Two of the cards displayed are for radio apparatus and one is for a drama at the Joie, but you can't beat the Chaplin announcement at the back, no matter what you put in.

By the Gross

Because the Regent theatre, Toronto, was playing The Iron Horse in the Christmas shopping days, it was easy to get a window in a toy store. This was filled entirely with cast-iron toy trains and the suggestion that the reader take an Iron Horse home to the children. Plenty of stills on the picture and the working model of a locomotive were the attractors, and the store cleaned up.

Metro-Goldwyn Release

PEEPHOLE SHOWS WERE SELLERS FOR PRETTY LADIES
W. F. Brock used that on the right in the lobby of the Strand Theatre, Knoxville, while the other was placed in the window of a shoe store. It was part of an excellent campaign to sell through interest roused by iteration of the title.

Put Over Pony Express With An Old Coffee Pot

Did His Durndest For Merry Widow

Not since he tok over the publicity for the Melba theatre, Dallas, Texas, has Raymond B. Jones worked as hard as he did for The Merry Widow, but S. T. McDonald, the manager, figured they could ram the records if they played it across the boards, and Jones went to work.

He gave a preview to 500 invited guests, and did not have to ask them to tell their friends. They went out all pepped up and yessed the glowing accounts in the local papers.

A broadcasting set was put in by a local store, with a mike in the orchestra and another in a room where announcements could be made, the horn of a loudspeaker being mounted on the marquise. This had a range of about five blocks. When the orchestra was not playing, they used phonograph from the opera.

A Hotel Ball

A large hotel was induced to give a Merry Widow Ball with an exhibition waltz by the girl hostess. It was attended by about 200, but it was very select. The hotel advertised the ball widely and permitted Melba frames in the lobby, as well. A well known orchestra played the Merry Widow waltz at all functions for which it was engaged, and also did the numbers in three radio concerts, and a 17 foot banner was placed over a viaduct used by about 10,000 cars daily.

The attraction probably got more newspaper and radio publicity than any film that ever played the town.

A Universal Release

AN OPERA HOUSE AT THE COST OF ONLY ONE SIX-SHEET

The Victoria Theatre, Harrisburg, Pa., got this fine lobby attractor from the six sheet. A little tissue paper gave a gleam to the windows and increased the effectiveness of the appeal. Two frames of paintings helped.

Sounded Good

Soda tie ups do not count for so much in Winter, but in Bellingham, Wash., the American theatre got it over by persuading the soda counters to offer "Lightnin' Soda, the soda with a kick." The kick was purely imaginary, but it helped the soda sales and advertised Lightnin', so no one kicked.

A First National Release

A PAINTING THAT SELLS A LOT OF TICKETS

This is a combination of cutout and draperies in the lobby of the People's Theatre, Portland, Oregon, on The Scarlet West. It is striking enough to dominate the entire display and works much better than a floor cutout. Try it some time.

Coffee Pot Boosted Pony Express Stunt

Cooperating with the local Light and Power Company on a window designed to show the improvement in methods since the days of the pony express M. W. Larmour, of the National Theatre, Graham, Texas, found his best bet in an old coffee pot.

To get contrasts he had an electric toaster and a slice of bread speared on a fork, a broom and vacuum cleaner, a desk lamp and a candle in a cracked saucer, and a dozen other comparisons.

His own property man and a handy man from the company rustled the old props, but they could not find an old coffee pot to set beside the electric percolator. They could get percolators and even shiny old style pots, but personal inquiry and telephone messages could not locate the right sort of a pot. He wanted one that looked used, and not a new one recently smoked.

Offered a Reward

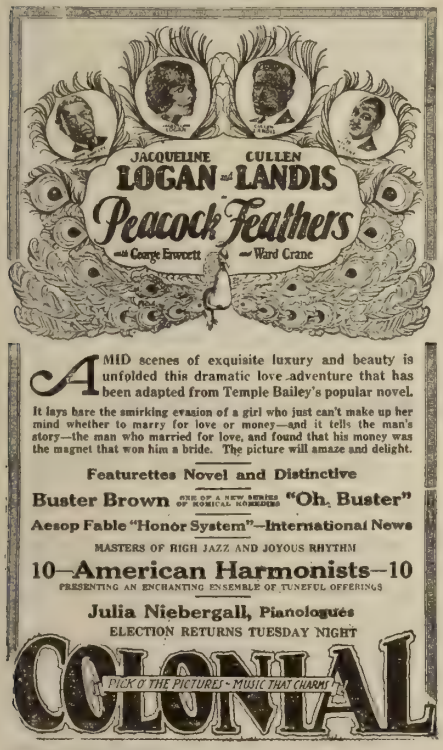
The display was made with a gap where the old pot belonged, with a card offering a pair of tickets for the right article. Three women, a man and two boys scuttled away from the window, one coming inside to telephone someone at her home that there was an old pot in the garage. In fifteen minutes a prominent society and churchwoman drove up with a pot that filled the bill and the office was closed before the others could get along. Mr. Larmour says he is sorry he did not let the card remain in longer. He would have given more tickets for the sake of the verbal advertising.

He made his own herald on this attraction by lifting his newspaper advertisement, as he did not like the accessory heralds on this picture.

What Other Managers Are Doing in Newspapers

Ornate Design Is a Good Attractor

This three column cut on Peacock Feathers is scarcely artistic, but it is better than an artistic design might have been since there is strength to its crudity. You want to see what it is all about, and so you read down. The talk is written to sell, and there is plenty of space given the support-


JACQUELINE LOGAN and CULLEN LANDIS
Peacock Feathers
with George Hewett and Ward Crane
AMID scenes of exquisite luxury and beauty is unfolded this dramatic love-adventure that has been adapted from Temple Bailey's popular novel.
It lays bare the smirking evasion of a girl who just can't make up her mind whether to marry for love or money—and it tells the man's story—the man who married for love, and found that his money was the magnet that won him a bride. The picture will amaze and delight.
Featurettes Novel and Distinctive
Buster Brown "Oh, Buster"
Aesop Fable "Honor System"—International News
MASTERS OF HIGH JAZZ AND JOYOUS RHYTHM
10—American Harmonists—10
PRESENTING AN ENCHANTING ENSEMBLE OF TUNEFUL OFFERINGS
Julia Niebergall, Pianologues
ELECTION RETURNS TUESDAY NIGHT
COLONIAL
PICK O THE PICTURES - MUSIC THAT CHARMS

A Unversal Release

CRUDE BUT STRONG

ing features. You are sold an entire show not merely the feature of the program, and perhaps you will find something in the shorter numbers that will appeal to you. This is a little more than three tens, so there is plenty of room for talk, and the talking has been well done. Better art work probably would have given a better effect, but this cut does put the space over.

A Five Nineteens Sold Midshipman

Ninety-five column inches were used for an advance on The Midshipman by the Garrick Theatre, Minneapolis, the space running an inch or two short of a full page drop. This was used the day before the opening. Here full use has been made of the Navy cooperation in both of the selling banks, and in addition to telling of the use of the Naval Academy, mention is made of the employment of an entire destroyer flotilla. The entire space is given the feature except for a small corner in the lower left, where the program features are set into a panel. The best selling is done with the first panel, headed "Romance," with the drawn design as the second strongest appeal. It's a pretty display and a useful one as well. The two do not always come in the same ad. Except from the moral

ROMANCE—
and thrills ahoy! Here it is—the stirring picture of the loves and adventures of an American youth who sought to become a sea general with the U. S. Fleet.
Ramon Novarro, offers the most versatile character creation of his career as "The Midshipman"—made with the cooperation of the Annapolis Naval Academy, and with 2,400 cadets in the picture
RAMON NOVARRO in "The Midshipman"
Sea Raids! Heart Raids! Thrills Galore!
ALL the lure and romance of the sea is in this gripping film of Annapolis Naval Academy life. It is the stirring and hilarious tale of how one maddy proved himself a story of boyterous pranks, of the making of real men, of romance that flourished after the rescue of a girl at sea by a hot-headed United States destroyer flotilla
IT STARTS SATURDAY
SATURDAY
ON THE STAGE
GARRICK THEATRE
HOME OF METRO-GOLDWYN PRODUCTIONS

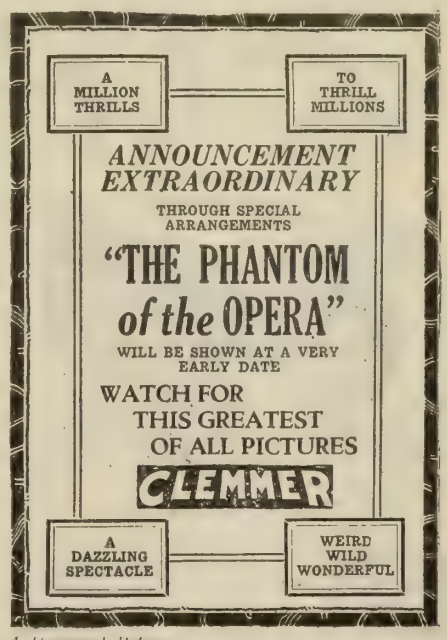
A Metro-Goldwyn Release

A FIVE NINETEENS

effect of the size we do not believe that this sold much better than would half the space, but they run to large splashes in the Twin Cities and you have to be liberal to create the right effect.

Clemmer Advances Are Large Spaces

The Clemmer Theatre, Spokane, Washington, takes as much space for an advance as most eastern houses would take for the current attraction. This advance for The Phantom of the Opera is a double six; and a double six is more than some theatres take for a Sunday space. It is all a relative matter, and since the Clemmer uses up to fifteen or eighteen inches over five for its regular displays, this little twelve inch total is relatively small. Up in the Northwest they make their advertising match their mountains. But size alone is not of particular interest. The highlight on this space is the manner in which the campaign for the Phantom is opened. The top ears sound the keynote of the coming campaign in that "A million thrills to thrill millions." This paves the way for all that is to come. The rest is merely the formal notice of intention to present, nicely worded, to get dignity. It would have been better for a large proportion of upper and lower case lines in place of these all capitals, and this probably would have given a little less the appearance of crowding, but the text is well written to gain interest and gets the reader in a proper frame of mind for the larger spaces to come. This investment in twelve column inches will pay for itself in the first large advertisement to follow, for it will bring the reader to the larger space all set. That first large advertisement will not have to serve as its own icebreaker. This pilot ad will give it full force. This is the purpose of any teaser campaign. It gets the reader in a receptive frame of mind for



A Universal Release

IN TWO SIXES

what is to come. Very often a small advance will prove to be the most advantageous investment in publicity of the entire campaign, but this holds true only where the picture is of real importance. It does not pay to do advance work for straight program stuff. The picture must be above the average or the promotion will be out of proportion and react against the picture. More than that, it will hurt the next really big campaign since this, too, will seem to be the cry of "Wolf."

Gives the Underline An Equal Showing

Loew's Valentine Theatre, Toledo, splits the space between Lights of Old Broadway and The Merry Widow, though the latter does not come in until the following week. Evidently it was felt that it was worth a good start and not only was the space halved, but a midnight matinee on Saturday was announced to get the picture off to a flying start. The display is very sightly in its light arrangement, and offers a good model for split week houses which advertise both titles on Sunday. The use of line cuts keeps the space open and readable, and these are much better than small halftones would have been. The arrangement is rather formal, but well balanced, and much display on two titles cannot be looked for in a two five and a halfs. The

A Nice Layout to Put Over Advance Bookings

Saturday midnight matinee is a splendid seller. Most of the fans will feel that they will have to take this in, and if the picture is good they have all day Sunday in which to run around and tell their friends to be sure not to miss it. A couple of years ago

LOEW'S VALENTINE
NOW PLAYING
CONTINUOUS
11 A. M. to 11 P. M.
TOLEDO HAS TAKEN TO ITS HEART—
MARION DAVIES in Lights of Old Broadway
WEEK COMMENCING NEXT SATURDAY
AT LAST!
Let Joy Be Unconfined!
ERICH VON STROHEIM'S production
The MERRY WIDOW
WITH MAE MURRAY and JOHN GILBERT
EXTRA MIDNIGHT SHOW SATURDAY AT 11 P. M.

A Metro-Goldwyn-Mayer Release

A HEAVY UNDERLINE

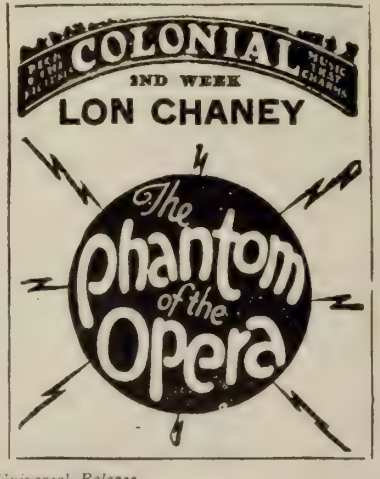
a midnight matinee was a novelty to be reserved for New Year's Eve, but today it is in very general use, and even if there is a small house the stunt is profitable in the verbal advertising obtained. In each little group there always is the self-constituted critic and mentor who tells the others whether a picture is good or otherwise. Get them to the midnight matinee and you have advertised intimately to half the town.

Makes a Special of New Metro Bookings

Displaying the list of new Metro-Goldwyn bookings, the Jackson Theatre, York, Pa., uses a somewhat different layout. When anything smaller than a page is taken, the house generally runs to four or five column widths, but the Jackson takes a two column width and goes right down the page. This seems to have been done to get individual display for the various items, which show up better in the small panels than generally do in a grouped advertisement. This does not make as pretty a display as a lot of better proportioned spaces, but this assuredly gives a better display to a larger number of titles in a given space. The sort of advertisment is common enough in the early season, but this comes in midseason, apparently designed to give emphasis to a new contract. Coming shortly before the Christmas shopping period, it probably helped to overcome the dullness to some degree. The typographical display might have been improved, but at least the less important lines are kept down to give emphasis to the house name, which is repeated in the opening space and a "Jackson Theatre, this year" as a clincher before the eye runs on to the list of underlines. Probably this marks a change in the film service, but even where such a change has not been made, the bulk announcement of a certain brand is a factor for general interest. You will find that people other than the intense fans will note some of the titles which interest them and will ask about them. It pays to jazz things along now and then on general principles.

Universal Singles Are Really Helpful

Universal's art department seems to give more attention to the single column ready-prepared ads than most companies. Perhaps it runs too much to black grounds and reverses in general, and it almost overuses the circular design, but the Universal one column spaces help the man who most needs



A Universal Release

A GOOD SINGLE

help; the little man who cannot afford large spaces and who wants to make the most of his inch or two. It also is a help to the city houses that run small through the week. This cut shows the latter use, for the theatre making this display is the Colonial, Indianapolis. However, the cut would look just as well in a small town paper. Universal artists are given to an over-use of black in their efforts to gain display in small space. They do not always realize that small lettering is wholly lost in a single column reverse. It may look all right in the press book, just as it will look all right here—or should—but in a newspaper only "Phantom Opera" shows up. The rest is lost. It does not matter in this instance since the average reader will supply the rest and not even be conscious of the fact, but where a star name or other important fact is to be carried, it would be better to make use of lines instead of masses. The cut is shown here in its original size, taking a space of two and a half inches single. It would seem that the house has supplied Chaney's name in type. Many press departments seem to regard the single column space as unworthy of more than perfunctory attention. Universal has built a large goodwill among the lesser exhibitors through a careful attention to their particular needs.

Sign on a Bank is Better than House

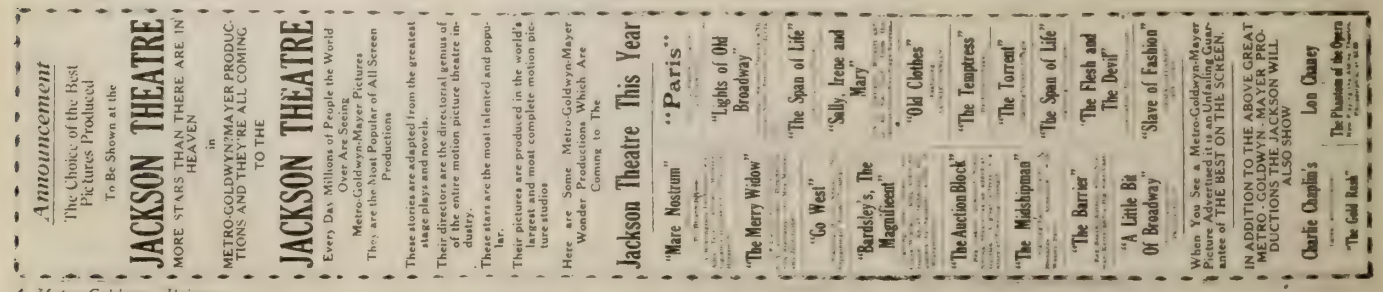
Showing The Pony Express to 400 school teachers in advance of the opening at the Victory Theatre, Tampa, got James B. Carroll classroom announcements that reached the entire school population. He also got some nice letters from the principals.

Two weeks in advance the Citizen's Bank loaned its marquise for a sign 12 by 15 feet with the title in eighteen inch letters. The original copy carried a large "coming," but this was changed to "It is here" for the opening day. "It is here" was adopted as a sort of slogan, being used around the house and on the street car banners. At the theatre the signs read "James Cruze's Pony Express, successor to The Covered Wagon." They were lettered to be read two blocks away.

Lithos, stills, tack cards, heralds and rotos were used in the advance campaign, a music store paying for the rotos in return for the spare space on the back page.

The bank banner was the chief sales factor, for the impression was created that if the bank thought it worth while it must be good. The effect was far better than if the banner had been carried on the house front.

The campaign put the picture over to receipts that were topped only by The Freshman at regular prices.


Announcement
The Choice of the Best Pictures Produced
To Be Shown at the
JACKSON THEATRE
MORE STARS THAN THERE ARE IN HEAVEN
in
METRO-GOLDWYN-MAYER PRODUCTIONS AND THEY'RE ALL COMING TO THE
JACKSON THEATRE
Every Day Millions of People the World Over Are Seeing
Metro-Goldwyn-Mayer Pictures
They are the Most Popular of All Screen Productions
These stories are adapted from the greatest stage plays and novels.
Their directors are the directorial genius of of the entire motion picture theatre industry.
These stars are the most talented and popular.
Their pictures are produced in the world's largest and most complete motion picture studios
Here are Some Metro-Goldwyn-Mayer Wonder Productions Which Are Coming to The
Jackson Theatre This Year
"Mare Nostrum" "Paris"
"Lights of Old Broadway"
"The Merry Widow"
"The Span of Life"
"Sally, Irene and Mary"
"Old Clothes"
"Go West"
"Bardsley's, The Magnificent"
"The Temptress"
"The Torrent"
"The Span of Life"
"The Auction Block"
"The Flesh and The Devil"
"The Midshipman"
"Slave of Fashion"
"The Barrier"
"A Little Bit Of Broadway"
When You See a Metro-Goldwyn-Mayer Picture Advertised it is an Unfailing Guarantee of THE BEST ON THE SCREEN.
IN ADDITION TO THE ABOVE GREAT METRO-GOLDWYN-MAYER PRODUCTIONS THE JACKSON WILL ALSO SHOW
Charlie Chaplin's "The Gold Rush"
Lon Chaney "The Phantom of the Opera"

A Metro-Goldwyn Release

A HEAVY DISPLAY ON ADVANCE METRO-GOLDWYN BOOKINGS

Quick Reference Picture Chart

Handy, Compact Information to Help You with Your Bookings, Showing: Title, Star, Type of Story, Date of Moving Picture World Review, and Footage on Current Films

Exhibitors Who Want Accurate Information—We're Working for You All the Time

ARROW

	Kind of Picture	Review.	Feet
		1925	
Primrose Path (Clara Bow)	Melodrama	Oct. 3..	5,475
Tessie (May McAvoy)	Comedy	Oct. 10..	6,800
Wandering Fires (all-star)	Drama	Oct. 17..	6,300
Children of the Whirland (all-star)	Crook melodrama	Oct. 17..	6,500
Unnamed Woman (all-star)	Society drama	Oct. 24..	5,878
Substitute Wife (Novak)	Domestic drama	Oct. 31..	5,994

ASSOCIATED EXHIBITORS

		1924	
East of Broadway (O. Moore)	Police drama	Nov. 22..	5,783
Price of a Party (H. Ford)	Modern drama	Oct. 18..	5,315
Barriers Burned Away	Spectacle	Dec. 27..	6,236
Is Love Everything?	Sex melo.	Nov. 15..	6,000
Battling Bunyan (Barry)	Comedy-dr.	Dec. 27..	4,718
		1925	
Greatest Love of All (Beban)	Drama	Jan. 17..	6,486
Bad Company (Tearle)	Society drama	Jan. 24..	5,551
Introduce Me (Douglas MacLean)	Comedy thrills	Mar. 21..	6,710
Sky Raider (Logan)	Drama		6,638
Back to Life (Patsy Ruth Miller)	Drama	Feb. 28..	5,628
Manhattan Madness (Dempsey-Taylor)	Action melodrama	Aug. 1..	5,580
Under the Rouge (Percy-T. Moore)	Crook drama	Aug. 1..	6,055
His Buddy's Wife (Glenn Hunter)	Sentiment drama	Aug. 1..	5,226
Headlines (Alice Joyce)	Sacrifice drama	Aug. 1..	5,600
Fifty-Fifty (Hampton-L. Barrymore)	Drama	Aug. 1..	5,531
Keep Smiling (Monty Banks)	Comedy	Aug. 1..	5,460
Camille of Barbary Coast (O. Moore-Busch)	Drama	Aug. 1..	5,308
Never Weaken (Harold Lloyd)	Reissued comedy	Aug. 1..	3,000
The Skyrocket (Peggy H. Joyce)	Drama	Jan. 23..	7,350

CHADWICK PICTURES CORP.

		1925	
Tomboy (Devore-Rawlinson)	Melodramatic com.	Jan. 3..	6,000
Midnight Girl (Lila Lee)	Drama	Mar. 28..	6,300
Wizard of Oz (Larry Semon)	Slapstick com.	Apr. 25..	6,300
Man of Iron (L. Barrymore)	Drama	July 4..	6,300
American Pluck (G. Walsh)	Action melodrama	July 11..	5,900
The Bells (L. Barrymore)	Drama		
Perfect Clown (Larry Semon)	Typical comedy		
Blue Blood (G. Walsh)	Action romance		
Paint and Powder (E. Hammerstein)	Stage life drama	Oct. 17..	7,000
Some Pun'kins (Chas. Ray)	Rural comedy-drama	Dec. 26..	6,500
		1926	
Perfect Clown (Larry Semon)	Feature comedy	Jan. 2..	5,700
Prince of Broadway (G. Walsh)	Prize ring drama	Jan. 9..	5,800

COLUMBIA

		1924	
Midnight Express (Hammerstein)	Railroad melo.	Dec. 6..	5,967
		1925	
After Business Hours (Hammerstein)	Domestic melo	July 4..	5,600
Danger Signal	R.R. melodrama		5,584
Unwritten Law	Drama		5,535

Waldorf

Steppin' Out	Comedy		
Ladies of Leisure	Drama		
S. O. S. (Perils of the Sea)			

Why We Pay Out Dollars

EXHIBITORS write us every week and tell our contact-man on the road that they consult QUICK REFERENCE PICTURE CHART footage all the time. That's why we want it as accurate as human effort can make it.

Footage comes first with review, and sometimes after this is published the picture is cut again and we are not notified by the producer.

Nevertheless when an exhibitor takes the time to give us the correct information we send him a dollar to pay him to a slight extent for the trouble he has taken—his interest is too highly valued to be covered by any money payment.

Because of the interest rather than the dollar, exhibitors are constantly watching for unavoidable errors—and telling us when they see them—and we send the dollar wherever a major error is shown—TO MAKE THIS CHART ACCURATE—FOR YOU!

	Kind of Picture	Review.	Feet
Lure of the North			
Enemy of Men	Drama		5,508
Price of Success	Society drama		5,500
Sealed Lips			
Fate of a Flirt			
Thrill Hunter			
Penalty of Jazz			

Perfection

Speed Mad			4,442
New Champion			4,470
Great Sensation			
Fight to the Finish			
Handsome Brute			

EDUCATIONAL FILM CORP.

		1925	
Hello Goodbye (Conley)	Mermaid comedy	May 30..	2,000
Two Poor Fish	Hurd cartoon	May 30..	1,000
Earth's Other Half	Hodge-Podge	June 6..	2,000
Fun's Fun (Bowes)	Cameo comedy	June 6..	1,000
Clodhopper (Larry Semon)	Comedy	June 6..	2,000
Air Tight (Vernon)	Christie comedy	June 13..	2,000
Going Great	Mermaid comedy	June 13..	2,000
Wake Up (Bowes)	Cameo comedy	June 13..	1,000
Baby Blues	Juvenile comedy	June 20..	2,000
Prop's Dash for Cash	Hurd cartoon	June 20..	1,000
Call a Cop	Christie comedy	June 20..	2,000
Oh, Bridget (Walter Hiers)	Hiers comedy	June 27..	2,000
Mexican Melody	Hodge-Podge	June 27..	1,000
Never Fear (Bowes-Vance)	Comedy	July 4..	1,000
Lewis-Mann Bout	Magazine	July 4..	2,000
Bobby Bumps & Co.	Hurd cartoon	July 4..	1,000
Below Zero (Lige Conley)	Mermand comedy	July 11..	2,000
Permit Me (Bowes)	Comedy	July 11..	1,000
Waiting (Hamilton)	Hamilton comedy	July 11..	2,000
Hot and Heavy (Eddie Nelson)	Mermaid comedy	July 18..	2,000
Travel Treasures	Hodge Podge	July 18..	1,000
Beware	Comedy	Aug. 1..	2,000
Look Out	Comedy	Aug. 1..	1,000
Tourist	Tuxedo comedy	Aug. 15..	2,000
Pictorial Proverbs	Hodge Podge	Aug. 15..	1,000
Be Careful (Adams)	Christie comedy	Aug. 22..	2,000
Pleasure Bound (Conley)	J. White prod.	Aug. 22..	2,000
Watch Out (Vernon)	Christie comedy	Aug. 29..	2,000
Felix the Cat Trifles With Time	Sullivan cartoon	Sep. 5..	1,000
Soup to Nuts (Neal Burns)	Comedy	Sep. 5..	2,000
Props and The Spirits	Pen and Ink Vaud.	Sep. 5..	1,000
Off His Beat (Hiers)	Comedy	Sep. 11..	2,000
Wild Beasts of Borneo	Animal special	Sep. 12..	2,000
Busts into Business	Sullivan cartoon	Sep 19..	1,000
Fair Warning (St. John)	Camedy	Sep 19..	2,000
The Movies (Lloyd Hamilton)	Comedy	Sep. 26..	2,000
Felix the Cat Trips Thru Toyland	Cartoon	Oct. 3..	1,000
In Deep (Bowes)	Comedy	Oct. 3..	1,000
A Misfit Sailor (Billy Dooley)	Comedy	Oct. 3..	2,000
Dog Daze (Cliff Bowes)	Cameo comedy	Oct. 10..	1,000
Felix Cat on the Farm	Sullivan cartoon	Oct. 10..	1,000
Who Which?	Cameo comedy	Oct. 10..	1,000
The Story Teller	Hodge-Podge	Oct. 10..	1,000
Maid in Morocco (Lupino Lane)	Comedy	Oct. 17..	2,000
Scrambled Eggs	Cameo comedy	Oct. 17..	1,000
Spot Light (Lige Conley)	J. White comedy	Oct. 17..	2,000
Baby Be Good	Juvenile comedy	Oct. 24..	2,000
A Goofy Gob (Dooley)	Comedy	Oct. 31..	2,000
Slippery Feet (Vernon)	Comedy	Oct. 31..	2,000
Felix the Cat on the Job	Sullivan cartoon	Oct. 31..	1,000
Knicknacks of Knowledge	Hodge-Podge	Oct. 31..	1,000
Sweet and Pretty (Cliff Bowes)	Cameo comedy	Nov. 7..	1,000
Fire Away (St. John)	Mermaid comedy	Nov. 7..	2,000
Felix, the Cat in the Cold Rush	Sullivan cartoon	Nov. 7..	1,000
Cleaning Up (Johnny Arthur)	Comedy	Nov. 14..	2,000
Hot Feet (Bowes)	Comedy	Nov. 14..	1,000
Hot Doggie (Hiers)	Comedy	Nov. 14..	2,000
On Edge (Conley)	J. White prod.	Nov. 21..	2,000
Eats Are West (Felix-cat)	Sullivan cartoon	Nov. 21..	1,000
Slow Down (Bowes)	Comedy	Nov. 28..	1,000
Framed (Hamilton)	Comedy	Nov. 28..	2,000
Magical Movies	Hodge-Podge	Nov. 28..	1,000
Fighting Dude (Lane)	Acrobatic comedy	Dec. 5..	2,000
Marionettes	Color fantasy	Dec. 5..	1,200
Felix-the-cat Tries the Trades	Sullivan cartoon	Dec. 5..	1,000
Cheap Skates (Conley)	Jack White prod.	Dec. 12..	2,000
Bachelor's Babies	Juvenile comedy	Dec. 12..	2,000
What's Up (Bowes)	Cameo comedy	Dec. 12..	1,000
Weak But Willing	Walter Hires comedy	Dec. 19..	2,000
Yes, Yes Babbette (Vernon)	Christie comedy	Dec. 19..	2,000
Felix the Cat at Rainbow's End	Cartoon	Dec. 26..	1,000
		1926	
A Salty Sap (Dooley)	Christie comedy	Jan. 2..	2,000
Live Cowards (St. John)	Mermaid comedy	Jan. 2..	2,000
Hodge-Podge No. 40	Howe scenic	Jan. 9..	1,000
My Stars (Arthur)	Tuxedo comedy	Jan. 23..	2,000
Felix the Cat Kept on Walking	Sullivan cartoon	Jan. 23..	1,000
Parisian Modes in Color	Special	Jan. 30..	1,000
Brotherly Love (Bowes)	Comedy	Jan. 30..	1,000
For Sadie's Sake (Adams)	Comedy	Feb. 6..	2,000
Be Careful, Dearie (Joe Moore)	Cameo comedy	Feb. 6..	1,000
Felix the cat Spots the Spook	Sullivan cartoon	Jan. 30..	1,000

Quick Reference When You Want Footages

Continued from Preceding Page

FILM BOOKING OFFICES OF AMERICA

	Kind of Picture	Review.	Feet
1925			
Helping Hand (Aubrey)	Comedy	Mar. 7..	2,000
Breed of the Border (Lefty Flynn)	Western	Mar. 14..	4,930
Love's Bargain (Marjorie Daw)	Drama	Mar. 21..	6,000
Captain Kidd	Bray cartoon	Mar. 21..	1,000
Scar Hanan (Yakima Canutt)	Western	Mar. 28..	6,020
Galloping Vengeance (Bob Custer)	Texas Ranger dr.	Mar. 28..	5,005
He Who Gets Rapped (Vaughn)	Pacemakers	Mar. 28..	2,000
Forbidden Cargo (Evelyn Brent)	Melodrama	Apr. 4..	4,850
O. U. West (Lefty Flynn)	Western	April 11..	5,000
That Devil Quemado (Thomson)	Thrill western	Apr 18..	4,750
Merton of the Goonies	Pacemakers	Apr. 18..	2,000
Lilies of the Streets (V. L. Corbin)	Hum. Int. melo.	Apr. 25..	7,216
White Fang (Strongheart-dog)	Drama	May 2..	5,800
Tearing Through (R. Talmadge)	Stunt melodr.	May 9..	4,714
Great Decide	Pacemakers	May 9..	2,000
Fast Male	Pacemakers	May 30..	5,550
Texas Bearcat (Bob Custer)	Western drama	May 9..	2,000
Speed Wild (Flynn)	Melodrama	May 16..	4,770
Alias Mary Flynn (Brent)	Regeneration melo.	May 23..	4,700
Drusilla With a Million (Mary Carr)	Human Interest dr.	June 6..	7,391
Fighting Demon (R. Talmadge)	Thrill drama	June 6..	5,470
Three Bases East	Pacemakers	June 6..	2,000
White Thunder (Yakima Canutt)	Western	June 13..	4,550
If Marriage Fails—? (Logan-Brook)	Domestic drama	June 13..	6,000
Navy Blue Days (Stan Laurel)	Comedy	June 13..	2,000
Bandit's Baby (Fred Thomson)	Western comedy drama	June 20..	5,291
Smooth as Satin (Brent)	Crook drama	July 4.	6,043
Human Tornado (Canutt)	Action western	July 4..	4,472
The Bloodhound (Bob Custer)	Mounted police	July 11..	4,800
That Man Jack (Bob Custer)	Action western	July 25..	5,632
The Sleuth (Stan Laurel)	Comedy	July 25..	2,000
What Price Gloria?	Pacemakers	July 25..	2,000
Wild Bull's Lair (Fred Thomson)	Typical western	Aug. 8..	5,280
Don Coo Coo ((Vaughn-O'Hara)	Pacemakers	Aug. 8..	2,000
Dr. Pyckle and Mr. Pride (Laurel)	Comedy	Aug. 8..	2,000
Lady Robinhood (Evelyn Brent)	Bandit melodr.	Aug. 15..	5,580
Isle of Hope (R. Talmadge)	Sea-adventure-thrill	Sep. 5..	5,800
Let's Go, Gallagher (Tom Tyler)	Action western	Oct. 10..	5,182
Keeper of the Bees (all star)	Drama	Oct. 17..	6,712
Three Wise Crooks (E. Brent)	Crook drama	Oct. 17..	6,074
How the Elephant Got It's Trunk	Bray cartoon	Oct. 17..	1,000
Ridin' the Wind (Thomson)	Western action dr.	Oct. 24..	7,518
Adventures of Mazie (Vaughn)	Comedy series	Oct. 24..	2,000
Last Edition (Ralph Lewis)	Action newspaper	Oct. 31..	6,400
Wall Street Whiz (R. Talmadge)	Stunt comedy-drama	Nov. 7..	6,000
Mazies Won't Tell	Mazie series	Nov. 14..	2,000
Constant Simp	Mazie series	Nov. 14..	2,000
Or What Have You?	Mazie series	Nov. 14..	2,000
No Man's Law (Custer)	Action western	Nov. 21..	4,042
So's Your Old Man	Mazie series	Nov. 21..	2,000
All Around Frying Pan (Thomson)	Action western	Nov. 28..	5,519
How the Camel Got His Hump	Bray cartoon	Nov. 28..	1,000
Wyoming Wildcat (Tom Tyler)	Action western	Dec. 5..	5,150
On the Links (fat men)	Golf-Slapstick	Dec. 5..	1,000
Broadway Lady (Evelyn Brent)	Star a chorus girl	Dec. 19..	5,500
Peaceful Riot (Summerville)	Comedy	Dec. 26..	2,000
Pike's Pique (Vaughn)	Adventures of Mazie	Dec. 26..	2,000
Tea for Tooney (Vaughn)	Adventures of Mazie	Dec. 26..	2,000
Leopard's Spots	Bray unnatural history	Dec. 26..	1,000
1926			
Cowboy Musketeer (Tom Tyler)	Western	Jan. 2..	4,500
Flaming Waters (MacGregor-Garon)	Thrill melodrama	Feb. 6..	6,591

FIRST NATIONAL

1925			
Frivolous Sal (O'Brien-Busch-Alexander)	Western melo.	Jan. 17..	7,307
So Big (C. Moore)	Drama	Jan. 17..	8,501
If I Marry Again (Doris Kenyon)	Drama	Jan. 24..	7,441
A Thief in Paradise (Doris Kenyon)	Melodrama	Jan. 24..	7,231
As Man Desires (Sills-Dana)	Melodrama	Jan. 31..	7,790
Enticement (Mary Astor)	Drama	Feb. 7..	6,224
The Lady (Norma Talmadge)	Emotional dr.	Feb. 14..	7,307
Her Husband's Secret (Moreno-Miller)	Sentiment-dr.	Feb. 21..	6,150
Quo Vadis (Emil Jennings)	Special	Feb. 28..	9,000
Lost World (Conan Doyle story)	Special	Feb. 28..	9,700
New Toys (Barthelmess)	Comedy-drama	Feb. 28..	7,363
Playing With Souls (Jacqueline Logan)	Drama	Mar. 7..	5,831
One Year to Live (Pringle)	Drama	Mar. 7..	6,064
Learning to Love (C. Talmadge)	Comedy-dr.	Mar. 7..	6,099
Heart of a Siren (La Marr)	Drama	Mar. 21..	6,708
Sally (C. Moore-Leon Errol)	Stage success	Mar. 28..	8,636
Declasse (Corinne Griffith)	Society dr.	Apr. 4..	7,869
One Way Street (Lyon-Nilsson)	Society dr.	Apr. 4..	5,600
My Son (Nazimova)	Emotional dr.	Apr. 18..	6,552
I Want My Man (Sills-Kenyon)	Drama	Apr. 18..	6,172
His Supreme Moment (B. Sweet)	Romantic dr.	Apr. 25..	6,565
Chickie (Mackaill)	Drama	May 9..	7,767
Soul Fire (Barthelmess)	Emotional dr.	May 16..	8,262
The Talker (Nilsson-Stone)	Human Interest dr.	May 23..	7,861
Necessary Evil (Lyon-Dana)	Drama	May 23..	6,307
Just a Woman (Windsor-Tearle)	Drama	June 6..	6,363
Desert Flower (C. Moore)	Comedy drama	June 13..	6,837
White Monkey (LaMarr)	Society drama	June 13..	6,121
Making of O'Malley (Sills)	Police romance	July 4..	7,371
Lady Who Lied (Stone-Valli-Naldi)	Algerian drama	July 18..	7,111
Marriage Whirl (Corinne Griffith)	Drama	July 25..	7,672
Half-Way Girl (Doris Kenyon)	Melodrama	Aug. 8..	7,570
Fine Clothes (Stone-Marmont-Griffith)	Comedy drama	Aug. 15..	6,971
Winds of Chance (A. Q. Nilsson)	Klondike drama	Aug. 29..	9,554
Her Sister From Paris (C. Talmadge)	Sprightly comedy	Sep. 5..	7,255
Live Wire (Johnny Hines)	Comedy feature	Sep. 12..	7,000
Dark Angel (Vilma Banky)	Drama	Sep. 19..	7,311
Graustark (Norma Talmadge)	Romance	Sep. 26..	9,900
Shore Leave (Barthelmess)	Sailor drama	Oct. 3..	6,856
What Fools Men (Lewis Stone)	Domestic drama	Oct. 10..	7,340
Knockout (Milton Sills)	Prizefight drama	Oct. 10..	7,480
Pace That Thrills (Lyon-Astor)	Drama	Oct. 24..	6,911
Why Women Love (Blanche Sweet)	Sea melodrama	Oct. 31..	6,570
New Commandment (Sweet-Lyon)	Romantic drama	Nov. 7..	6,980
Beautiful City (Barthelmess)	Melodrama	Nov. 14..	6,468
Classified (C. Griffith)	Newspaper comedy-dr.	Nov. 14..	6,927
Scarlet Saint (Astor-Hughes)	Drama	Nov. 21..	6,880
Unguarded Hour (Sills-Kenyon)	Emotional romance	Dec. 5..	6,613
We Moderns (Colleen Moore)	Typical of star	Dec. 12..	6,609
Clothes Make the Pirate (Errol)	Pirate travesty	Dec. 12..	8,000
Splendid Road (A. Q. Nilsson)	Gold rush drama	Dec. 19..	7,646
Joanna (Dorothy Mackaill)	Newspaper drama	Dec. 26..	7,900
1926			
Bluebeard's Seven Wives (star cast)	Comedy-satire	Jan. 2..	7,774
Infatuation (C. Griffith)	Drama	Jan. 16..	5,794
Just Suppose (Barthelmess)	Romance	Jan. 30..	6,270
Too Much oMney (Stone-Nilsson)	Comedy	Jan. 30..	7,000
Memory Lane (Nagel-Boardman)	Romance-sentiment	Feb. 6..	6,825

FOX FILM CORP.

1925			
Scuttlers (W.Farnum)	Western drama		4,686
Roaring Lions at Home	Sunshine com.	Jan. 3..	2,000
Uncommon Clay	Educational	Jan. 3..	1,000
Up On the Farm (Lee Moran)	Comedy	Jan. 3..	2,000
The Violin Speaks	Educational	Jan. 10..	1,000
Dangerous Curves	Comedy	Jan. 10..	2,000
Milk Bottle Bandits	Comedy	Jan. 10..	2,000
Ports of Call (E. Lowe)	Regeneration dr.	Jan. 24..	5,500
Sleep Walker (Sid Smith)	Comedy	Jan. 24..	2,000
Hell-Roaring Range	Educational	Jan. 24..	1,000
Corsica the Beautiful	Educational	Jan. 31..	1,000
Nobody Works But Father	Slapstick	Feb. 7..	2,000
Trail Rider (Jones)	Western	Feb. 21..	4,752
Man Without a Country (all-star)	Special	Feb. 28..	10,000
Scarlet Honeymoon (Shirley Mason)	Romantic com.-dr.	Mar. 14..	5,000
Mysterious Stranger	Comedy	Mar. 14..	2,000
Riders of the Purple Sage (Mix)	Western	Mar. 21..	5,570
House of Flickers	Imperial com.	Mar. 21..	2,000
Gold and the Girl (Jones)	Western	Mar. 28..	4,512
Amateur Detective	Van Bibber	Mar. 28..	2,000
Hunted Woman (Seena Owen-Earl Schenck)	Curwood dr.	Apr. 4..	4,950
Butterfly Man (Sid Smith)	Comedy	Apr. 4..	2,000
From Mars to Munich	"arieties"	Apr. 4..	1,000
Marriage in Transit (E. Lowe)	Secret service dr.	April 11..	4,800
Where the Waters Divide	"Varieties"	Apr. 25..	1,000
Rainbow Trail (Mix)	Zane Gray westn.	May 2..	5,251
She Wolves (Rubens-Mulhall)	Drama	May 9..	5,783
Neptune's Stepdaughter	Comedy	May 9..	2,000
Wings of Youth (Bellamy-Clayton)	Modern life dr.	May 9..	5,348
Concerning Cheese	Varieties	May 9..	1,000
Kiss Barrier (Lowe)	Romantic drama	May 23..	5,000
White Paper	Varieties	May 23..	1,000
Papa's Darling	Sunshine comedy	May 23..	2,000
Scandal Proof (Shirley Mason)	Drama	June 6..	4,400
Scientific Husband	Sunshine comedy	June 6..	2,000
Everyman's Wife (Hammerstein-Rawlinson)	Domestic drama	June 13..	4,365
Honeymoon Limited (Lee Moran)	Comedy	June 13..	2,000
Lightnin' (all star)	Famous stage drama	Aug. 1..	8,050
Lucky Horseshoe (Tom Mix)	Romantic western	Aug. 29..	5,000
Kentucky Pride (star cast)	Race horse drama	Aug. 29..	6,597
A Business Engagement	Helen and Warren	Aug. 29..	2,000
Shoes	O. Henry series	Aug. 29..	2,000
Sweet Marie	Imperial comedy	Aug. 29..	2,000
The Wrestler	Van Bibber	Aug. 29..	2,000
Sky Jumper	Van Bibber	Aug. 29..	2,000
My Own Carolina	Varieties	Aug. 29..	1,000
The West Wind	Varieties	Aug. 29..	1,000
The Wheel (H. Ford-Claire Adams)	Human Int. melo.	Sep. 5..	7,264
Big Game Hunter	Van Bibber	Sep. 5..	2,000
Havoc (George O'Brien)	War drama	Sep. 12..	9,283
On the Go (Sid Smith)	Comedy	Sep. 12..	2,000
Timber Wolf (Buck Jones)	Western com.-dr.	Sep 19..	4,809
With Pencil, Brush and Chisel	Varieties	Sep 19..	1,000
Fighting Heart (George O'Brien)	Prizefight drama	Sep. 26..	6,978
Cuba Steps Out	Varieties	Sep. 26..	1,000
Love and Lions	Imperial comedy	Sep. 26..	2,000
Thank You (George O'Brien)	Comedy-drama	Oct. 3..	6,900
On the Go (Sid Smith)	Imperial comedy	Oct. 3..	2,000
Thunder Mountain (Bellamy)	Mountain drama	Oct. 10..	7,500
Cloudy Romance	Comedy	Oct. 10..	2,000
The Sky Tribe	Magazine	Oct. 10..	1,000
Toiling For Rest	Varieties	Oct. 10..	796
Winding Stair (Rubens-Lowe)	Romantic melo.	Oct. 17..	6,056
Heart Breaker (Sid Smith)	Imperial comedy	Oct. 17..	2,000
Durand of the Bad Lands (Jones)	Action western	Oct. 24..	5,844
Everlasting Whisper (Mix)	Action-outdoor	Oct. 31..	5,611
Lazybones (Buck Jones)	Human interest drama	Oct. 31..	7,234
Transients in Arcadia	O. Henry story	Oct. 31..	2,000
All Abroad	Helen & Warren	Oct. 31..	2,000
East Lynne (Rubens-Lowe)	Famous play	Nov. 7..	8,975
Peacemakers	Helen & Warren	Nov. 7..	2,000
When the Door Opened (star cast)	Curwood Canadian	Nov. 28..	6,515
Control Yourself (Sid Smith)	Imperial comedy	Nov. 28..	2,000
River Nile	Varieties	Nov. 28..	1,000
Wages for Wives (Jacqueline Logan)	Golden stage hit	Dec. 5..	6,600
Best Bad Man (Tom Mix)	Action western	Dec. 12..	4,893
Desert's Price (Buck Jones)	Action western	Dec. 19..	5,709
His Own Lawyer	Helen & Warren	Dec. 26..	2,000
Flying Fool (Sid Smith)	Slapstick comedy	Dec. 26..	2,000
Cupid a la Carte	O.Henry series	Dec. 26..	2,000
Parisian Knight	Van Bibber series	Dec. 26..	2,000
Iron Trail Around the World	Variety	Dec. 26..	1,000
1926			
The Feud	Van Bibber series	Jan. 2..	2,000
Gilded Butterfly (Rubens-Lytell)	Drama	Jan. 16..	6,200
Whirlpool of Europe	Variety	Jan. 16..	756
Fighting Tailor	Imperial comedy	Jan. 16..	2,000
Palace of Pleasure (Lowe-Compson)	Romantic drama	Jan. 23..	5,467
Old Virginia	Variety	Jan. 23..	1,000
The Outsider (Tellegen-Logan)	Gypsy-dancer-drama	Jan. 30..	7,600
First Year (K. Perry-M. Moore)	Matrimonial comedy	Feb. 6..	6,038
A Flaming Affair	Imperial comedy	Jan. 30..	2,000
A Bankrupt Honeymoon	Comedy	Feb. 6..	2,000

Quick Reference for Star and Type of Story

(Continued from preceding page)

METRO-GOLDWYN-MAYER

	Kind of Picture	Review.	Feet
	1924		
Navigator (Keaton)	Comedy	Sep. 13..	5,558
Bandolero (all star)	Drama	Oct. 11..	6,904
The Snob (all star)	Drama	Nov. 8..	6,513
He Who Gets Slapped (Chaney)	Drama	Nov. 15..	6,6[illegible]
Silent Accuser (Peter, the Great)	Dog drama	Nov. 22..	5,883
Married Flirts (all-star)	Drama	Oct. 25..	6,765
Romola (Lillian Gish)	Famous novel	Dec. 13..	10,875
Greed (Von Stroheim prod.)	Special	Dec. 20..	10,067
	1925		
So This Is Marriage (all star)	Comedy-dr.	Jan. 3..	6,300
Chu-Chin-Chow (B. Blythe)	Spectacle	Feb. 21..	6,408
Wife of the Centaur	Drama	Jan. 17..	6,586
Dixie Handicap (Windsor-Keenan)	Drama	Jan. 10..	6,905
Cheaper to Marry (All Star)	Drama	Feb. 14..	5,921
Excuse Me (Shearer-Nagel)	Farce-comedy	Mar. 7..	6,435
Monster (Chaney-Olmsted)	Weird com.-dr.	Mar. 7..	5,851
Daddy's Gone a Hunting (Marmont)	Pathos drama	Feb. 7..	5,[illegible]
Lady of the Night (Norma Shearer)	Underworld dr.	Mar. 14..	5,441
Denial (Claire Windsor)	Drama	Mar. 21..	4,791
Seven Chances (Keaton)	Comedy	Mar. 28..	5,113
Confessions of a Queen (Terry-Stone)	Mythical romance	Apr. 4..	5,809
Way of a Girl (Boardman)	Thrill-comedy	April 11..	5,000
Man and Maid (Lew Cody)	Elinor Glyn prod.	Apr. 18..	5,307
Proud Flesh (Eleanor Boardman)	Romantic com.	Apr. 25..	5,770
Prairie Wife (Rawlinson-Devore)	Domestic dr.	May 16..	6,487
Zander the Great (Marion Davies)	Human Interest	May 16..	6,844
Sporting Venus (Sweet)	Romantic drama	May 23..	5,958
White Desert (Windsor-O'Malley)	Snow-R.R. drama	July 18..	6,464
Pretty Ladies (Pitts-Moore-Pennington)	Human int. dr.	July 25..	5,828
Slave of Fashion (Norma Shearer)	Drama	Aug. 1..	5,906
Never the Twain Shall Meet (Stewart)	South Sea com.	Aug. 8..	8,143
Unholy Three (Lon Chaney)	Drama	Aug. 15..	6,948
Sun-Up (Starke-Nagel)	Mountain tragedy	Aug. 29..	5,819
Merry Widow (Murray-Gilbert)	Romantic drama	Sep. 12..	10,027
Mystic (Pringle-Tearle)	Fake spiritualism	Sep. 12..	5,147
The Circle (E. Boardman)	Drawing room comedy	Oct. 3..	5,511
Great Divide (all star)	Drama	Feb. 21..	7,811
Rag Man (Coogan)	Comedy-dr.	Mar. 14..	5,908
Beauty Prize (Dana)	Comedy-dr.	Oct. 11..	5,750
Tower of Lies (Chaney-Shearer)	Drama of pathos	Oct. 10..	6,849
Exchange of Wives (Boardman)	Married life com.	Oct. 17..	5,300
Midshipman (Ramon Novarro)	Naval com.-drama	Oct. 31..	7,498
Go West (Buster Keaton)	Burlesque western	Nov. 7..	6,256
Lights of Old Broadway (Davies)	Old N. Y. drama	Nov. 14..	6,437
Old Clothes (Coogan)	Typical feature	Nov. 21..	5,915
Bright Lights (Chas. Ray)	Type com-drama	Nov. 28..	6,260
Only Thing (Boardman-Nagel)	Glyn love drama	Dec. 5..	5,824
Masked Bride (Mae Murray)	Paris underworld	Dec. 12..	5,690
Sally, Irene and Mary (Star cast)	Musical comedy hit	Dec. 19..	5,564
Time, the Comedian (Busch-Cody)	Unique drama	Dec. 26..	4,757
	1926		
His Secretary (Shearer)	Light comedy	Jan. 2..	6,433
Ben-Hur (Ramon Novarro)	Lew Wallace story	Jan. 16..	12,000
Soul Mates (Lowe-Pringle)	Glyn story	Jan. 16..	6,073
Mike (Sally O'Neill)	Human Interest comedy	Jan. 23..	6,755
Dance Madness (Nagel-Windsor)	Comedy-drama	Feb. 6..	6,395

PARAMOUNT

		1925	
Top of the World (Nilsson-Kirkwood)	Africa and England	Feb. 28..	7,167
The Swan (Menjou-Howard)	Stage success	Mar. 14..	5,889
Contraband (Wilson-Noah Beery)	Bootleg drama	Apr. 4..	6,773
Madame Sans Gene (Swanson)	World Famous drama	May 2..	9,994
Thundering Herd (Holt-Wilson)	Buffalo stampede	Mar. 7..	7,187
Forty Winks (Dana-Roberts-Griffith)	Comedy	Feb. 14..	6,293
Goose Hangs High (Cruze production)	Typical	Mar. 21..	6,186
New Lives for Old (Compson)	Drama	Mar. 7..	6,796
Salome of the Tenements (Jetta Goudal)	Drama	Mar. 7..	7,017
Too Many Kisses (Richard Dix)	Comedy	Mar. 14..	5,750
Dressmaker From Paris (Leatrice Joy)	Drama	Mar. 28..	7,090
Air Mail (feature cast)	Melodrama	Mar. 28..	6,5[illegible]
Grass	Drama	April 11..	6,000
Sackcloth and Scarlet (Alice Terry)	Drama	April 11..	6,732
Men and Women (Dix)	Feature	April 11..	6,223
Kiss in the Dark (Menjou)	Romantic com.	Apr. 18..	5,767
Charmer (Pola Negri)	Romantic dr.	Apr. 18..	6,076
Code of the West (Moore-Bennett)	Westn Rom. com.	Apr. 25..	6,777
Adventure (Moore-Starke-Beery)	Jack London dr.	May 2..	6,602
Crowded Hour (Bebe Daniels)	Drama	May 9..	6,558
Night Club (Raymond Griffith)	Farce-comedy	May 16..	5,721
Shock Punch (Richard Dix)	Comedy-drama	May 23..	6,151
Welcome Home (Cruze Prod.)	Domestic com-dr.	May 30..	5,909
Old Home Week (Meighan)	Comedy	June 6..	6,780
Any Woman (Star cast)	Comedy drama	June 13..	5,963
Little French Girl (Mary Brian)	Drama	June 13..	5,628
Are Parents People? (Betty Bronson)	Domestic problems	June 20..	6,586
Eve's Secret (Betty Compson)	Romantic drama	June 20..	6,205
Beggar on Horseback (all star)	Imaginative	June 20..	6,874
Manicure Girl (Daniels)	Drama	June 27..	5,959
Lost—A Wife (Menjou)	Sophisticated com.	July 4..	6,420
Light of Western Stars (Holt)	Vivid west dr.	July 4..	6,850
Paths to Paradise (R. Griffith)	Whirlwind comedy	July 11..	6,741
Grounds for Divorce (Vidor)	Drama	July 11..	5,692
Lucky Devil (Richard Dix)	Auto race comedy	July 18..	5,935
Night Life of New York (All-star)	Comedy-drama	July 25..	6,908
Marry Me (Vidor)	Small town idyl	July 25..	5,526
Street of Forgotten Men (all star)	Bowery drama	Aug. 1..	6,366
Not So Long Ago (Betty Bronson)	Drama	Aug. 8..	6,943
Rugged Water (Lois Wilson)	Drama	Aug. 8..	6,015
Trouble With Wives (Vidor)	Farce comedy	Aug. 15..	6,489
Wild, Wild Susan (Bebe Daniels)	Farce comedy	Aug. 22..	5,774
Wild Horse Mesa (Jack Holt)	Zane Grey dr.	Aug. 22..	7,164
The Wanderer (all star)	Prodigal son epic	Sep 5..	8,173
Man Who Found Himself (Meighan)	Crook drama	Sep. 5..	7,298
Coast of Folly (Swanson)	Society drama	Sep. 12..	7,001
In the Name of Love (Cortez-Nissen)	Comedy drama	Sep. 12..	5,904
Golden Princess (Betty Bronson)	Bret Harte western	Sep. 19..	6,395
Pony Express (Cruze production)	Epic of west	Sep. 26..	9,929
A Son of His Father (Bessie Love)	Western drama	Oct. 10..	6,925
A Regular Fellow (R. Griffith)	Typical comedy	Oct. 17..	5,027
Vanishing American (Dix-Wilson)	Indian spectacular	Oct. 24..	10,063
Flower of the Night (Negri)	Drama	Oct. 31..	6,374
Lovers in Quarantine (Daniels)	Farce-comedy	Oct. 31..	6,570
Best People (Star cast)	Society comedy	Nov. 7..	5,700
King on Main Street (Menjou)	Comedy	Nov. 7..	6,224
Seven Keys to Baldpate (McLean)	G. M. Cohan play	Nov. 14..	6,048
New Brooms (Bessie Love)	W. DeMille prod.	Nov. 14..	5,443
Ancient Highway (Holt-Dove)	Lumber camp dr.	Nov. 21..	7,506
Lord Jim (Marmont)	Malay locale dr.	Nov. 28..	6,702
Stage Struck (Swanson)	Comedy feature	Nov. 28..	6,691
Irish Luck (Meighan)	Melodrama	Dec. 5..	7,008
Cobra (Valentino)	Drama	Dec. 19..	6,895
A Woman of the World (Negri)	Comedy-drama	Dec. 26..	6,353
		1926	
The Splendid Crime (W. DeMille prod.)	Daniels-comedy	Jan. 2..	6,069
A Kiss for Cinderella (Bronson)	Barrie whimsical	Jan. 9..	9,621
Enchanted Hill (Holt)	Western	Jan. 9..	6,326
Womanhandled (Richard Dix)	Western Satire	Jan. 16..	6,765
That Royle Girl (Dempster)	D. W. Griffith prod.	Jan. 23..	10,253
Mannequin (Joyce-Costello)	Crook-comedy-dr.	Jan. 30..	6,981
Hands Up (R. Griffith)	Burlesque on war	Jan. 30..	5,883
American Venus (Ralston-Lanphier)	"Beauties" comedy	Feb. 6..	7,931

PATHE

		1925	
Adventures of Adenoid	Terry cartoon	Apr. 25..	1,000
Deep Stuff	Terry cartoon	Apr. 25..	1,000
Beauty Spots	Sportlight	Apr. 25..	1,000
Remember When (Langdon)	Comedy	Apr. 25..	2,000
Shootin' Injuns	Our Gang com.	May 2..	2,000
Big Red Riding Hood (Chase)	Comedy	May 2..	1,000
Sporting Judgment	Sportlight	May 2..	1,000
He Who Gets Smacked	Sennett comedy	May 2..	2,000
Permanent Waves	Terry cartoon	May 2	1,000
Looking For Sally (Chase)	Comedy	May 9..	2,000
Grief in Bagdad	Comedy	May 9..	1,000
Darkest Africa	Terry cartoon	May 9..	1,000
Wild Papa	Spat Family	May 16..	2,000
Skinners in Silk	Sennett com.	May 16..	2,000
Fast Worker	Terry cartoon	May 16..	1,000
Luna-cy	Stereoskopik	May 16..	1,000
Tell it to a Policeman (Tryon)	Comedy	May 23..	2,000
Sure Mike (Martha Sleeper)	Comedy	May 23..	1,000
Echoes From the Alps	Terry cartoon	May 23..	1,000
Good Morning Nurse	Sennett comedy	May 30..	2,000
"Dude Ranch" Days	Sportlight	May 30..	1,000
Ask Grandma	Our Gang comedy	May 30..	2,000
What Price Goofy? (Chas. Chase)	Comedy	June 6..	2,000
Horace Greeley, Jr. (Langdon)	Burlesque	June 6..	2,000
The Runt	Terry cartoon	June 6..	1,000
Royal Four-flush	Spat Family	June 13..	2,000
Super-Hooper-Dyne Lizzies	Sennett comedy	June 13..	2,000
Riders of the Kitchen Range	Comedy	June 13..	1,000
End of the World	Terry cartoon	June 13..	1,000
Thundering Landlords (Tryon)	Comedy	June 20..	2,000
Twinkle-Twinkle	Sportlight	June 20..	1,000
Runaway Balloon	Terry cartoon	June 20..	1,000
Play Ball (Allene Ray-Miller)	Serial	June 27..	10 ep.
Official Officers	Our Gang com.	June 27..	2,000
In the Grease (Jim Findlayson)	Comedy	June 27..	1,000
Animal Celebrities	Sportlight	June 27..	1,000
Isn't Life Terrible? (Chase)	Comedy	July 4..	2,000
Wine, Women and Song	Terry cartoon	July 4..	1,000
Chasing the Chaser (Findlayson)	Comedy	July 4..	1,000
Sherlock Sleuth (Stone)	Star comedy	July 11..	2,000
The White Wing's Bride (Langdon)	Comedy	July 11..	2,000
Ough!	Stereoskopik	July 11..	1,000
Learning How	Sportlight	July 11..	1,000
Daddy Goes a-Grunting (Tryon)	Comedy	July 18..	2,000
Sneezing Beezers	Sennett comedy	July 18..	2,000
For Love of a Gal	Terry cartoon	July 18..	1,000
When Men Were Men	Terry cartoon	July 18..	1,000
The Freshman (Harold Lloyd)	College comedy	July 25..	6,883
Boys Will be Boys	Our Gang comedy	July 25..	2,000
Cupid's Boots (Graves)	Comedy	July 25..	2,000
Why Kids Leave Home	Sportlight	July 25..	1,000
Bugville Field Day	Terry cartoon	July 25..	1,000
A Yarn About Yarn	Terry cartoon	Aug. 1..	1,000
Tee for Two (Alice Day)	Sennett comedy	Aug. 1..	2,000
Innocent Husbands (Chase)	Comedy	Aug. 1..	2,000
Kivalina of the Ice Lands	Eskimo life	July 11..	5,700
Bubbles	Terry cartoon	Aug. 8..	1,000
Iron Nag	Sennett comedy	Aug. 8..	2,000
Sons of Swat	Sportlight	Aug. 8..	1,000
Tame Men and Wild Women (A. Stone)	Comedy	Aug. 15..	2,000
Lucky Stars (H. Langdon)	Comedy	Aug. 22..	2,000
Mary, Queen of Tots	Our Gang	Aug. 22..	1,000
Seven Ages of Sport	Sportlight	Aug. 15..	2,000
Butter Fingers (Bevan)	Comedy	Aug. 29..	2,000
Cold Turkey (Alice Day)	Comedy	Aug. 29..	2,000
The Window Washers	Terry cartoon	Aug. 29..	1,000
Over the Plate	Terry cartoon	Aug. 29..	1,000
A Runaway Taxi	Stereoskopiks	Sep. 5..	1,000
Barrier Busters	Sportlight	Sep. 5..	1,000
Barnyard Follies	Terry cartoon	Sep. 5..	1,000
Wild West (J. Mulhall-H. Ferguson)	Circus serial	Sep. 12..	10 ep.
No Father to Guide Him (Chase)	Comedy	Sep. 12..	2,000
Madame Sans Jane (Findlayson)	Comedy	Sep. 12..	2,000
Ugly Duckling	Terry cartoon	Sep 19..	1,000
Somewhere in Somewhere	Comedy of war zone	Sep 19..	2,000
Big Kick (Engle-Mohan)	Fight comedy	Sep. 26..	1,000
Your Own Back Yard	Our Gang	Sep. 26..	2,000
Hungry Hounds	Terry cartoon	Sep. 26..	1,000
Nuts and Squirrels	Terry cartoon	Sep. 26..	1,000
Moonlight and Noses (Clyde Cook)	Comedy	Oct. 3..	2,000
Outings for All	Sportlight	Oct. 3..	1,000
Lion and the Monkey	Terry cartoon	Oct. 3..	1,000

Quick Reference When You Want Review Date

	Kind of Picture	Review.	Feet
Caretaker's Daughter (Chase)	Comedy	Oct. 10..	2,000
Hero Wins	Terry cartoon	Oct. 10..	1,000
Love and Kisses (Alice Day)	Sennett comedy	Oct. 10..	2,000
Solid Ivory (Mohan-Engle)	Comedy	Oct. 10..	1,000
Clever Feet	Sportlight	Oct. 17..	1,000
Cuckoo Love (Tryon)	Comedy	Oct. 17..	2,000
Good Morning, Madam (Graves)	Comedy	Oct. 17..	2,000
Air Cooled	Terry cartoon	Oct. 17..	1,000
All Wool (Earl Mohan)	Roach comedy	Oct. 24..	1,000
Closer than a Brother	Terry cartoon	Oct. 24..	1,000
A Punch in the Nose	Roach comedy	Oct. 24..	2,000
A Sweet Pickle	Sennett comedy	Oct. 24..	2,000
Dangerous Curves Behind	Sennett comedy	Oct. 31..	2,000
Better Movies	Our Gang	Oct. 31..	2,000
Honor System	Terry cartoon	Oct. 31..	1,000
Should Sailors Marry (Cook)	Comedy	Nov. 7..	2,000
Amundsen Polar Flight	Specialette	Nov. 7..	2,000
Papa, Be Good (Tryon)	Comedy	Nov. 14..	2,000
Soapsuds Lady (Alice Day)	Comedy	Nov. 21..	2,000
Great Open Spaces	Terry cartoon	Nov. 21..	2,000
Uneasy Three (Chase)	Roach prod.	Nov. 21..	1,000
Take Your Time (Graves)	Sennett comedy	Nov. 28..	1,000
More Mice Than Brains	Terry cartoon	Nov. 21..	1,000
Laughing Ladies (star cast)	Comedy	Nov. 21..	1,000
A Day's Outing	Terry cartoon	Nov. 21..	1,000
Garden of Gethsemane	Pilgrimage of Palestine	Nov. 28..	1,000
Walloping Wonders	Sportlight	Nov. 28..	1,000
Green Archer (A. Ray-W. Miller)	Mystery-action serial	Dec. 5..	10ep.
Bonehead Age	Terry cartoon	Nov. 28..	1,000
One Wild Ride	Our Gang Comedy	Dec. 5..	1,000
Hold Everything	Comedy	Dec. 5..	2,000
Starvation Blues (Cook)	Hal Roach comedy	Dec. 5..	1,000
Window Dummy (Graves)	Sennett comedy	Dec. 12..	2,000
From Rags to Britches	Sennett travesty	Dec. 12..	2,000
Haunted House	Terry cartoon	Dec. 12..	2,000
His Wooden Wedding (Chase)	Comedy	Dec. 12..	1,000
English Channel Swim	Terry cartoon	Dec. 19..	2,000
Tol'able Romeo	Hal Roach Comedy	Dec. 19..	1,000
Hotsy Totsy	Sennett comedy	Dec. 26..	1,000
Wild Cats of Paris	Comedy	Dec. 26..	2,000
		1926	
Gosh Darn Mortgage	Sennett comedy	Jan. 2..	2,000
Good Cheer	Our Gang	Jan. 9..	2,000
Wide Open Faces	Sennett Comedy	Jan. 9..	2,000
Between Meals	Roach comedy	Jan. 9..	1,000
All Astride	Sportlight	Jan. 9..	1,000
Gold Push	Terry cartoon	Jan. 9..	1,000
Three Blind Mice	Terry cartoon	Jan. 9..	1,000
Stop, Look and Listen	L. Semon comedy	Jan. 23..	5,305
What's the World Coming To?	C. Cook comedy	Jan. 16..	2,000
Hot Cakes for Two (Day)	Comedy	Jan. 16..	2,000
Lighter Than Air	Terry cartoon	Jan. 16..	1,000
New Melody Series	Song series (13)	Jan. 23..	1,000
Charley, My Boy (Chase)	Comedy	Jan. 23..	2,000
Saturday Afternoon (Langdon)	Comedy	Jan. 30..	3,000
Whispering Whiskers (Bevan)	Comedy	Jan. 30..	2,000
Little Brown Jug	Terry cartoon	Jan. 30..	1,000
Long Pants (Tryon)	Comedy	Jan. 30..	2,000
A June Bride	Terry cartoon	Jan. 30..	1,000
The Uprising Generation	Sportlight	Jan. 30..	1,000
Soft Pedal (Parrott)	Comedy	Jan. 30..	1,000
Funnymooners (Graves)	Comedy	Feb. 6..	2,000
Strenuous Life	Sportlight	Feb. 6..	1,000
Windjammers	Terry cartoon	Feb. 6..	1,000
Your Husband's Past	Comedy	Feb. 6..	2,000

PRODUCERS DISTRIBUTING CORP.

			1924	
Another Scandal (Lois Wilson)	Sex theme	Nov.	1..	7,000
Another Man's Wife (Lee-Kirkwood)	Drama			5,015
Trouping With Ellen (H. Chadwick)	Comedy-dr.			6,452
Reckless Romance (Star cast)	Comedy feature	Nov.	22..	5,530
Siren of Seville (Dean)	Drama	Nov.	29..	6,724
			1925	
Chorus Lady (Livingston)	Comedy-dr.	Feb.	21..	6,630
Cafe in Cairo (Dean)	Drama	Mar.	28..	5,656
Flaming Forties (Carey)	Western			5,770
The Mirage (Vidor)	Drama			5,770
Let Women Alone (O'Malley-Hawley)	Drama			5,620
Soft Shoes (Carey)	Western			
Charley's Aunt (Syd Chaplin)	Farce-comedy	Feb.	21..	7,243
Her Market Value (Ayres)	Drama			5,931
Girl of Gold (Vidor)	Drama			4,969
On the Threshold (all-star)	Drama			
Beyond the Border (Carey)	Western			4,469
Friendly Enemies (Weber & Fields)	Comedy dr.	May	16..	6,288
Crimson Runner (Priscilla Dean)	Stromberg melo.	June	13..	4,775
Silent Sanderson (Carey)	Cattle—gold fields	June	20..	4,841
Stop Flirting (all star)	Light comedy	June	27..	5,161
Beauty and the Bad Man (Mabel Ballin)	Drama	July	4..	5,794
Awful Truth (Agnes Ayres)	Light comedy	July	11..	5,917
Texas Trail (Carey)	Typical western	July	18..	4,720
Private Affairs (Hulette)	Character drama	Aug.	1..	6,132
Hell's Highroad (Leatrice Joy)	Love drama	Sep.	12..	6,084
Seven Days (Lillian Rich)	Comedy feature	Sep.	12..	6,974
Coming of Amos (Rod LaRoque)	Comedy-drama	Sep	19..	5,077
Without Mercy (Vera Reynolds)	Drama			
Prairie Pirate (Harry Carey)	Western			
People vs. Nancy Preston	Underworld drama			
Road to Yesterday (Schildkraut)	Spectacular drama			
Man from Red Gulch (Carey)	Western			
Wedding Song (Leatrice Joy)	South sea drama			
Madame Lucy (Julian Eltinge)	Farce-comedy			
Off the Highway (W.V. Mong)	Drama	Oct.	3..	7,641
Simon the Jester (O'Brien-Rich)	Comedy-drama	Nov.	28..	6,168
Road to Yesterday (J. Schildkraut)	Tense drama	Dec.	12..	9,980
			1926	
Wedding Song (Leatrice Joy)	Comedy-heart int.-dr.	Jan.	2..	7,373
Steel, Preferred (star cast)	Steel industry dr.	Jan.	9..	6,717
Braveheart (LaRoque)	Indian drama	Jan.	23..	7,238
Rocking Moon (Tashman-Bowers)	Alaskan drama	Jan.	30..	6,013
Danger Girl (Priscilla Dean)	Comedy-drama	Feb.	6..	5,660

B. P. SCHULBERG PROD.

	Kind of Picture	Review.	Feet
Capital Punishment (Clara Bow)	Prison dr.	Jan. 24..	5,950
Boomerang (Clara Bow)	Comedy-dr.	Mar. 21..	6,714
Parasite (Bellamy-Moore-Washburn)	Drama	Jan. 31..	5,140
Mansion of Aching Hearts (all-star)	Melodrama	Mar. 14..	6,147
So Starved (Star cast)	Drama	May 9..	6,107
Faint Perfume (Seena Owen)	Romantic drama	June 27..	6,228
My Lady's Lips (Clara Bow)	Crook drama	July 25..	6,009
Parisian Love (Clara Bow)	Apache drama	Aug. 15..	6,326
Girl Who Wouldn't Work (De La Motte)	Modern drama	Aug. 22..	5,979
Plastic Age (Bow-Kieth)	College story	Oct. 10..	6,488
The Other Woman's Story (Calhoun)	Mystery drama	Oct. 31..	6,080

TIFFANY PRODUCTIONS, INC.

			1925	
Souls for Sables	Society drama	Sep.	5..	7,721
The Sporting Chance	Racing drama			6,500
Lightning	Drama			6,500
Morals for Men	Society drama			6,500
The Lodge in the Wilderness	Drama			6,500
Morganson's Finish	Drama			6,500
Tale of a Vanishing People	Drama			6,500
The Travis Cup	Drama			6,500
The Wrong Coat	Drama			6,500
The Dumb Head	Drama			6,500
The Life of a Woman	Drama			6,500

TRUART FILM CORPORATION

Passionate Youth	Society drama	5,800
Marrying Money	Society drama	5,800
Dollar Down	Society drama	5,800
Age of Indiscretion	Drama	5,800
"Where the Worst Begins"	Comedy drama	5,800
The Hurricane	Drama	5,800
Salvage	Drama	5,800
Romance Road	Drama	5,800
The Fighting Cub	Newspaper drama	5,800
NOVELTY SERIES		
Three in Exile		5,800
The Wild Girl		5,800
Pals		5,800
The Silent Witness		5,800

UNITED ARTISTS

			1925	
Thief of Bagdad (D. Fairbanks)	Fantasy	Mar.	29..	12,000
America (Griffith prod.)	Historical drama	Mar.	8..	11,442
Waking Up the Town (J. Pickford-Shearer)	Comedy-dr.	April	11..	4,881
Don Q, Son of Zorro (D. Fairbanks)	Typical Fairbanks	June	27..	11,000
Sally of the Sawdust (Dempster)	D. W. Griffith prod.	Aug.	15..	9,980
Gold Rush (Chaplin)	A Dramatic comedy	Aug.	29..	8,535
Wild Justice (Peter the Great)	Dog melodrama	Aug.	29..	5,886
Little Annie Rooney (Pickford)	Typical "Mary"	Oct.	31..	8,500
Eagle (Rudolph Valentino)	Romantic drama	Nov.	28..	6,754
Stella Dallas (star cast)	Mother-love drama	Nov.	21..	10,157
			1926	
Tumbleweeds (W. S. Hart)	Land rush drama	Jan.	2..	7,254

UNIVERSAL

			1925	
Goose Woman (Louise Dresser)	Drama	Aug.	1..	7,900
Milky Way (Puffy)	Comedy	Aug.	1..	1,000
Short Pants	Sweet 16 comedy	Aug.	1..	1,000
Paging A Wife (Al Alt)	Century comedy	Aug.	1..	2,000
Fighting Schoolmarm (Sedgwick)	Short western	Aug.	1..	2,000
Home Maker (Alice Joyce-Clove Brook)	Domestic drama	Aug.	8..	7,726
Lorraine of the Lions (Miller-Kerry)	Jungle melodr.	Aug.	8..	6,700
Raiders of the North (Larkin)	Northwest dr.	Aug.	8..	2,000
After a Reputation (Edna Marian	Century comedy	Aug.	8..	2,000
Greenhorn (Chas. Puffy)	Comedy	Aug.	8..	1,000
A Woman's Faith (Rubens-Marmont)	Drama	Aug.	15..	6,823
Crying For Love (Gordon)	Century comedy	Aug.	15..	2,000
His New Suit (Arthur Lake)	Comedy	Aug.	15..	1,000
Best Man (Josie Sedgwick)	Western	Aug.	15..	2,000
Circus Cyclone (Art Acord)	Western	Aug.	22..	4,397
Won By Law (Wanda Wiley)	Century comedy	Aug.	22..	2,000
Speak Easy (Chas. Puffy)	Comedy	Aug.	22..	1,000
Stand Up and Fight (Jack Perrin)	Western	Aug.	22..	2,000
Where Was I? (Reginald Denny)	Farce-com-romance	Aug.	29..	6,630
Buster Brown Series	Outcault's "kid" ser.	Aug.	29..	2,000
Educating Buster Brown	Buster Brown	Aug.	29..	2,000
Buster, Be Good	Buster Brown	Aug.	29..	2,000
Perils of the Wilds (Bonomo)	Serial	Sep.	5..	10 ep
California Straight Ahead (Denny)	Thrill comedy	Sep.	5..	7,238
Peacock Feathers (J. Logan)	Domestic drama	Sep.	5..	6,747
Stranded (Edna Marian)	Century comedy	Sep.	5..	2,000
The Party	Sweet 16 comedy	Sep.	5..	1,000
Dynamite's Daughter (Sedgwick)	Mustang western	Sep.	5..	2,000
Pleasure Bent (Puffy)	Fat man comedy	Sep.	5..	1,000
Call of Courage (Art Acord)	Blue Streak western	Sep.	12..	4,061
Tricked (Cobb)	Mustang western	Sep.	12..	2,000
Fight Within (Larkin)	Mustang western	Sep.	12..	2,000
Phantom of the Opera (Chaney)	Suspense-mystery	Sep	19..	8,40
Storm Breaker (House Peters)	Sea town melo.	Sep	19..	6,06
Westward Ho (Puffy)	BlueBird comedy	Sep	19..	1,000
Too Much Mother-in-Law	Century comedy	Sep	19..	2,000
Uncle Tom's Gal	Century comedy	Sep	19..	2,000
Life's Greatest Thrills	Special	Sep	19..	2,000
Sporting Life (Bert Lytell)	Melodrama	Sep.	26..	6,709
One Wild Night (Edwards)	Comedy	Sep.	26..	1,000
Officer No. 13 (Eddie Gordon)	Comedy	Sep.	26..	2,000
Bustin' Through (Hoxie)	Blue streak western	Oct.	3..	4,500
Cupid's Victory (Wanda Wiley)	Comedy	Oct.	1..	2,000
By the Sea (Puffy)	Comedy	Oct.	3..	1,000
Calgary Stampede (Hoot Gibson)	Thrill western	Oct	10	5,924
Just Cowboys	Short western	Oct	10..	2,000
Taking Chances	Short western	Oct.	10..	2,000
The Raid	Short western	Oct.	10..	2,000
Green Eyed Monster (Arthur Lake)	Comedy	Oct	10..	1,000
Absent Minded (Neely Edwards)	Bulls-eye com.	Oct.	17..	1,000
Road from Latigo (E. Cobb)	Short western	Oct.	17..	2,000
Ace of Spades (Desmond)	Western chapterplay	Oct.	24	
Nursery Troubles (Edna Marian)	Century comedy	Oct.	24..	2,000
Shootin' Wild	Mustang western	Oct.	24..	2,000

Quick Reference and Accuracy for YOU!

	Kind of Picture	Review.	Feet
Hidden Loot (Hoxie)	Action western	Oct. 31..	4,738
Boundary Line (Fred Humes)	Short western	Oct. 31..	2,000
A Taxi War (Eddie Gordon)	Comedy	Oct. 31..	2,000
Triple Action (Pete Morrison)	Action western	Nov. 7..	4,800
Rustlers From Boulder Canyon	Short western	Nov. 7..	2,000
Kick Me Again (Puffy)	Comedy	Nov. 7..	1,000
Oh, Buster	Buster Brown	Nov. 7..	2,000
Proud Heart (R. Schildkraut)	Father-love dr.	Nov. 14..	8,948
Two Many Ducks	Mustang westn-com.	Nov. 14..	2,000
Beware of Your Relatives	Bluebird comedy	Nov. 14..	1,000
A Speedy Marriage	Century comedy	Nov. 14..	2,000
Arizona Sweepstakes (Hoot Gibson)	Arizona-Chinatown	Nov. 21..	5,418
Scarlet Streak (Daugherty-Todd)	Adventure serial	Nov. 21..	ep
Range Law	Mustang western	Nov. 28..	2,000
Scandal Hunters (Alt)	Century comedy	Nov. 28..	2,000
Faint Heart (Puffy)	Fat man comedy	Nov. 28..	1,000
Scrappin' Kid (Art Acord)	Heart-int. western	Dec. 5..	4,064
Eighteen Carat (Edna Marian)	Century comedy	Dec. 5..	2,000
Happy-Go-Lucky (N. Edwards)	Comedy	Dec. 12..	1,040
One Man Ranch (Morrison)	Action western	Dec. 12..	4,400
Breaking Loose (Holmes-Corbett)	Mustang comedy	Dec. 12..	2,000
What Happened to Jones (Denny)	Farce-comedy	Dec. 19..	6,700
Top Hand	Short western	Dec. 19..	2,000
Skinner's Dress Suit (Denny)	Comedy	Dec. 26..	6,897
Buster's Nightmare	Buster Brown	Dec. 26..	2,000
Captain Suds (Eddie Gordon)	Century comedy	Dec. 26..	2,000
Love My Dog (Arthur Lake)	Sweet 16 comedy	Dec. 26..	1,000
		1926	
Call of Hazard (Humes)	Mustang western	Jan. 2..	2,000
Going Good (Wanda Wiley)	Century comedy	Jan. 2..	2,000
Prep School (A. Lake)	Bluebird comedy	Jan. 2..	1,000
Still Alarm (star cast)	Fire-thrill melo.	Jan. 9..	7,207
Honeymoon Hotel (Edwards)	Comedy	Dec. 26..	1,000
Blue Blazes (P. Morrison)	Western	Jan. 16..	4,700
Six Shootin' Romance (Hoxie)	Western	Jan. 23..	4,837
Buster's Bust-up	Buster Brown comedy	Jan. 23..	2,000
Stella Maris (Mary Philbin)	Wm. Locke novel	Jan. 30..	5,786
Man With the Scar	Short western	Jan. 30..	2,000
Honeymoon Squabble (Edna Marian)	Comedy	Jan. 30..	2,000
Hero of Piperock	Mustang comedy	Jan. 30..	2,000
Her Lucky Leap	Century comedy	Jan. 30..	2,000
Badly Broke	Bluebird comedy	Jan. 30..	1,000
Hot Dog	Bluebird comedy	Jan. 30..	1,000
Hearts of the West	Short western	Feb. 6..	2,000
Helpful Al	Century comedy	Feb. 6..	2,000
Montana of the Ranges	Short western	Feb. 6..	2,000

VITAGRAPH

			1925	
Two Shall Be Born (Novak-Harlan)	Drama			
Pampered Youth (Landis-Calhoun)	Drama	Feb.	21..	6,640
Redeeming Sin (Nazimova-Tellegen)	Apache dr.	Jan.	31..	6,227
Fearbound (Daw-Welch)	Melodrama	Feb.	14..	5,700
Tides of Passion	Drama	May	2..	6,279
School for Wives (Tearle-Holmquist)	Drama	April	11..	6,182
Baree, Son of Kazan (Stewart)	Northern drama	May	30..	6,893
Wildfire (Aileen Pringle)	Racing melo.	June	20..	6,550
Steele of the Royal Mounted	N. W. Drama	June	27..	5,700
Happy Warrior	Drama	July	18..	7,865
Ranger of the Big Pines (K. Harlan)	Forest Ranger dr.	Aug.	8..	7,032
Love Hour (H. Gordon-Fazenda)	Melodrama	Sep.	12..	7,036

WARNER BROS.

			1925	
Lost Lady (Irene Rich)	Social drama	Feb.	7..	6,700
Recompense (Prevost-Blue)	Society drama	May	2..	7,480
On Thin Ice (T. Moore-Edith Roberts)	Drama	Mar.	21..	7,046
Bridge of Sighs (Dorothy MacKaill)	Pathos dr.	Apr.	4..	6,694
My Wife and I (Rich)	Emotional drama	May	30..	
Man Without A Conscience (Louis-Rich)	Drama	June	27..	7,182
How Baxter Butted In (M. Moore-Devore)	Comedy	July	4..	6,592
Woman Hater (Chadwick-Brook)	Love drama	July	25..	6,591
Tracked in Snow Country (Rin-Tin-Tin)	North drama	Aug.	1..	7,139
Eve's lover (Rich-Lytell-Louis-Bow)	Drama	Aug.	8..	7,237
Kiss Me Again (Lubitsch prod.)	Light comedy	Aug.	15..	6,722
Limited Mail (Monte Blue)	Railroad melo.	Sep.	12..	7,144
Wife Who Wasn't Wanted (Rich)	Romantic drama	Sep	19..	6,858
His Majesty, Bunker Bean (M. Moore)	Farce comedy	Sep.	26..	7,291
Below the Line (Rin-Tin-Tin)	Dog melodrama	Oct.	3..	6,053
Man on the Box (Syd Chaplin)	Farce-comedy	Oct.	10..	7,481
Compromise (I. Rich, C. & Brook)	Domestic drama	Nov.	7..	6,789
Red Hot Tires (Monte Blue)	Farce comedy	Nov.	7..	5,452
Bobbed Hair (Prevost-Harlan)	Comedy-melodrama	Nov.	14..	7,817
Rose of the World (P. R. Miller)	Human Interest dr.	Nov.	21..	7,508
Clash of the Wolves (Rin-Tin-Tin)	Curwood dog dr.	Nov.	28..	5,519
Hogan's Alley (Blue-Miller)	Farce-comedy	Dec.	5..	6,310
Lady Windermere's Fan (I. Rich)	Stage classic	Dec.	12..	7,816
Seven Sinners (Prevost-Brook)	Crook-action drama	Dec.	19..	6,927
Golden Cocoon (H. Chadwick-H. Gordon)	Human interest melo.	Dec.	26..	7,200
Sea Beast (John Barrymore)	Whaling epic	Jan.	30..10,250	

MISCELLANEOUS

ARTCLASS PICTURES CORP.

			1925	
Gold and Grit (B. Roosevelt)	Thrill dr.	April	11..	4,650
Deerslayer (J. W. Kerrigan)				5,000
On the Go (Buffalo Bill, Jr.)	Western	Apr.	4..	4,825
Reckless Courage (Buddy Roosevelt)	Thrill western	May	2..	4,851
Quicker 'N Lightning (Buffalo Bill, Jr.)	Thrill drama	June	6..	5,000
Tearin' Loose (Wally Wales)	Stunt western	June	13..	5,000

ASTOR DISTRIBUTING CORPORATION

A Lover's Oath (Novarro)	Melodrama		5,845
Business of Love (Horton)	Comedy-drama		6,038
The Shining Adventure (Marmont)	Drama		5,126
The Wrongdoers (Barrymore)	Melodrama		6,424

BANNER PRODUCTIONS

	Kind of Picture	Review.	Feet
		1924	
The Truth About Women	Sherman-Hampton	Aug. 2..	5,600
The Man Without a Heart	Novak-Harlan	Aug. 2..	6,000
Those Who Judge	All star	Aug. 2..	5,700
		1925	
Daughters Who Pay	All star cast	May 30..	5,800
Wreckage (May Alison)	Drama	Sep. 5..	5,992

BRITISH NATIONAL PROD.

Nell Gwynne (Dorothy Gish)	Comedy-drama	Feb. 6..	9,000

C. C. BURR

		1924	
Average Woman (Pauline Garon)	Drama	Feb. 9..	6,400
Lend Me Your Husband (Kenyon)	Drama		6,700
Youth for Sale (S. Holmquist)	Drama	Oct. 18..	6,500
The Early Bird (Hines)	Comedy	Dec. 27..	7,000
		1925	
Crackerjack (Hines)	Typical comedy	May 23..	6,700

CRANFIELD & CLARK

Let's Go Fishing	Holland—scenic	Nov. 7..	1,000

GINSBERG DISTRIBUTING CORP.

			1925	
Love Gamble (Lillian Rich)	Melodrama	July	11..	5,767
Before Midnight (Wm. Russell)	Crook melodrama	July	11..	4,89-
Big Pal (Wm. Russell)	Prize fight dr.	Oct.	24..	5,800

GOTHAM PRODUCTIONS

One of the Bravest (R. Lewis)	Fire-fighter dr.	Nov.	28..	5,679

INDEPENDENT PICTURES CORP.

			1925	
Drug-Store Cowboy (F. Farnum)	Western com.-dr.	Feb.	7..	4,356
Riders of Mystery (Bill Cody)	Western	May	2..	5,000
Gambling Fool (F. Farnum)	Western	May	9..	5,000
Fighting Sheriff (Bill Cody)	Western	May	23..	5,000
Border Intrigue (F. Farnum)	Western	May	30..	5,000

LEE-BRADFORD CORP.

Lights of London (Wanda Hawley)	6,000
Passion's Pathway (Estelle Taylor)	6,000
Unrestrained Youth (Brandon Tynan)	6,000
Passionate Adventure (Joyce-Brook)	8,000
Way Down Upon the Swanee River	6,000
Wolfblood (M. Clayton)	6,000
Wives of the Prophet (star cast) — Opie Read novel — Jan. 9..	6,500

MADOC SALES CORPORATION

After Marriage (M. Livingston)	Marriage drama	Nov. 21..	4,900

POST SCENICS

Holland	Scenic	Nov. 7..	1,000

RAYART

Butterfly Comedies (Gloria Joy)				
			1925	
Super Speed (Reed Howes)	Automobile com.-dr.	Feb.	7..	5,227
Quick Change (Larkin)	Drama			
Youths Gamble (Howes)	Drama			
Double Fister (Perrin)	Drama			
Fear Fighter				
Crack O' Dawn				
Goat Getter				
Snob Buster (Reed Howes)	Action melodr.	Aug.	22..	4,970
Cyclone Cavalier (Reed Howes)	Action-romance	Sep.	26..	4,920
Midnight Limited (star cast)	Railroad melodrama	Dec.	26..	5,800

RED SEAL

			1925	
Film Facts (Issue H)	Magazine	Oct.	17..	1,000
Ko-Ko in Toyland	Fleischer cartoon	Dec.	19..	1,000
Magic Hour	Gem of the Screen	Dec.	26..	1,000
Marvels of Motion	Issue C	Jan.	2..	1,000
Golden Strain (Bosworth-Harlan)	Western	Jan.	9..	5,989
Friend of all the World	Xmas special	Dec.	26..	1,000
Searchlights (Urban-Kineto Corp)	Instructive	Jan.	16..	1,000
Ko-Ko Song Cartune	Fleischer cartoon	Jan.	16..	1,000
Reelview (Urban-Kineto)	Magazine	Jan.	16..	1,000
Film Facts (Issue I)	Magazine	Jan.	16..	1,000
Hair Cartoons	Marcus cartoon	Jan.	16..	1,000
Ko-Ko Steps Out	Fleischer cartoon	Jan.	23..	1,000
Film Facts	Magazine	Jan.	30..	1,000
Song Car-tune	Novelty	Jan.	30..	1,000
Marvels of Motion	Slow motion	Jan.	30..	1,000
Marvels of Motion (Issue I)	Novelty	Feb.	6..	1,000
Hair cartoon (Issue Z)	Marcus cartoon	Feb.	6..	1,000
Reelview (Issue B)	Urban magazine	Feb.	6..	1,000
Dolly Gray	Song car-tune	Feb.	6..	1,000

SHORT FILMS SYNDICATE

			1925	
Thirty Years Ago	Novelty	Aug.	15..	1,000
I Remember	Pastoral	Aug.	15..	1,000
Mixing in Mexico	Bud Fisher cartoon	Oct.	17..	1,000
Invisible Revenge	Mutt & Jeff	Oct.	31..	1,000

TENNEK FILM CORP.

Hank Mann Comedies	Twelve subjects	
Chester Conklin Comedies	Twelve subjects	
Two Star Comedies (Layman-Dorety)	Twelve subjects	
All Star Comedies (star casts)	Twelve subjects	
International Detective Stories	Twelve subjects	
Laugh Stories (Selig Animals)	Twelve subjects	
Chuckles	Twelve novelties	1,000
Travelogues		1,000
Fantasies		1000

The Theatre of To-Day

Presentations ~ Prologues ~ Music

Edited by Colby Harriman

The Note Book

IN a sales book of one of our successful financial institutions I came across a little paragraph which impressed me, as it emphasized the theme which I have been particularly thinking of during the past week.

"Co-operation and harmony are vital. The use of the pronoun "We" and reference to "Our Business" are sure signs of the spirit of co-operation and satisfaction. With this spirit dominating you will continue to go forward. Petty jealousies and spite injure none but him in whose breast they lie. Right here we must quote Kipling:

It ain't the bolts nor rivets
Nor the ship that's on the way,
But the close co-operation
That makes us win the day.
It ain't the individual
Nor the army as a whole,
But the everlasting teamwork
Of every bloomin' soul."

Too often we make our activities singular rather than operate in the spirit of plurality. It seems that the show business always has been infested here and there with certain types of men who obstructed their own progress because they were afraid that some other producer or manager might use some of their well conceived ideas to his gain and their personal loss. What a foolish argument. We are all necessary one to the other, especially in these days when we are trying to develop something that will give us all the success we are striving for, and this success is large enough, and the opportunity is of such proportions, that we all can have our share of it. When there is co-operation, naturaly there is harmony, because these two are linked so closely together. The world is realizing more and more the value of coopreation. Only this week dramatists successfully put over a proposition with the producing managers whereby they would be given the benefits to which they were entitled in their profession. I am not going into the merits nor the discussion of their proposition, but am simply using this as an illustration that cooperation, especially when it is engaged in by men who are thinking and working along the same line get results. Such cooperation is a protection which is a sort of business insurance and that applies to us. With the influx of a certain element into this field it will be necessary for us to ally ourselves more closely, that the traditions of our infant profession, that the efforts which we have expended in developing our business be preserved for us and by us and through us. This cooperation will not come through resorting to a childish reserve and refusing to interchange ideas. It comes by getting together man to man, each working for the good of the other. This does not cost anything, but means much to all of us in every way.

The News Galley

TALBOT BACK ON BROADWAY

IRVIN TALBOT is back on Broadway, where he is musical director of the Rialto Theatre Orchestra. Mr. Talbot has been conductor of the orchestra and general musical director at the Mosque Theatre, Newark, N. J. since the opening of the house in October, and prior to that engagement, and as guest conductor in Los Angeles, was first conductor of the Rivoli Theatre Orchestra in this city. Mr. Talbot has a better opportunity in the new engagement under the Publix banner of using his many talents to advantage. He is recognized as one of the few musical directors who can properly score a picture, and the Publix organization is not only to be commended for engaging him, but we wish him all of success that is due him.

GUS EDWARDS REVUES

ANNOUNCEMENT has been made to the effect that Gus Edwards, well known producer of revues, and "discoverer" of some of the leading stage and screen stars, will present his first revue for Publix Theatres Corporation, "The Garden of Girls" at the Rivoli Theatre, New York, commencing February 14. The revue has a particular Valentine's Day appeal, each girl representing a flower.

IMPROVED FABRIC FOR COSTUMES

A RADIUM silk cloth has been recently placed on the market which the manufacturer claims is splotless to water. It absorbs water, however, and can be washed. It is genuine silk and dyed with tested products. The material is offered in a complete line of various colors and in all qualities.

LONDON PRESENTATION BOOKINGS

FROM London, comes the report, that the Foster Agency have entered negotiations with the William Morris Agency of New York, not only for the exchange of suitable motion picture house attractions, but that a circuit of presentation houses is being organized in England to more adequately handle the bookings.

MUSICAL PERSONALITIES

VINCENT LOPEZ has been engaged as the opening attraction this week at the New Embassy Theatre, Orange, N. J., and will open a week's engagement at the Brooklyn Mark Strand Theatre on Feb. 20.

Rudy Wiedhoft, well known saxophone virtuoso, is playing an engagement at the Capitol Theatre, New York, being added to the second week program surrounding "The Blackbird" (M-G-M).

The Mail Bag

A. H. WOODS is known by everybody in the show business. A communication has come to us in which the question is put, "What's Wrong With Scenery?" and Mr. Woods presents the angle of the established showman, the man who has adhered to the legitimate principles of production, and we are passing the principal elements of this communication on to you.

"One of the things that drove Shakespeare, Ben Johnson, Beaumont, Lord Fletcher and the other Elizabethean playwrights to drink was the absence of scenery. They'd write these extraordinary plays, full of alarums and excursions, and clothed, as Arthur Hopkins would say, in the most beautiful poetry, and then get a production that would have made the original Provincetown Players tear all the hair they had. It is true that the absence of female players was pretty hard on a fellow like Christopher Marlowe, but the thing that broke their hearts was to have to hang out a sign, "So this is Venice," on a scene that was so good that David Belasco could have made it sound almost as fine as it was written in prose.

"After a time scenery was invented and became quite popular. It was generally adopted in the theatre and the critics accepted it as a matter of course, some of them even going so far as to like it. Then suddenly something happened. Little theatres and artistic managers arose who were dying to produce plays, but who had only $7.70 to start with. Now as scenery and lights are very expensive there was nothing for them to do but to substitute sofa covers, concealed parlor lamps and plush wraps in place of scenic investiture. They even abolished footlights and stuck candles in the wings and flies, gaining thereby such original effects that fortunately the minds of the spectators were taken off the play. By thus distracting the critics from their dramas, the latter were fooled into thinking that these stunts were the last word in art, and in this way modern scenery was invented.

"That's all right for me, because there is room in the world for everything. But what is not all right for me is the fact that realistic scenery has gone out of fashion with the critics, so much so that if you present an interior that looks like a room you are at once accused of debasing public morals and liking Wild West pictures.

"The visible world may be unreal and nothing may exist except in the mind of the beholder. But it so happens that the minds of human beings are accustomed to certain dimensions, shapes and physical realities. What's the matter with reproducing them on the stage accurately and realistically? What's wrong with making a house in Shanghai look like a house in Shanghai?

Has the whole scenic art been reduced to a sheet and a horse blanket?

A Prologue to a "Pathe News" Weekly

Specially Devised for Pathe Exchange, Inc., by Colby Harriman

(A Prologue or Presentation for a Specific Picture to be Published Each Week)

"WHO ever heard or prologue-ing a News Weekly?" We were confronted with this question by an exhibitor, whereupon we replied, "Hasn't it been your experience that a News Weekly is one of the most popular short subjects you ever booked, and don't you prologue and emphasize special subjects?"

To us novelty is the acme of prologue production. With the character of the News Weekly raised to a plane which makes it of general interest to the patrons, we can well afford to emphasize either directly or through the medium of a prologue, our own belief in its value to the regular program. News weeklies are rich in ideas and with the organization such as Pathe possesses, and with this organization's ability to secure the outstanding photographic subjects of the world's news, the producer has a veritable gold mine in which to operate. It is always best to have a "film reason" in your programs, especially in the production of a short subject as part of your stage creation, and one will often find scenes or shots of various peoples in foreign lands and climes which will give the film reason for a stage production.

The idea which we are offering this week strictly emphasizes the news weekly itself. It is a prologue which will be inexpensive to produce, and will prove effective to audiences, as it embraces the elements of novelty plus popular appeal through the medium of the dance.

THE SETTING

The setting is extremely simple in its construction. A sketch of the general stage makeup is offered herewith. The setting consists of (a) a Front Drop with a breakaway opening; (b) a Camera Set Piece; (c) Fabric Backing.

(a) FRONT DROP

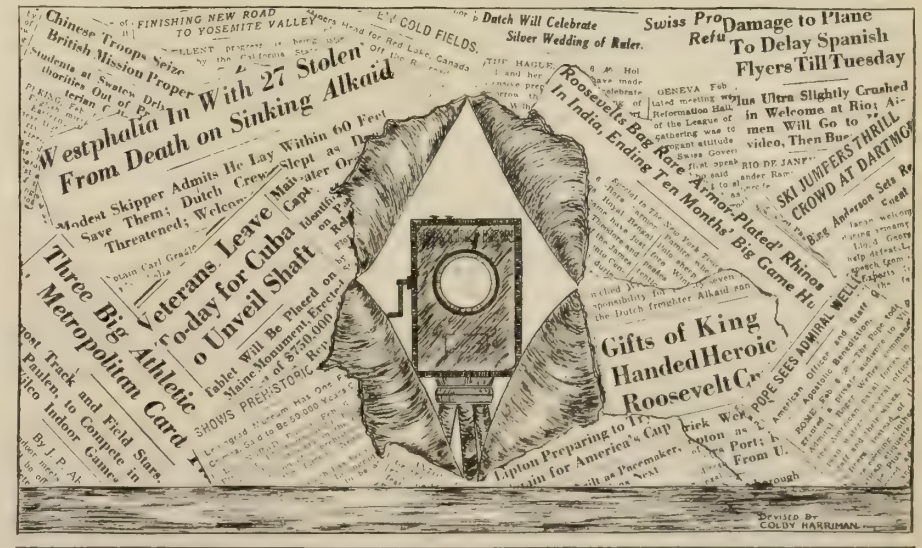
The Front Drop should be either painted or covered to give the effect of a maze of newspaper headings. The centre of the drop should be cut in a manner outlined in Diagram B of the Plate of Construction Sketches herewith. The breakaway section should be cut wide enough to permit an opening proportionately capable of properly revealing the camera set piece which is set back of it. The flaps which constitute the breakaway should be reinforced with a heavier canvas. The sections marked (a) and (b) should have a thin wire or cord attached to the corner at the center with each wire or cord extending to a pulley attached to the batten offstage, and at the cue these upper sections to be pulled or rolled up and at the same time the lower sections released by the character appearing in the opening, so that section (c) and (d) will turn down. The lower sections (c) and (d) should be given an extra reinforcement of canvas, and prior to the breakaway they may be fastened with a slipcord. The drop itself may be easily constructed by taking an old drop and pasting newspaper headings or sheets of full newspaper front pages upon the surface of the drop. This perhaps will be more effective than if an artist paints same. The inner part of the flaps for the breakaway should be silvered.

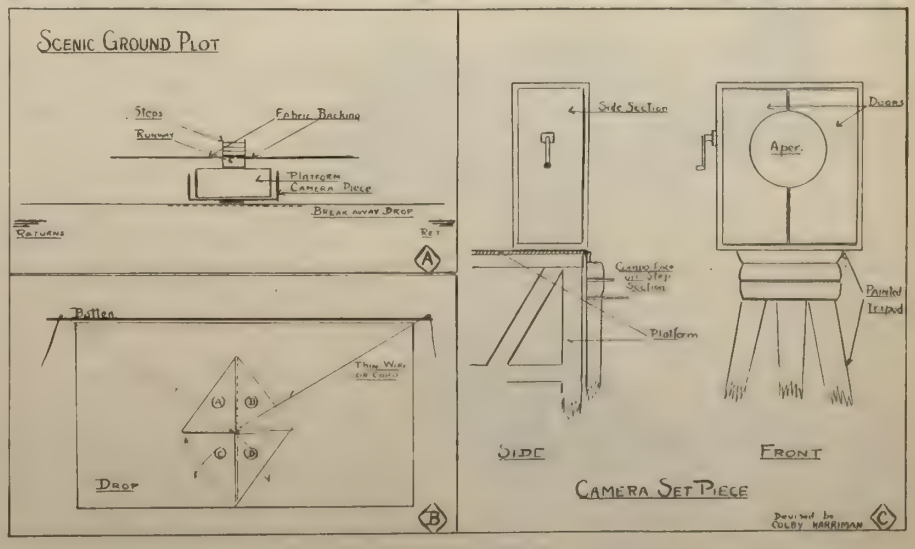
(b) CAMERA SET PIECE

This is the principal unit of the set and it is very simple to construct. In Diagram C there is a general outline of the front and side views of this set piece. A small platform about 4 ft. wide and 6 ft. deep should be placed about 2 ft. back of the breakaway opening of the front drop. A frame should be constructed on the platform consisting of a front piece and two side pieces, with a top piece, thereby forming the box of the camera. The front of the camera piece should be split in the center and hinged so that the characters can enter from the box of the camera during the routine. A handle may be attached to the right side of the camera and the lens may be achieved by a scrim of glazed material to give it a glassy effect. The tripod may be painted on profile or compo-board and cut out and fastened to the front of the platform below the box of the camera. A couple of strips should protrude from the platform which may be camouflaged by the sections of the tripod, particularly the head, to enable the characters to reach the stage from the box. The steps will not be noticeable if treated in this manner, and will eliminate any jumping by the characters. The camera should be constructed in proportion to the characters used, but it is suggested that a 6 x 8 ft. front will prove adequate.

(c) FABRIC BACKING

This should be a metalline material such as flaming gold cloth, the drop hung so that there is a heavy overlap, and characters entering from the back will not be noticed as they enter the camera box until the


Westphalia In With 27 Stolen From Death on Sinking Alkaid
Veterans Leave Today for Cuba To Unveil Shaft
Three Big Athletic Metropolitan Card
Damage to Plane To Delay Spanish Flyers Till Tuesday
Roosevelt's Bag Rare Armor-Plated' Rhinos In India, Ending Ten Months' Big Game Hu
Gifts of King Handed Heroic Roosevelt Cr
SKI JUMPERS THRILL CROWD AT DARTMO
Devised By COLBY HARRIMAN



lights within the box reveal them. There should be a silver cloth backing inside of the box to contrast with the backing of the set.

LIGHTING TREATMENT

The foreground should be flooded with canary, with orange amber to highlight from the sides. The spots overhead in amber and rose may highlight the fabric backing, small strip lights should be placed inside of the camera which work on and off as the various characters are introduced. Use spots of various colors on the characters suitable to their costumes.

THE ROUTINE

After the introduction of the orchestra to the prologue, curtains are drawn revealing the front drop, a huge newspaper effect. The breakaway occurs and a singer dressed as a cameraman, his suit entirely covered with bits of newspapers, jumps from the top of the camera and sings a song which is a parody on a modern tune (we will be very glad to furnish the lyrics for this song upon request), and tells of how he travels all over the world to find his news, and uses this song as a means to introduce various girls of other countries who do the "Charleston" with their national characteristics. For instance, he introduces a girl from Holland who does the Charleston wearing wooden shoes; then a girl from China, dressed in Chinese costume enters from the camera and does it in Chinese fashion; then comes the girl from Ethiopia, then the Eskimo, the Russian, the South Sea Islander and finally the American girl who enters for a whirlwind Charleston finish, the entire group entering into a finale movement of this dance. The camera man grasps ribbon streamers attached to the backs of the dancers and jumping up on to the box appears driving them as the girls are lined up across stage in a fast moving "Charleston." The lights dim during the last movement of this finale as the first title of the news weekly is flashed on the drop and the screen is brought in for the motion picture subject.

A PERSIAN MARKET

Produced by Edward Bowes
Capitol Theatre, New York City

THE most colorful number on the Capitol bill for the current week is the delightful presentation enconsed in a Persian setting, breathing a native atmosphere, and one which carries with it a bit of pantomime well expressed, with Doris Niles and Jack Triesalt as the principal characters. The set represents a Persian market or courtyard, the entire design typical of that part of the world. A large gateway is at center.

On either side are stalls or bazaars in which colorful fabrics are displayed, canopies of striped material are placed above the openings of these niches. Above each bazaar right and left is a balcony, with a practical opening in the one right with a high platform back of it which is used by the soloist in the presentation. A few steps in a unit extend across the center opening and lead to a platform up center. Painted exterior wings mask the center opening. A painted drop depicting a Persian sky line is hung back. Minarets, graceful palms, etc., in colorful scenic treatment against an amber sky.

At the opening of the presentation William Robyn, the solist, appeared in the robes of a Mohammeden ritualist standing on the balcony at right, and sang the "Muezzin's Prayer." Various members of the ballet dressed in the Persian costumes were grouped about the set. At the finish of the song Doris Niles entered as all of the ballet appeared for a general ensemble movement. The male dancer garbed only in a turban and trunks, his body treated with an olive brown, appeared, and after a bit of action did an excellent and appealing number with Miss Niles.

At the conclusion of their dance number the ballet did a spectacular number and left the stage. The male dancer made an exit, Miss Niles appeared, evidently in search of him, was about to turn back in her grief at not finding him when he again appeared, clasped her in his arms, finally picked her up and flinging her over his shoulder made a triumphant exit up center. The curtains closed on the deserted stage. This was an effective bit of direction as the music sounded a vibrant note at the climax which would not have been effective if a single character had been on the stage. Eighteen girls are introduced in the ballet.

COMEDY CARNIVAL

Staged by Shaw-DeRosa
Colony Theatre—New York City

A SWIFTLY moving "Musicomical Revue" is the stage attraction at this theatre as an introduction to the featured picture "What Happened To Jones" (Universal-Jewell). The revue is in three scenes, all of which consist of fabric treatments. The first scene introduces Mignon Hawkes, a sweet little Miss who appears in front of the closeins and recites a bit of a "prologue." She is followed by LeRoy Montesanto who then appears in a clown costume and sings "Smile A Little Bit" which is the theme song of the Revue. The curtains are drawn revealing a dance ensemble of eighteen girls well matched and costumed attractively. They are discovered in an alignment in front of a rose toned drop hung in one.

The costumes consist of a black plush jacket with silver and rhinestone leaves embroidered on it. The short skirts consist of varicolored fringe which hangs from the bottom of the coat. Following the introduction of the dance by the girls Al Lentz and his comedy entertainers (orchestra) are introduced in a very simple but effective setting consisting of a gold fabric hung as a backing with a blue fabric tied over it dividing the backing into five equal sections of alternate gold and blue.

The backing is toned light purple. Grand piano center with the orchestra grouped about it on the stage and on raised platforms covered with checkered material. Two large eight foot basket vases are up right and left of the set. Crnate foliage is in each vase. The orchestra are dressed in clown costumes of light figured material which gives a shimmering appearance. They wear red conical hats.

The orchestra plays several compositions introducing novelty symphonic jazz selections, comedy stunts, dance specialties, all of which met with audience approval. The girls in this scene do two numbers and the finale embraces the entire company. It is not an elaborate revue but it has entertainment value and gets over with audiences. That is the main thing.

MARK STRAND FROLICS

Produced by Joseph Plunkett,
Mark Strand Theatre, New York City

THE new policy of stage presentations has been started on its way by Joseph Plunkett, and if any one doubts the popularity of these splendid stage creations and their value at the box office, they should drop into the Mark Strand Theatre, especially on one of these stormy nights, and try to find a vacant seat. This edition of the "Frolics" is the fourth, and according to a managerial announcement, there will be a new production every week. The productions are costing money, but they are being properly staged, the artists are excellent, the entertainment value is of high percentage, and the big item is—that they are attracting at the box office, bringing in the money.

We made a resolution this year that we would only record the outstanding features of any program, and while we usually find one or two units of particular merit in the average program, the bill this week is excellent in its entirety.

The opening scene is entitled "IDYLL," introducing the Tamara Utgoff Harp Ensemble, six ladies, dressed in Colonial costumes, seated on a platform up stage behind a green scrim drop, with a cut out drop of laced edges forming a frame. At the conclusion of their first number, "Rustle of Spring" (Sinding) the lights dim down on the fabric backing of the ensemble, and the lights in the foreground are slowly brought up, revealing the Mark Strand Ballet of twelve girls, and Mlle. Klemova. The dancers rise slowly from the floor and two numbers are presented, "Brahms Valse" and Delibes Pizzicato. The ballet is costumed in the long, European type of ballet dress, filmy, white, and most attractive.

The second number is an extreme novelty, entitled "Billboard Antics" featuring George Stickney, also playing in a Broadway show "The Monkey Talks." The scene is a street with a backing of billboards, the center one advertising a brand of "Longfellow Cigarettes." Stickney, standing on stilts, with long green trousers, red coat, forms a part of the painted advertisement. He steps from the billboard and does a "Charleston" on stilts. This number made a tremendous hit.

Pauline Miller and John Quilan are next introduced in an artistic cameo setting, a white gate swinging between two large white posts, with a large heart shaped foliage piece forming the archway. The set piece is at center, and black plush drop to back. They give an effective rendition of "Song of Songs" by De Moya.

The final unit is "The Box of Tricks." Edward Albano, as "Harlequin," appears in front of the closeins, sings an introductory song, the curtains are opened, revealing a huge hat box, flanked on either side by pages in uniform. The lower part of the box opens at center, and two dancers enter, first Leonard Workman, then Betty Hale in an eccentric specialty. The Melody Saxophone Sextette are heard, presently the top of the hat box ascends, as the box itself, splits at center and opens flat. The lid is drawn upwards forming a chandelier effect of gold tinsel, with a tinsel background revealed by the interior of the box forming the backing. The sax players, dressed in gay carnival costumes, play a short number, the ballet and dancers, dressed in glittering costumes from an animated background, as the entire company are brought in for a finale brimful of action.

Your Equipment

Service for You ~ Theatre Owner ~ Builder ~ Studio ~ Laboratory ~ Exchange Executive ~ From Your Angle

Edited by A. Van Buren Powell

Paramount Sure Does Protect the Print

SINCE beginning this Protect-the-Print campaign, no single phase of such activity has stood out more than the result of a questionnaire sent to exchanges by YOUR EQUIPMENT in an effort to discover exactly how much is being accomplished in this all-important branch of film handling.

Howls in plenty have gone up from exhibitors concerning the rotten prints they have had to jam through their projectors—and the exchanges have "come back at them" with the yell that it's all the exhibitors' fault.

That sort of quarrel never got anybody anywhere. You can't make a man any more self-respecting by calling him a "bum."

It has been the policy of YOUR EQUIPMENT to build up rather than to tear down—to praise the man who's doing much and saying little, because it may happen that this will shame the other fellow into a sense of his responsibility to the industry.

So a questionnaire and letter were sent to exchanges.

They're not all returned yet—but a marvellously prompt and full response came from the Managers of the Paramount Exchanges—and for the thoroughness of the co-ordinated Protect-the-Print effort evidenced, this company is entitled to a lot of credit.

Purchasing Department Deserves Bouquet

No matter how anxious an exchange manager may be to augment his protect-the-print equipment, he is only successful in proportion to the far-sightedness of those in charge of purchases of such equipment.

The thing which has enabled Paramount to grow to its present magnitude seems most to be the ability of its sponsors to choose executives who can look ahead, who realize that having superlative productions is only a part of the business of making pictures—after all, they simmer down to a set of prints, and the men responsible for the future of those prints have evidently been selected as have directors, stars, cameramen, or film editors.

G. M. Spidell, general purchasing agent for Famous Players-Lasky, is a man who has clearly realized that to protect the print he must co-operate with exchanges, give them what they need and the best of everything they use to keep prints in perfect physical condition.

From the letter he writes, as well as from those of the men on the firing line—which are all so good that they are worth all the room they can get in this protect-the-print campaign—it is clear that no move has been made of more signal importance than the installation of Bell and Howell Film Splicing Machines in all the exchanges.

Service Brought to Fullest Value

But of all the letters that came in from Paramount exchanges, the one that stands out most vividly is that from J. L. Harris, of the Boston Exchange.

Mr. Harris doesn't stop at using a perfect mechanical contrivance so as to secure fullest print protection. He goes further—renders a real service to the industry.

He can tell you best what it is—so, let Mr. Harris finish this page with something genuinely commendable in exchange contributions to print protection:

Mr. Harris Does It Up Brown

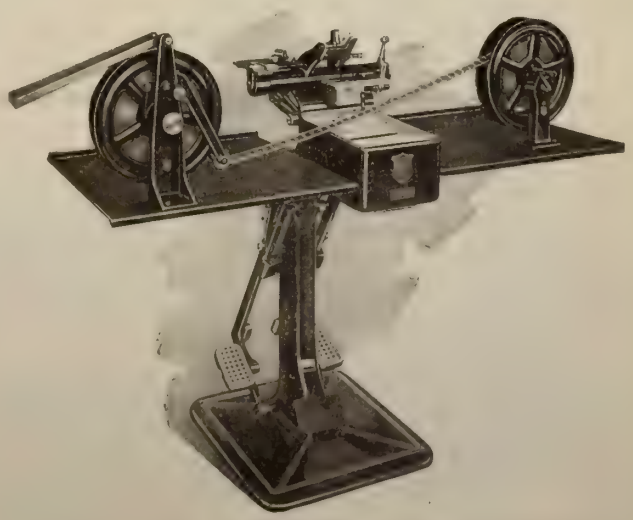
However, in getting the best possible results with these machines, one must follow out other details of film inspection. We, in the Boston exchange follow the method of co-operating with the projectionist. In the past years there always was some misunderstanding between projectionist and the film exchange in handling the film. At present we try and make the projectionist who handles our product part of our organization as they handle the film more in their possession than we do at the exchange.

At present we have overcome some of the bad obstacles we had in the past such as punch holes, large paper stickers, cross scratches and other mutilating practices for signal devices at the end of the reels in order for the projectionist to shift from one machine to the other.

No doubt this is a very destructive practice. In a short time we lost the continuity and action of the film. In most cases the punch of the film is directly at the very ends of the parts.

I can truthfully say in the past two years we cleaned up this situation. At present our film is in remarkable condition. When a film is returned damaged to this exchange we immediately write the projectionist where to locate his trouble according to where film damage registers. Some of our accounts do not know how the film was damaged and don't know what it is all about.

In order to prevent future damage to our production we write to him explaining what to do and in return he is interested to know what caused the damage. This understanding is to our mutual benefit. For your information it is known among the projectionists that Boston office has the best film condition in New England. It is common talk to hear one say, "When you get a picture from Famous Players you don't need to worry."



Bell & Howell Film Splicing Machine with which Paramount Exchanges protect the print.

Paramount Exchanges Respond to Protect-the-Print Questionnaire

Efficient Print Protection Aim Achieved; Branch Managers Backed Up by Home Office; Bell & Howell Splicing Machine Plays Part

IN reply to a letter and questionnaire sent by YOUR EQUIPMENT to Film Exchanges, the Paramount branch managers came in both promptly and handsomely—and since the greatest Protect-the-Print factor in these exchanges has proved to be the installation of Bell and Howell Film Splicing Machines, these letters naturally place emphasis on the performance of this, as one exchange terms it, "miracle of the inspection department."

G. M. Spidell, General Purchasing Agent for Famous Players-Laskey Company, has shown keen interest in YOUR EQUIPMENT'S campaign to protect the print, and this letter voices a general opinion which is borne out surprising in the other letters written independently by the branches.

Mr. G. M. Spidell writes:

"You are indeed to be congratulated on your Protect-the-Print Campaign. Too much thought cannot be given to the care and handling of prints to insure the bigger and better presentation which the industry is striving for daily.

"As a step forward towards this goal, this company has in the past year and a half equipped all of its exchanges with Bell and Howell Splicing Machines, thereby eliminating all hand splicing and insuring delivery of prints with uniformly made splices. Complimentary criticisms which we have received from exhibitors on the condition of our prints since the adoption of the mechanical splicer have been most gratifying. The life of our prints has been increased, thereby enabling us to serve better prints to accounts using older service. Further, the actual work and working conditions in our Inspection Department has been very materially improved.

"The results obtained have fully justified our investment and we feel that the adoption of the Bell and Howell Splicer for exchange use is really the most forward and constructive step we have taken in our campaign for better care in the handling of film."—G. M. Spidell, General Purchasing Agent, Famous Players-Lasky Corp.

"Beg to advise that we are very well pleased with our new Bell and Howell film splicing machines, which were recently installed in our Inspection Room. We feel that these have been very helpful in keeping our prints in the best of condition, and have cut down to a minimum the possibility of bad prints."—Ben Glotcky, Branch Manager New York.

"We are pardonably proud of the condition of all prints in this exchange. The Bell and Howell machines have undoubtedly facilitated the rapid inspection and repair of prints. Splices are absolutely accurate and last longer than those made by hand.

All Prints, New or Old, Are inspected

"All prints, whether new or old, are always carefully inspected upon their arrival in this exchange, before again being shipped

"Replacements in either new or old prints are promptly ordered and the result is that prints on subjects a year old are in just as good condition as prints on the current releases.

"It is seldom, indeed, that we have a complaint from an exhibitor on the condition of film. This we attribute both to the careful methods used in this exchange, also to the fact that the standard of projection machines used in this territory is steadily improving!"—H. E. Pickett, Branch Manager, San Antonio, Texas.

"Relative to the Bell & Howell film splicing machines, we are pleased to advise that since this equipment has been installed, we have yet to receive one complaint as to bad patches.

"Bad patches used to be the one thing that we were in trouble with all the time, and by eliminating them with the Bell & Howell film splicing machines, we naturally reduced the cost of replacing film with a bad patch which was quite often necessary to replace seams that were torn because of bad patches, but this has all been eliminated.

Operating Overhead Cut 20 per cent.

"It may also interest you to know that the operating overhead of our Inspection Department has been cut over 20 per cent. since these machines were installed."—A. Bevan, Branch Manager, Portland, Maine.

"We have, at the present time, three Bell & Howell Splicing Machines that have been in operation since December 30th, 1924.

"Our Inspection Department has been able to do more rapid and proficent work since the installation of these machines than prior to that time.

"We have, since using the Bell & Howell Splicing Machines, also had less damage to our prints. These machines enable us to definitely know how many patches are put in our prints by the various projectionists throughout the territory.

"In connection with the above, I feel that we have been greatly helped by the use of the Bell & Howell Splicing Machines."—Roy E. Heffner, Branch Manager, Oklahoma City, Okla.

"Just a word to tell you that we are enjoying wonderful results from the Bell & Howell Splicing Machine which is a part of our equipment in our Inspection Department at this exchange.

Tends to Lengthen Life of Stock

"It enables us to give the film the proper attention, which tends to lengthen and preserve the life of the stock, and gives a far better quality of film to the exhibitor, even on the older prints. In short—we are extremely pleased with it."—F. E. Wagoner, Branch Manager, Indianapolis, Indiana.

G. M. SPIDELL
General Purchasing Agent for Famous-Players-Lasky Corp.

"We are pleased to advise that the Bell & Howell Film Splicing Machines have proven very satisfactory and more economical, inasmuch as each inspectress can properly examine from 50 per cent. to 65 per cent. more reels daily."—P. A. Bloch, Manager, Philadelphia, Penna.

"We have found that about 70 per cent. of all film trouble lies in bad patches and our Bell & Howell equipment has completely eliminated this and where thirty to forty reels per day was the maximum that could be properly inspected by hand, this has been increased to sixty per girl through the use of these machines and bad prints have been completely eliminated in this exchange."—J. B. Dugger, Branch Manager, Dallas, Texas.

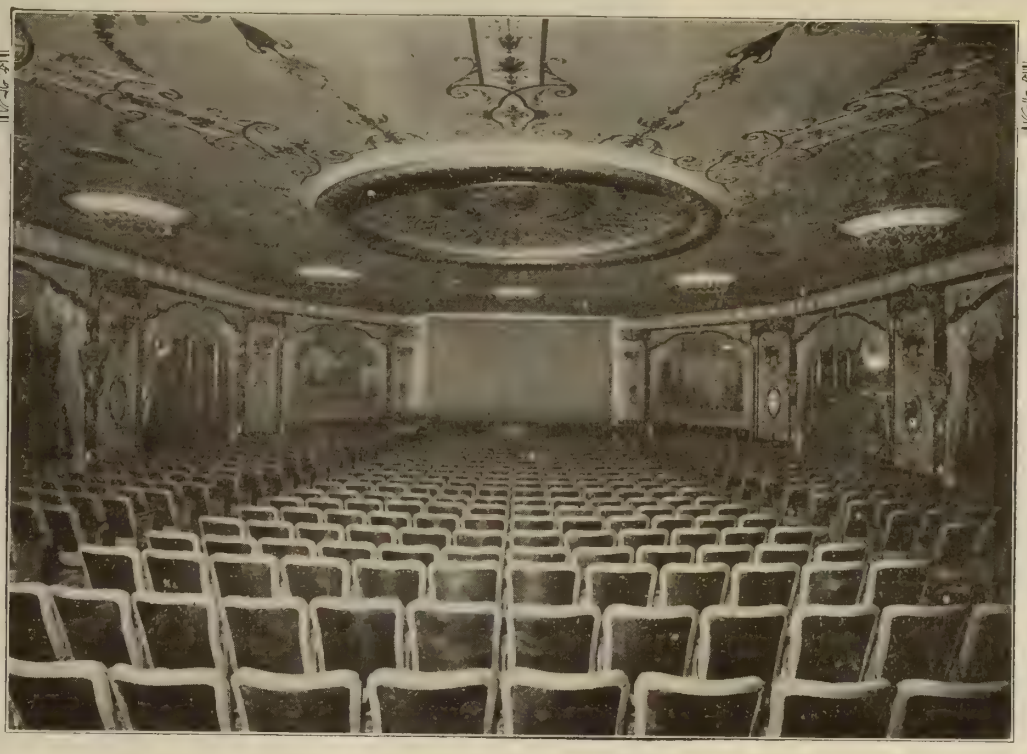
Giving Exhibitors 100 Per Cent. Service

"For your information, I wish to advise Bell & Howell Splicing Machine has eliminated the majority of our trouble on film splices. The work turned out is perfect and the service we are now giving our exhibitors is 100 per cent. This is verified by the many comments we are receiving from exhibitors in the small towns."—H. W. Braly, Branch Manager, Denver, Colorado.

"Please pardon my delay in answering your letter of January 18, as I have been out of town a great part of the time, consequently the delay.

"I believe that the Bell & Howell Splicing Machine is a big improvement on the old way of patching the films. They not only do the work quicker, but better and keep our film in good condition at all times."—M. W. Kempner, Branch Manager, Buffalo, N. Y.

"I want to write you at this time of the wonderful progress made at this exchange by using the Bell & Howell Splicing Machines. These machines are the miracle of the Inspection Department. After using the Bell & Howell machine for two years, our overhead was reduced to a minimum and we are getting 100 per cent. efficiency in splicing."—J. L. Harris, Boston, Mass.



Interior of the new Embassy Theatre on Broadway, New York, of which Gloria Gould, society leader is managing director. Seated by the American Seating Company. Thomas W. Lamb, Architect

In Step with Progress

To satisfy the seating requirements of the modern theatre calls for resources in production, in engineering skill, and in the art of design, such as only years of concentrated industry and experience can give.

In these respects the American Seating Company has, during recent years, kept pace with the rapid strides made by the Amusement industry. Installations, not dreamed of twenty-five and fifty years ago are today "all in the day's work."

Lower picture shows another interesting view of the new Embassy Theatre

American Seating Company

NEW YORK	CHICAGO	BOSTON	PHILADELPHIA
640—119 W. 40th St.	4 East Jackson Blvd.	77-A Canal St.	1211-L Chestnut St.

Snappy Buying

YOUR EQUIPMENT likes to report the activities of men astute enough to see the advantages of new installations of the better equipment and to mention the folks who give them real co-operation.

1925 saw a remarkable increase in the sale of Wurlitzer Hope Jones organs in the Kansas City territory, according to N. M. Brodeur, Kansas City manager for the company. At J. W. Jenkins & Sons, Kansas City, S. E. Beatty, manager of the theatre department, had a similar statement concerning the sale of the Reproduco Organ. Fifty-five have been installed since the instrument was introduced last year, Mr. Beatty said.

Reproduco organs have been sold to the following theatres the past week, Grand Theatre, Cooper, Texas. John T. Richardson's Theatre, Olney, Texas.

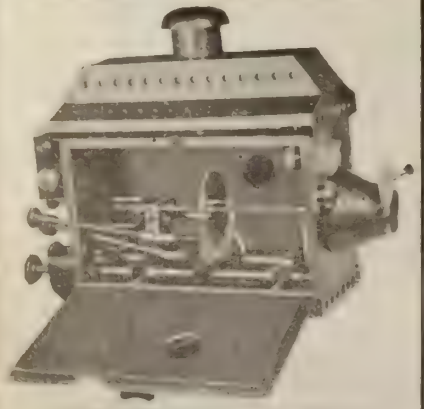
The Board of Directors of the Ottawa Boys Club, 79 Laurier avenue west, Ottawa, Ontario, has purchased an Acme moving picture projection machine for club purposes and arrangements have been made for the holding of weekly moving picture shows in the club hall on Saturday evenings. Mr. Bradford, representing the Acme people, installed the new machine and operated it for the first show at which there was an attendance of 250 boys.

Loew Builds in Pittsburgh

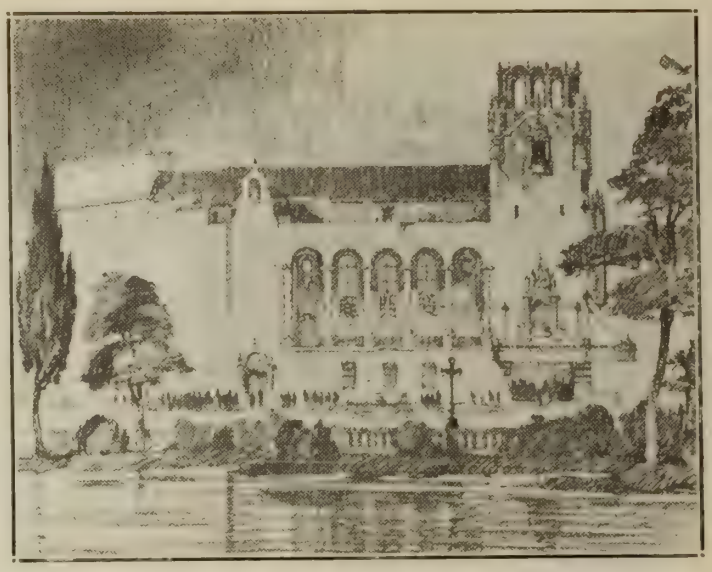
MARCUS LOEW has completed plans for a mammoth building project in Pittsburgh, Pa., involving $16,000,000 and calling for a theatre with a seating capacity of 4,000 and a large office building. The theatre, when completed will be the largest in the state of Pennsylvania. Building operations will start May 1. The deal was closed by E. A. Schiller, general representative of Loew's, Inc.

Protect the Print

THE MASSIVE
Preddey Reflector Lamp
BUILT LIKE A BATTLESHIP
SAVE TWO-THIRDS ON CURRENT
25% ON CARBONS and BETTER LIGHT



AUTOMATIC FEED, $380 COMPLETE
WRITE FOR BULLETIN
BUILT TO LAST
WALTER G. PREDDEY
187 Golden Gate Ave., San Francisco, Cal.



Walter Reade's New Mayfair Has Carillon Peal of Chimes

WHEN they complete Asbury Park's newest theatre, the Mayfair, and it is ready to open, the occasion will be known to everybody who has ears within reach of the sound of the pealing chimes that will be installed in the tower of the new house.

Walter Reade, owner of the new theatre, plans for which are now completed—and you can see by the accompanying drawing that it's no slouch of a theatre—is already interested in the Walter Reade chain of thirty theatres. But this new house will be the pride of the sea coast, and Mr. Reade will spare no expense in making its equipment the very finest obtainable.

There are to be 1,264 chairs on the main floor, the balcony will seat 936 more, with loge accommodations for 212 more.

The motif of the structure will be Spanish, brick and mauve stucco with azure tile on the outside; the interior in the most gorgeous materials procurable, entirely carpeted, lavishly decorated, vividly, yet pleasingly lighted on occasion, with soft light effects for the picture projection.

Rock crystal chandeliers are arranged for from Black & Boyd, of Fifth Avenue, New York. Kleig spots with five color changes add to the symphonic color possibilities.

Pogany Teicher has charge of the murals and other decorative art effects. Sumptuous divans will add attractiveness in the art lounge, adjacent to which ladies' rooms with individual powder chairs and vanities will be arranged.

All-in-all, the theatre will be worthy of Mr. Reade, as able a showman as you can locate anywhere.

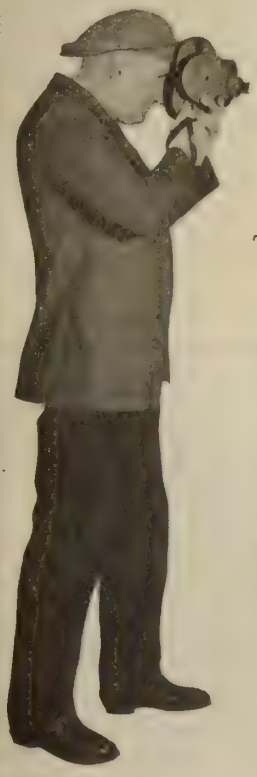
Earlier Decision Affirmed

THREE suits alleging infringement of certain patents involving patent claims on the suit case type projector, brought by the DeVry Corporation against Acme Motion Picture Projector Company, and decided in favor of the latter company last year, were taken in appeal before the U. S. Circuit Court of Appeals for the Seventh Judicial District. The appeal, which came before the court for hearing in the October term, received a verdict which affirmed the decision of the U. S. District Court in the original action.

WHY PAY MORE?
Roll Tickets
Your Own Special Wording
100,000 for $15.50
10,000 for $4.50, 20,000 for $7.50
50,000 for $10.00
Standard Rolls of 2,000
KEYSTONE TICKET CO.
Dept. W., SHAMOKIN, PA.
The Union Label if you want it
Have been printing Roll Tickets for 10 years and no better can be had at any price.

TYPHOON COOLING SYSTEM
TYPHOON FAN CO. 345 W. 39TH ST. NEW YORK

"Ride 'im Cowboy!"



MAKES MOVIES AS THE EYE SEES

Eyemo

REGISTERED

Automatic

Gets all the Action

Try this New Standard Portable B. & H. Camera for Field and Stunt Use.

No action escapes EYEMO, the new light weight, compact, easily portable standard motion picture camera of professional quality. EYEMO weighs but 7 pounds and is as effective for professional field and stunt use as a standard camera of equal capacity can ever be made. You can depend on its "getting the picture" and that it will match into the footage obtained by the most expensive cameras. This is assured by the fact that it is designed and built by the Bell & Howell Company, manufacturers of 95% of the professional camera and equipment in use the world over.

EYEMO operates automatically by means of a spring motor, controlled by a trigger. Has a maximum capacity of 120′ standard 35 m/m negative, dark room load. Or takes 100′ rolls especially prepared for daylight loading. Requires no tripod. Is held in the hand and sighted as you would a spy glass. Lenses up to 20″ Telephoto quickly interchangeable with regularly equipped 47 m/m Taylor Hobson Cooke F 2.5 lens in micrometer focusing mount. EYEMO gets the picture while others get ready.

Write for fully descriptive circular if you want all the details on this new wonder-camera of the age.

WRITE

to address below for illustrated, fully descriptive circular on the EYEMO Camera.

The FILM SPLICING MACHINE

Used by All FAMOUS PLAYERS LASKY Exchanges

Famous-Players Lasky have standardized on Bell & Howell Film Splicing machines. In all their exchanges they are experiencing a new efficiency and economy in the care of film.

They realize that the use of the hand splicer is costly, when there is a quicker—better—way to splice the film. Splicing by hand takes times. And time is a big factor in overhead. The B & H Film Splicing Machine speeds up the work. The splice is automatically properly located in relation to the picture frame line and the film perforations. Cutting and splicing is but an instant's work and the film is left as pliable at the splice as at any other point.

A better splice in faster time—higher quality work and a reduction in overhead! B & H Film Splicing Machines have cut the "film care overhead" of the Famous Players Lasky Company 50%. It is doing the same for other exchanges. And what it is doing for others, it will do for you.

Booklet illustrating and describing this dependable, substantial, thoroughly practical film splicing machine will be sent you upon request. If you are interested in a greater efficiency and economy in film care it will pay you to write for this booklet.

STANDARD BELL & HOWELL COMPANY CINEMACHINERY

ESTABLISHED 1907

BELL & HOWELL CO.

BRANCHES NEW YORK HOLLYWOOD

1114 LARCHMONT AVE. CHICAGO.

Manufacturers of 95% of all Professional Motion Picture Cameras and Equipment in Use.

Howells Cine Equipment Has a Finer Home For Fine Equipment

New Quarters at 1560 Broadway Look Great; Equipment Gets Its Due in Display Space; Tribute to Ability of Joe Hornstein, et al

COME on over and see our new quarters at 1560 Broadway," phoned Mr. Solomon, for Joe Hornstein, of Howells Cine Equipment Corp. Well, when a chap can sell sixty-five Simplex projectors in one week, he's entitled to consideration, so we yanked ourselves away from a heap of work and slopped through snow and sleet to the Embassy Theatre Building—and—

Gosh! That third floor equipment palace Joe has gone into certainly does give dignity and importance to his displays of fine equipment.

From the minute you walk into the big room with its wide windows letting in plenty of light—Joe isn't ashamed to let his equipment be seen!—you get the impression that there is something more to equipment than just a lot of stuff you have to buy. You realize that it's something manufactured with craftsmanship, finished with pride, displayed with a sense of its value.

Joe Hornstein has been a consistent worker for the cause of the exhibitor, emphasizing the quality that should go into the things an audience doesn't always see but which contribute to his enjoyment of a picture, urging that such things be installed properly and kept in perfect working condition.

His new show-place is one that bears out this idea. The spacious room allows him to demonstrate everything with dignity; his splendid repair room is already a busy spot and the boys working there look not only busy but able as they go at their jobs.

The very impressive offices occupied by Mr. Hornstein and the members of his staff carry out the effect of dignity combined with efficiency.

Take it all in all, you—whether you're an exhibitor looking for the better grade of equipment, or just a chap interested in seeing equipment given its proper importance—will certainly be glad to hand it to Joe for his push and perseverance—qualities that have landed his organization in as fine an equipment distributing environment as we have ever seen.

Protect the Print

Parkersburg Strand Opened

The Strand Amusement Company sent us an invitation to attend the opening of their Strand Theatre, Parkersburg, West Virginia, but with carfare what it is and YOUR EQUIPMENT keeping a fellow hopping to get big plans through for reader-interest material, the opening had to go through without one invitation being accepted—so of course the said opening was a big success!

YOUR EQUIPMENT

can help you solve most equipment problems. Get the habit of writing—it only costs you a stamp.

ROLL—Machine—Coupon

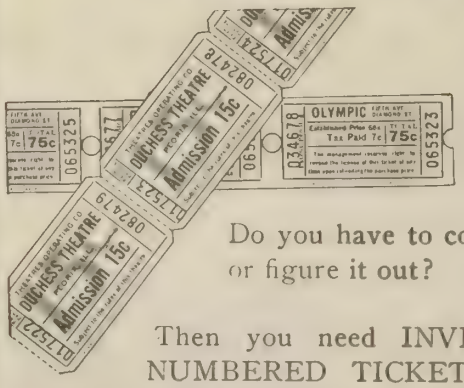
TICKETS

QUALITY—Second to none!
SERVICE Unexcelled—our
LOWEST PRICES will be mailed to you on request.
State your requirements by mail—Today!

TRIMOUNT PRESS

LARGEST AMUSEMENT TICKET PRINTERS IN NEW ENGLAND FOR 17 YEARS
119 ALBANY ST., BOSTON, MASS.

Check Up



How many tickets have you in stock?

Do you have to count rolls, or figure it out?

Then you need INVENTORY NUMBERED TICKETS that will tell you at a glance *exactly* how many you have.

We will gladly send you samples and more information about them.

Globe Ticket Company
Specialists in Tickets and Checks Since 1873
116 N. 12th St. Philadelphia, Pa.

Mr. Projectionist

The quickest way to make more money is to make yourself more valuable than the other fellow.

Thousands of projectionists are rapidly advancing themselves by using F. H. Richardson's 4th Edition Handbook of Projection.

It contains the real "know how."

The knowledge it imparts gives you the balance of power.

And it is just that added power——the ability to guarantee Perfect Projection—that is earning projectionists the most money today.

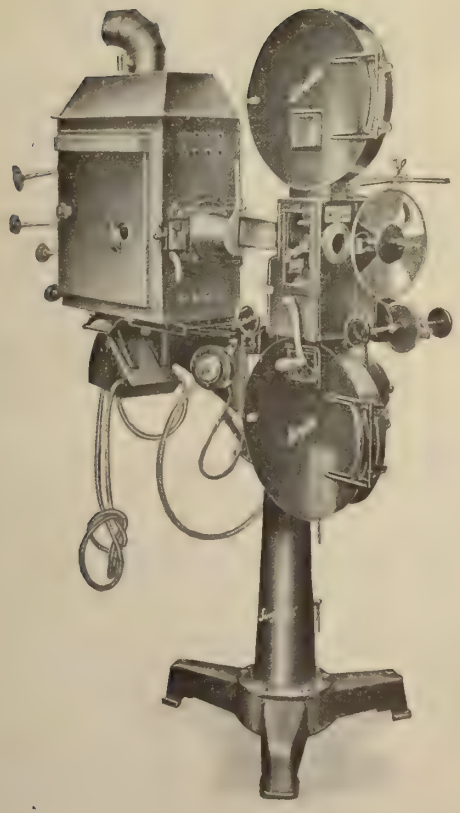
Price $6.00 Postpaid

At Your Dealer's or

CHALMERS PUBLISHING CO.

516 FIFTH AVENUE NEW YORK

Service that goes beyond the product



The Simplex Sales Organization is backed by years of close contact and intimate experience with the needs of motion picture exhibitors. Each member is qualified to render a service that looks beyond the product.

Simplex Projectors are so designed and constructed that they assure the best presentation of pictures that modern engineering science can produce. But the Projector is just a unit in the service this organization extends to exhibitors through its salesmen.

New ideas on maintenance: Advice on arrangement; how economies an be effected in operating expense; how to capitalize on better projection; these and many other matters are included in the salesman's service program.

Look upon Simplex Salesmen as your own service men. Draw upon their experience for the solution of your own problems. Their job is to serve—and they like to do it.

Know the Simplex Salesman.

Details of Simplex Service are told in an interesting booklet prepared for exhibitors. A copy of this booklet will be sent to you on request.

Simplex

SIMPLEX DIVISION
INTERNATIONAL PROJECTOR CORPORATION
90 Gold Street, New York City

Better Projection

This Department Was founded in 1910 by its Present Editor~

J. H. Richardson

Better Projection Pays

Supervisor of Projection As Is And As Should Be

A VERY big position made absurd by wrong procedure and the failure of the powers-that-be to realize how much depends upon it.

From a certain man in a certain place, comes a letter of which I quote:

Dear Mr. Richardson: I have just been placed in charge of projection matters of a pretty good size chain of theatres, and am now what I presume is called a "Supervisor of Projection," though no official title was given me with the job.

And say, Rich, I am at a loss as to how I ought to tackle the job in order to get the best possible results. I, therefore, appeal to you to set me straight. Inclosed find my personal check for twenty-five dollars, for which I ask you to write me privately, giving me the right steer. I want to make good, and will do everything possible to do that little thing, but up to date I have not seen much evidence of conspicuous benefit derived from the appointment of supervisors of projection. There was one in this chain of theatres, but he seemed to be merely a sort of "handy man," who chased out when there was motor generator or some other trouble, and fixed it up, which seems to me not to be the right way for a man in such a position to employ his time.

Maybe I'm wrong, but somehow I think the thing ought to be bigger than that, and I, therefore, ask your advice.

Writes of Letter Personally Known to Editor

I have only quoted enough of the letter to let you know what it is all about; also the chain of theatres he means is a pretty big one all right, and the POSITION of supervisor of projection ought to be something very much bigger than that which the good brother rightly describes as a sort of "handy man." The writer of the letter is a man who I personally know to be very good, indeed, in practical projection, and at least fairly well versed in its technique. He is a man who can, I think, make good, always provided he is given a decent sporting chance. That he is willing to expend $25.00 for advice, right off the bat, proves that he takes the matter seriously, and proposes to make a real effort to make something worth while out of it. He takes his new position seriously.

The matter seems to me to be of such importance that I am mailing his check back to him and handling the matter through the department, concealing his identity and location, of course. If any one guesses who he is—as those on the circuit probably will—surely it is to his honor that he has done as he has, and sought advice. Even his employers could not object to that, and only those of small mind will sneer.

Bluebook School

Question No. 454—What type fuses are permitted on stage switchboard?

Question No. 455—Give us your idea of the stage switchboard in general. How should switches be marked? How should the board be protected? In short, tell us what you know about stage switchboards and their handling.

Oh, yes, I know that handling a stage switchboard is not the business of the projectionist. I also know that, for several reasons, it is well that you have a good general knowledge of such things.

Question No. 456—Give us your idea of just what the projection room ought to be telephonically connected with, and why.

Question No. 457—Suppose a fire occurred on the stage. What would YOU do? This question is asked not so much to bring out replies as to exactly what you would actually do—which would depend largely upon circumstances—as to cause you to consider the matter, and do a bit of thinking as to what your course of action might be, under your present conditions, in so terrible an emergency.

First of all, my brother, very, very much depends upon how much authority those who have elevated you to the position have placed in your hands. If they have named you "supervisor of projection," but have not given you proper authority, so that your authority and orders will be respected, then the thing is pretty nearly impossible.

Failure to Give Authority Lessens Position

Up to this time there have been two chief difficulties which have operated to make all the positions of supervisor of projection I know of either very largely or at least comparatively ineffective. One is the failure to give the supervisor any real authority. The other is failure to pay salaries in keeping with the importance of the position, hence a failure to induce men to strive to fit themselves for the really BIG things necessary to such a position rightly administered.

As you have said, up to this time the position of supervisor of projection has been treated as a mere "job," and little effort has been made to secure men of high ability who are worth real money, or to make the position one which men of high ability would strive to secure and hold.

Not so long ago, in the Middle West, a very large, important chain of theatres appointed a supervisor of projection. That chain was one which should have a man in that position well worth at least ten thousand dollars a year, which would, I think, have been less than five dollars per week for each theatre of the chain. As a matter of fact a man was appointed at a salary amounting to a little more than half that sum. He was and is a good practical projectionist, but knows very little of theory and in three minutes would be so badly balled up by very simple matters pertaining to projection optics that he would be looking crosseyed. IS THAT COMMON SENSE?

The POSITION of supervisor of projection should be, and rightly handled is a position of large importance, and one which can be made to return larger interest on the money invested as salary than any other one thing I know of in connection with motion picture affairs right now.

You have the position, brother, and assuming that you have the authority, here, roughly, is your line of procedure.

Have an Experimental and Testing Room

First: Have an office and a well equipped experimental and testing room. Oblige all equipment manufacturers who desire to sell their product to you to make COMPARATIVE TESTS. For instance: Right now there are I don't know how many reflecting arc lamps on the market, each and every one of which is "best," if you listen to their maker's or the salesman, or read their pamphlets. You have many theatres which doubtless can use reflector lamps to advantage. All right. Invite the manufacturers of ALL these lamps to be represented at your office on a given date, and make practical demonstration of their apparatus. HAVE THE NEAREST OFFICE OF THE BAUSCH AND LOMB COMPANY, THE GENERAL ELECTRIC COMPANY, THE WESTINGHOUSE COMPANY OR THE NATIONAL CARBON COMPANY SEND A COMPETENT PHOTOMETER MAN THERE, ON THAT DATE, TO READ THE SCREEN BRILLIANCY AND LIGHT DISTRIBUTION OF EACH OF THE LAMPS. The matter is of such importance that you

(Contuined on page 758)

Another

DUPLEX SPECIAL

$22.00

!

— SEE LAST PAGE —

You can check up

There is no question about the popular demand for photographic quality on the screen. Your patrons expect it.

Eastman Positive is the film that carries the quality of the negative through to the screen.

And you can check up—the black-lettered identification "Eastman" "Kodak" is in the transparent margin. Look for it.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

Bluebook School Answers Nos. 434 to 438

Question No. 434—What is meant by an "inclosed switch" and where is the use of such a switch imperative in a projection room?

There is an excellent bunch of answers to this one. E. Steele, Salt Lake City, Utah; C. H. Hanover, Burlington, Iowa; Sackville, New Brunswick, on stationery of Imperial Theatre, but no name attached (again I ask you to put your full name and address on the FIRST page of your answers, and your name on each page thereof. Answers to questions and letters accompanying them are separated immediately upon arrival, and if we do not then notice that the name is not on the answer we're sunk, because we do not again see that particular answer for from one to three weeks); F. H. Moore, Taunton, Massachusetts; W. C. Budge, Springfield Gardens, Long Island; G. L. Doe, Chicago, Illinois; Thoreau and Clark, Vancouver, British Columbia; Roy Saxon and John Read, Lufkin, Texas; James Harrison, Arcade Theatre, Georgetown, Ohio; William C. Turk, Mexico, Missouri; L. T. Thomas, San Antonio, Texas; Joseph Robinson, Denver, Colorado, and Frank C. Hirshman, Montreal, Ontario, made good on this one, and on the rest of the series too.

The term "inclosed switch" is used to designate or describe a knife switch which has a housing of sheet metal to protect the live parts thereof from accidental contacts. The handle of such switches protrudes through the housing so that the switch may be opened or closed without disturbing the housing. Of course, strictly speaking, any switch having its live parts inclosed, or even a switch in a metal cabinet, is an "inclosed" switch, but in practice the name or term is applied only to coverings similar to the one I have described.

Inclosed switches are imperative for the projector table switch; also for any isolated projection room switch not inclosed in a fire proof cabinet, though there are presumed to be none of the latter.

A very excellent reply, Brother Hanover, or so it seems to the editor.

Question No. 435—Name one rule it is well to adhere to in connecting inclosed switches, and tell us why it should be thus.

All the above, plus J. T. Schofield, Jacksonville, Florida, made satisfactory answers to this one. Brother Steele says:

Be sure the blades are connected on the load side, and the contact jaws to the line side. Which is short and correct, so far as it goes.

The Sackville man says: It is better to so connect inclosed switches that the blades are 'dead' when the switch is 'open.' The same thing applies to all knife switches, though it is not always possible to so connect them. It is especially important that inclosed switches be thus connected, to prevent trouble should the blades come into contact with the housing when the switch is open.

Right, brother. Of course, switch blades are not supposed to come into contact with the housing. Also a man is not supposed to use swear words when he lambasts his finger with a hammer. In fact he is not supposed to smack his finger with a hammer at all, BUT things 'appen, as the Cockney says, particularly if the conditions are such that a "happen" is invited. Correct your inclosed switches as Brothers Sackville and Steele have suggested.

Friend Budge adds this idea:

When the inclosed projector table switch is in open position the blades should be electrically "dead." Should the connection between blades and cross bar to which handle is attached work loose, the blades might come into contact with the switch covering when the switch is open, and if the blades be "alive" the whole projector would be charged, under which condition it is not impossible to set fire to the film, if the projector ground be not perfect.

Excellent, Brother Budge. Under condition if in removing a reel from the upper magazine, it should touch both the magazine and a conduit pipe or other well grounded metal at the same time, a fine, large, fat spark would result, and as you have said, the film might be made into a rather smoky, fast burning torch. Go wash your ears, friend Budge, and pass up to the head of the class.

Question No. 436—What rule should govern in locating projection room switches and switchboards?

Everyone, plus Charles Oldham, Norwich, Connecticut, answers correctly.

Doe says:

Convenience.

Which is not an answer quite worthy of our Chicago friend. Let him read the reply of Brothers Thoreau and Clark, who say:

The following Underwriters' rules must be strictly observed with relation to switchboards:

(1) Must be so placed as to reduce to a minimum the danger of communicating fire to adjacent combustible material. Switchboards must not be built up to the ceiling. If possible, there must be a space of three feet between the top of the board and the ceiling. The space back of the board must be kept clear of rubbish and not used for storage purposes.

(2) Must be made of non-combustible materials.

(3) Must be acessible from all sides when connections are on the back, but may be placed against a brick or stone wall when the wiring is entirely on the face. If wiring is on the back, then there must be a clear space of not less than eighteen inches between the wall and apparatus on the board. Even if the wiring is on the face it is much better to have the board set out from the wall.

(4) Must be kept free from moisture.

(5) Wires with an inflammable outer braid covering, when brought close together, as at the back of the switchboard, must, when required, each be encased in a tight, non-combustible outer covering.

Flame proofing must be stripped back on all cables a sufficient distance to give the insulation necessary for the voltage of the circuit on which the cable is used.

With the above rules complied with, one might suggest that switches and switchboards in a projection room should be placed where they will be most convenient, everything considered, and if possible where a full view of the screen and stage may be had from a position beside or in front of it.

This latter will, of course, vary widely with the projection room itself.

Of course the Underwriters' rules were not a part of the question, but they fit in very well nevertheless. I left my copy of Underwriters' rules at the summer home, and have neglected to get another for use here in the city. I therefore, have not checked over what Brothers Thoreau and Clark have said, but so far as my memory goes it is correct.

Hanover handles the matter according to what I have no doubt but that Brother Doe had in mind. He says:

The location of projection room switches and switchboards will depend entirely upon the peculiarities of the individual installation. Without entering into a discussion of Underwriters' rules regarding switchboards, they must, so far as these rules will permit, be so placed that a maximum of accessibility and convenience is attained. If the projectionist is to handle all auditorium lighting, then the switches or dimmer controlling such lighting MUST for good results be so located that he may have a view of the auditorium while manipulating the switches or lighting controlls.

If the projectionist does not handle the auditorium lighting, then the location of switches is merely a matter of having them in the most convenient location which local and Underwriters' rules will permit. The question is one which it seems to me cannot possibly be answered in any other way.

Correct, Brother. I think yourself and brothers Thoreau and Clark may place yourselves in the spot at the head of the class and scrap it out to see which remains—and may there be ample supply of arnica, court-plaster and raw beefsteak.

Question No. 437—Should emergency light switches be on the main house switchboard, or where should they be and why?

Brothers Saxon and Read say:

Emergency light switches should never be on the main house switchboard. The Bluebook says they should be either in the box office or in the manager's office, though we personally believe it would give greater protection to the audience were they placed in the projection room, particularly if they be not separately fused, but instead are only fused by circuit and at or near the circuit switch.

It is not an unusual thing, particularly in the smaller theatres, for the ticket seller and the manager, one or both, to leave before the last show is finished. In many instances the manager may leave as much as an hour before the close of the last show. Under this condition if the emergency switches and fuses be locked up in the manager's office or in the box office—well, if an emergency circuit fuse blows, you are out of luck!

On the other hand if the switches and fuses are located in the projection room, they are under control of a man or men who must be and is there as long as a show is on.

Not so bad, but it only answers half the question. With your permission, the editor will himself deal with the matter as he sees it.

There is a certain amount of virtue in what Messrs. Saxon and Read have said. Their line of reasoning is good, but the primary reason for locating the emergency switches off the main house board is because in case of an alarm of fire, some excitable person, an usher for instance, might rush to the main board to light the auditorium and pull the emergency light switches. Excited men or women often do strange things.

Personally, I see no objection, save the length of circuits involved, in locating the emergency light switches in the projection

(Continued on page 758)

SPECIAL ROLL and MACHINE TICKETS

Your own special Ticket, any colors, accurately numbered; every roll guaranteed.

Coupon Tickets for Prize Drawings: 5,000 for $7.00. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated.

ROLL AND MACHINE TICKET PRICES

Five Thousand	$3.50
Ten Thousand	6.00
Fifteen Thousand	7.00
Twenty-five Thousand	9.00
Fifty Thousand	12.50
One Hundred Thousand	18.00

National Ticket Co. Shamokin, Pa.

(Continued from page 756)

room, except the fact that the projectionist, himself, often leaves before the audience is all out of the theatre, and it would not do to "pull" the emergency lights until the audience is entirely out, since these circuits include all lights left burning while the show is on. Their switching off would leave the foyer, etc., in darkness, which would not do at all until the theatre is entirely empty.

Possibly the location of the emergency switches and circuit in a special cabinet located near the main house switchboard, but entirely separated therefrom might be better than either of the places named. What do YOU think?

Question No. 438—Is it permissible to use single-pole knife switches in theatres?

Doe says:

A single pole switch may not be used as a circuit switch. A circuit must be supplied with a switch which "kills" the same completely when it is opened.

Single pole switches may, however, be used for changing the path of current travel, as in the short circuiting of one of two arcs burning in series, so that the current no longer passes through one, but through the shorting switch instead. They may also be used in connection with rheostats to put additional resistance coils into use, or to cut them out.

A good answer, Brother Doe. A good answer. Tell Tom Malloy, of your city, that I still have a picture of him backing a flivver into a ditch out Gary way, at which time he worked every workable thing on an automobile three times in three-fifths of one second, meanwhile registering alarm, cuss-words and fervent prayer, all at one and the same time. That's once Thomas Malloy, Esquire, was s-c-a-r-e-d, and I can prove it for I have the photo snapped during the performance.

Supervisor of Projection

(Continued from page 754)

can well ask your company to pay the expense of the photometer man. Each man must handle his own apparatus in the test and in each case the same screen, voltmeters and ammeters must be used. You thus have the best the showers of the various lamps can make them, and the unbiased, official reading of both brilliancy and light distribution.

This, in general, should be your method of deciding which projection apparatus is the best for your theatres to buy, and you should STANDARDIZE on that apparatus, meaning that if a certain reflector type lamp proves best, ONLY that type should be purchased for such theatres as reflector type lamps will serve, since it is always best not to have a mixed apparatus to deal with in quantity. In case two give like results, then it is merely a matter of service and price, plus excellence of mechanical construction.

Thus, you may, in this room, test all screen surfaces for fade-away, reflective power, etc., as well as many other things. Projectors and motor generators cannot be thus tested. You must study them and draw your own conclusions, backed up by experience as to practical results and replacement costs.

That is one important part of your position and a very important part indeed, but it is ONLY a part.

It is NOT up to you to chase out and locate motor generator, or other trouble, or to fix it. You should have a man or men for that sort of thing. Your job is to SUPERINTEND projection.

You must have full, complete authority over all projectionists, and they must be made to respect that authority. You must, however, be very careful to give careful attention to any complaint made by theatre managers, and to, so far as possible, provide them with projectionists with whom they can "get along" without continual wrangling, remembering that ill feeling or dissatisfaction between manager and projectionist does NOT make for efficiency; also while the theatre manager should not be permitted to dictate projection policy, concerning which he probably knows but little, though he probably imagines that he knows a very great deal, on the other hand he is held responsible for the general conduct of the theatre he manages, and his opinions, even concerning projection policy in that theatre, should and MUST be respected, though not to the extent of giving way to him without a fight where he is wrong.

You should induce your company, if possible, to permit you to in some way offer some substantial reward for consistently good work. This may be in the form of promotion to the better grade theatres, through a bonus or increase in wages, or by such other effective plan as you may be able to evolve. IT IS ABSOLUTELY ESSENTIAL TO THE BEST RESULTS THAT MEN HAVE SOMETHING TO LOOK UP AND FORWARD TO. It might be practicable to once every year hold an examination of all projectionists, offering a really substantial prize to the one who made the best showing therein. Your company could well afford a first prize of two hundred and fifty dollars—for this purpose. You have a lot of men, and believe me they would get a hustle on where there was the possibility of securing one of these prizes.

The men should, however, be made to clearly understand that this particular competition is designed and intended ONLY to stimulate a study of technical matters, promotion and advancement being dependent upon how well BOTH theory and practice be applied in the work itself.

Put more clearly, it should be understood that advancement cannot be expected by either those who do not understand the technical matters, or by those who do not apply them successfully in their work.

It will be a part of your duty to see to it that your theatres receive well inspected and repaired films, and in this you will have your hands full, in all probability, because if you insist on real service, the exchanges will very likely put up a fight against you personally. But unless you are big enough to win these fights, you are NOT big enough to draw the salary I will indicate, or to hold down such a job as I am describing.

Salary for Supervisor Must be Adequate

Oh yes, and as to salaries: I did not mean that all supervisors of projection should necessarily receive $10,000 a year. That would be too high for small theatre chains, but I would certainly not consider anything less than $6,000 as adequate for even the smallest chain justifying the appointment of such an official, and not less than seven thousand for a chain of say fifteen theatres—plus all expenses incurred in the prosecution of the work.

Is that all the duties, you ask?

By no manner of means. The man who receives a real salary has no "eight hour day." He must eat and sleep with his work. Hours mean little to him. One very vital duty is to make periodic UNEXPECTED visits to every theatre in the circuit, at least once every month, examining the projection room for condition of apparatus and general cleanliness and orderliness. At such visits an actual test should be made of the operating efficiency of the motor generator, if one is used, and that reading compared with the last one. Some astonishing results may be shown in low efficiency, due entirely to lack of proper adjustment and care.

A part of your duty will be to oblige every chief projectionist (you should place one of the men in charge as chief in every theatre where two men are employed) to make a detailed report on the first day of every month, on a suitable blank provided, of the condition of all equipment and of all spare parts, carbons, etc., on hand; also a report of film condition at each change of performance.

YOU SHOULD REFUSE TO MAKE ANY PURCHASES OF MATERIAL OR EQUIPMENT, making recommendations only, and should personally, by letter, warn all equipment dealers that if any money, present or anything else of value is "presented" to those making purchases of projection equipment for the firm, the use of their product will be automatically discontinued for the term of one year for the first offense, and permanently dropped for the second offense. This warning should be signed by yourself and countersigned by the president of the company.

Should Hold Regular Meetings

At least four times each year all projectionists should be called together and be given a lecture, either by yourself or by some selected person, on matters pertaining to projection practice and equipment. When some new device comes out it would be well to invite the men to visit your office and examine it, or, if practicable, see it demonstrated.

I might go further, but I think I have told you sufficient. I have tried to indicate what the position of supervisor of projection ought to be, and what I think it eventually will be when those in authority wake up to the importance of the matter, and the foolishness of continuing the present practice of selecting men who, however excellent as "practical" men, know very little about theory or technique in projection matters, and have small respect for the business of motion picture projection as an art or a profession, regarding it very largely as merely a mechanical process.

CLASSIFIED ADVERTISEMENTS
Help and Situations Wanted Only

3c per word per insertion
Minimum charge 60c
Terms, Strictly Cash with Order

Copy must reach us by Tuesday noon to insure publication in that week's issue.

SITUATIONS WANTED

PROJECTIONIST of wide city experience seeks position in small town at once. Prefer states of New Jersey, New York or Pennsylvania. Willing to accept moderate salary. Highest kind of references; eight years with present employer. Write me and I will give you more details about myself. Address CHIEF, Moving Picture World, New York City.

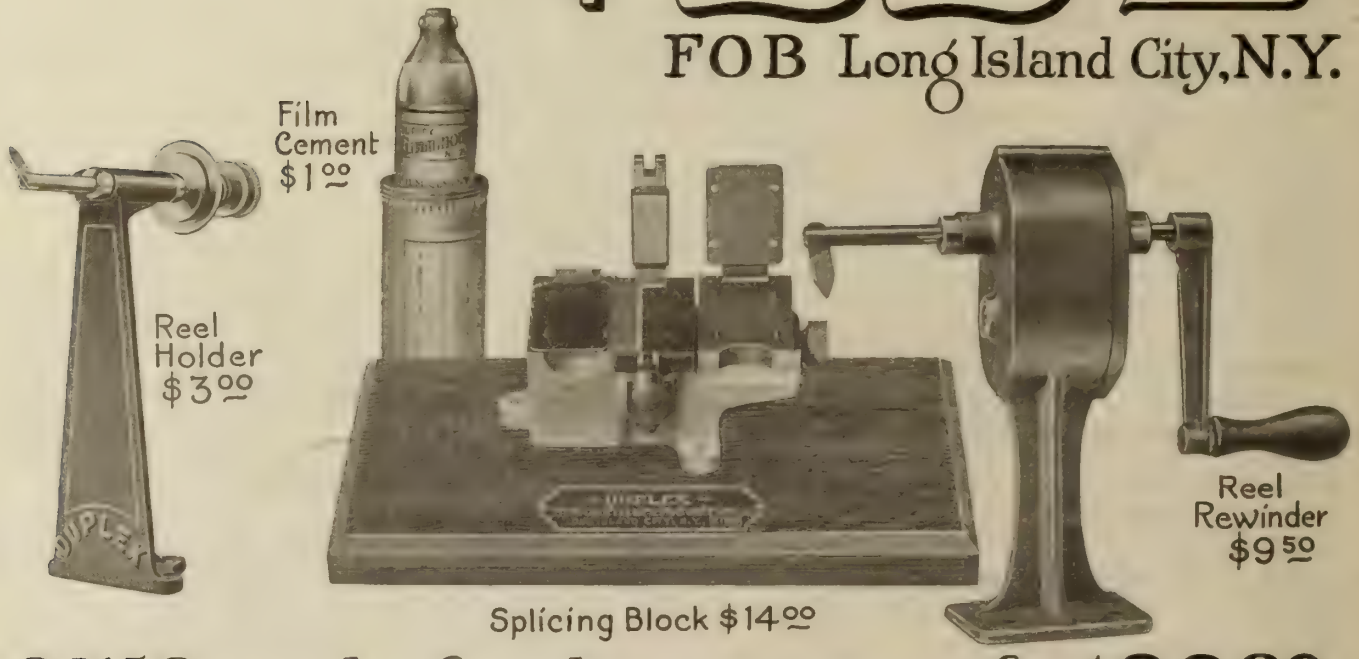
MANAGER—Experienced with pictures, vaudeville and road attractions, desires location at once. Manager, Moving Picture World, New York City.

WOMAN PICTURE ORGANIST—A-1. Large library. Country preferred. Madame Quinney, 1015½ Bangs Avenue, Asbury Park, N. J.

Another DUPLEX SPECIAL!

$22.00

FOB Long Island City, N.Y.



$27.50 worth of quality equipment for $22.00

DUPLEX MOTION PICTURE INDUSTRIES, INC. *Long Island City, New York*

if only part of the ***DUPLEX SPECIAL*** *is wanted—check below*

- ___8 oz. Bottle Film Cement ☐
- ___Reel Holder..... ☐
- ___Splicing Block.... ☐
- ___Reel Rewinder.... ☐

DUPLEX
Long Island City, N.Y.

DATE _____

Here's $___ for which please send me the equipment checked

The **DUPLEX** special No. 2 ☐

PLEASE SHIP

PARCEL POST		CHARGE	
EXPRESS		C.O.D.	

Name _____

Address _____

City _____

POWER'S
INCANDESCENT EQUIPMENT

GENERAL ELECTRIC PATENTS

Steadiness

The Incandescent Lamp provides a constant source of light and the intensity of illumination on the screen does not change. The intensity of the lamp itself does not vary and it operates in a fixed position always. Continuous uniformity of screen illumination is assured and the possibility of eye strain is reduced to a minimum.

Simplicity

The projectionist has no adjustments to make during operation and after the initial setting no change is necessary during the life of the lamp. This permits the projectionist to give his full attention to the other details of presenting the picture in the most satisfactory manner which is very essential in view of the growing realization that Better Projection Pays.

Cleanliness

The Incandescent Lamp is a hermetically sealed light source and its cleanliness inspires a general cleaner condition in the projection room.

Economy

The 900 Watt Incandescent Lamp compares favorably with the 40 ampere direct current arc and the advantages from an illuminating standpoint are in favor of the former. Assuming an alternating current source of supply the arc requires 60 volts at 50 amperes, and with converter losses, consumes 4 kws. per hour. The Incandescent Lamp (including all losses) requires approximately 1 kw. per hour. The cost of current consumption is therefore cut to about one-fourth.

Utility

The new Incandescent equipment is used most successfully in theatres having a main floor seating capacity up to 1,000 or having up to a 16 ft. picture and a throw of approximately 100 ft. It gives better results than an alternating current arc and is the equal of the direct current arc up to 40 amperes.

Adaptability

The Incandescent lamp operates equally well on alternating or direct current and with equal illumination.

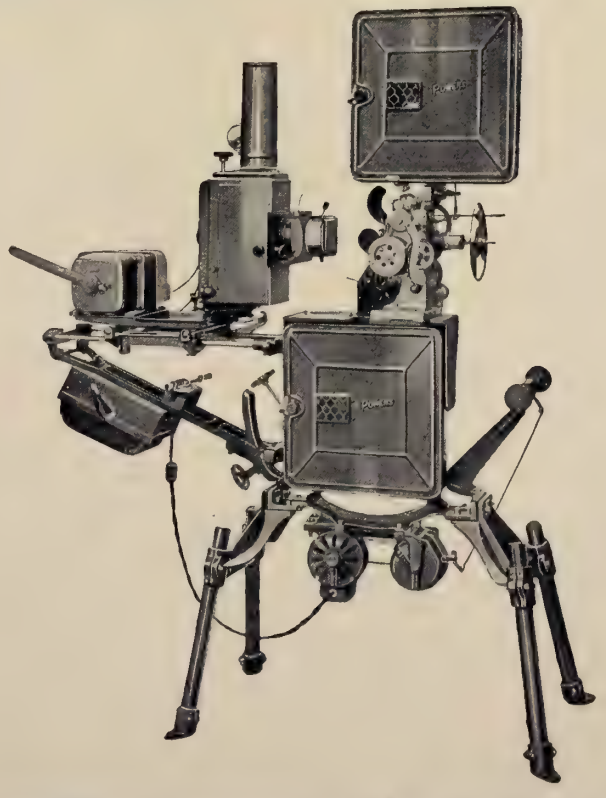
The arc lamp gives a whiter, steadier, more effective light on direct current than on alternating current. Current supplied to theatres is usually alternating and it is therefore necessary to use an expensive motor generator set to convert to direct current.

Reliability

Power's Incandescent equipment represents eight years' development and exacting practical tests in laboratories and theatres. It is therefore offered as a reliable projection device using the Incandescent lamp as the source of light, not only for theatres but also for schools, lodge rooms, community centers and industrial establishments.

IMPROVEMENTS and REFINEMENTS

Moulded Composition Knobs and Handles Thruout, and a New and Superior Vertical Adjustment on the Lamphouse. The slideover Tracks are now Cold Rolled Steel, accurately finished and securely fastened to the top of the base casting.



Crystallized Lacquer Finish replaces plain Japan finish—all steel parts are Dull or Polished Nickelplated. Supplied with new Mirror and Power's Aspheric Condenser Mount.

POWER'S DIVISION

INTERNATIONAL PROJECTOR CORPORATION

90 Gold Street **New York, N. Y.**

Casey of the Coast Guard

with George O'Hara and Helen Ferguson

Produced by the Grey Productions, Inc. with the Cooperation of the United States Coast Guard

Airplanes, radios, warships, submarines, sea-planes, all are used—all speed up the action in this fast moving, quick-shooting, two-fisted, he-man serial.

Piracy on the high seas, rum-running, diamond smuggling, underground passages, secret codes,—cunning schemes of murderous men, who maliciously machinate their get-rich-quick plans against Uncle Sam.

Presenting the famous Watch-dogs of the Coast in a faithful record of a drama that is being lived today.

Pathéserial

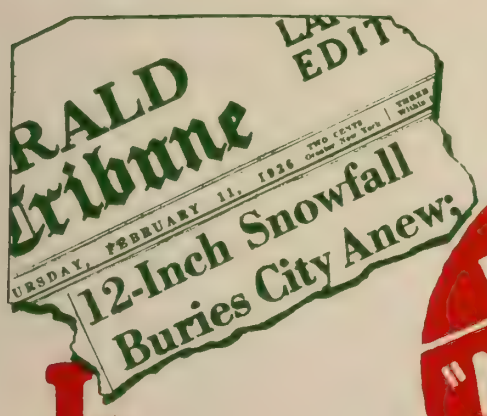
TRADE MARK

Looking Through The Box Office Window

MOVING PICTURE WORLD

VOL. 78, No. 9 FEBRUARY 27th, 1926 PRICE 25 CENTS

STATE LIBRARY



It wasn't snowing snow to them; 'twas snowing RECORD CROWDS!

RIALTO
"MOANA"
Smashed Records!
A Paramount Picture

STRAND
"GRAND DUCHESS AND THE WAITER"
Tremendous!
A Paramount Picture

RIVOLI
"BEHIND THE FRONT"
Smashed Records!
A Paramount Picture

Published by CHALMERS PUBLISHING COMPANY 516 FIFTH AVE. NEW YORK CITY

GOOD PRODUCT!

Current Metro-Goldwyn-Mayer Hits!

THE UNHOLY THREE
Starring Lon Chaney, with Mae Busch, Matt Moore, Tod Browning's production of the story by Tod Robbins.

HIS SECRETARY
Norma Shearer with Lew Cody. Hobart Henley's production. With Willard Louis. Story by Carey Wilson.

NEVER THE TWAIN SHALL MEET
With Anita Stewart, Bert Lytell and All Star Cast. By Peter B. Kyne. Maurice Tourneur, director. A Cosmopolitan production.

SUN UP
With Pauline Starke, Conrad Nagel, Lucille La Verne. Edmund Goulding's production of Lula Vollmer's play.

LIGHTS OF OLD BROADWAY
Starring Marion Davies. A Monta Bell production. With Conrad Nagel. From Laurance Eyre's play "Merry Wives of Gotham." A Cosmopolitan production.

DANCE MADNESS
With Claire Windsor and Conrad Nagel. Robert Z. Leonard's production. Story by S. Jay Kaufman.

THE AUCTION BLOCK
With Charles Ray, Eleanor Boardman. Hobart Henley's production. Based on Rex Beach's novel.

THE MERRY WIDOW
Starring Mae Murray and John Gilbert. Erich Von Stroheim's production. Henry W. Savage's stage success by Lehar-Leon-Stein.

SALLY, IRENE AND MARY
With Constance Bennett, Joan Crawford, Sally O'Neil. Edmund Goulding's production of the Broadway play.

PRETTY LADIES
With Zasu Pitts, Tom Moore, Lilyan Tashman, Ann Pennington. Monta Bell's production of the story by Adela Rogers St. Johns.

EXCHANGE OF WIVES
With Lew Cody, Eleanor Boardman, Renee Adoree, Creighton Hale. Hobart Henley's production of Cosmo Hamilton's play.

THE MASKED BRIDE
Starring Mae Murray. By Leon Abrams. Directed by Christy Cabanne.

BRIGHT LIGHTS
With Charles Ray and Pauline Starke. Robert Z. Leonard's production. Story by Richard Connell.

THE DEVIL'S CIRCUS
Starring Norma Shearer. With Charles Emmett Mack, Carmel Myers. A Benjamin Christianson production.

THE MIDSHIPMAN
Starring Ramon Novarro. By Carey Wilson. Christy Cabanne, director.

THE BLACK BIRD
Tod Browning's production of his story—starring Lon Chaney. With Owen Moore, Renee Adoree.

A SLAVE OF FASHION
Starring Norma Shearer, with Lew Cody. Hobart Henley's production of the story by Samuel Shipman.

GO WEST
Starring Buster Keaton. Presented by Joseph M. Schenck. Directed by Buster Keaton.

SOUL MATES
With Aileen Pringle and Edmund Lowe. Jack Conway's production based on Elinor Glyn's novel, "The Reason Why."

OLD CLOTHES
Starring Jackie Coogan. Story by Willard Mack. Directed by Eddie Cline. Under personal supervision of Jack Coogan, Sr.

IBANEZ TORRENT
With Ricardo Cortez, Greta Garbo and Star Cast. Monta Bell's production of the novel by Blasco Ibanez. A Cosmopolitan Production.

The success
Of M-G-M
Is based on
Good product
Examine the facts
Of distribution
In the industry
Today
You will find
That M-G-M
Has won over
More exhibitors
In the past year
Than any other
company
Distribution
charts
Show
That exhibitors
Who for years
Played other
Product
Are waking up
To the fact
That the new
Leadership of
The industry
Belongs to
M-G-M
By reason of
A success record
Never before
Aproached
It's a fact
You can't ignore!

1926 IS ANOTHER M-G-M YEAR!

Last Week

Paramount Captures Broadway!

3 roaring HITS in One Week!

RIALTO
"MOANA"
Shatters all Sunday Records
$6100!

RIVOLI
"BEHIND THE FRONT"
Comedy Bombshell!

STRAND
"GRAND DUCHESS AND THE WAITER"
Lines two blocks long at 10 P.M.!

"MOANA" broke all records at the Rialto with $25,000 on the week!
"BEHIND THE FRONT" grossed $32,000, topping all previous figures at the Greater Rivoli!
"GRAND DUCHESS AND THE WAITER" did $41,000 at the Strand—BIG BUSINESS!

—and you can book and play all three of them NOW.

and again THIS WEEK

WITH

HERBERT BRENON'S
exciting exposé of this Charleston Age

at the **RIVOLI,**

"DANCING MOTHERS"

Starring **CONWAY TEARLE, ALICE JOYCE, CLARA BOW**

FROM THE PLAY BY EDGAR SELWYN AND EDMUND GOULDING, SCREEN PLAY BY FORREST HALSEY

Paramount has the BIG TIME HITS!

Member Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President.

The first of a big brand new series of Super-Westerns!
Fred
AND HIS WOND
THE

Thomson

ERFUL HORSE -- SILVER KING

IN

TOUGH GUY"

Story by
Frank M. Clifton

Directed by
David Kirkland

Distributed by

F. B. O.

Film Booking
Offices of America

1560 Broadway, New York
Exchanges Everywhere

HE'S hit the entertainment bullseye again! Fred Thomson's splendid acting, his unqualified fearlessness, his buoyant, breezy personality and the remarkable cleverness of his horse, Silver King, have gone a long way towards winning for him his amazing popularity but—there is another big factor that is pulling people to box-offices of theatres showing his pictures!

HE GETS AN ABSOLUTELY NEW TWIST INTO EVERY ONE OF HIS PRODUCTIONS!

In "The Tough Guy" he has lived right up to expectations! He has made a bang-up, hundred horsepower super-Western, with all the thrill, the action, the adventure, the excitement belonging to this type of picture, AND HE HAS MADE A DELIGHTFUL COMEDY AS WELL! He has made a picture that will add immeasurably to his own popularity and make a host of new friends for the theatres playing it!

Exclusive Foreign Distributors:
R-C Export Corporation
1560 Broadway
New York
Cables
FBO Pictures Gmbh
295 Friedrichstrasse Berlin
Germany
R-C Export Corp. 6-7 D'Arblay St London
England
Societe Anonyme des Films FBO
69 Faubourg St Honore Paris
France

MARCH IS F. B. O. MONTH

2 BIG STARS

LILLIAN RICH

and

BERT LYTELL

Produced by Max O. Miller

"SHIP of

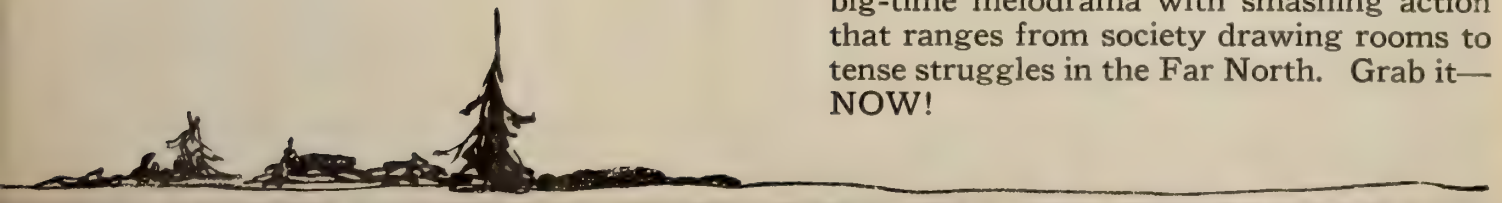
Presented by ASSOCIATED

1 BIG AUTHOR

EMERSON HOUGH

Author of "The Covered Wagon"

EMERSON HOUGH, author of "The Covered Wagon" and many other successes, declared: "'SHIP OF SOULS' IS MY GREATEST NOVEL." That's a tip-off on the picture, Mr. Showman. It's big-time melodrama with smashing action that ranges from society drawing rooms to tense struggles in the Far North. Grab it—NOW!



SOULS"

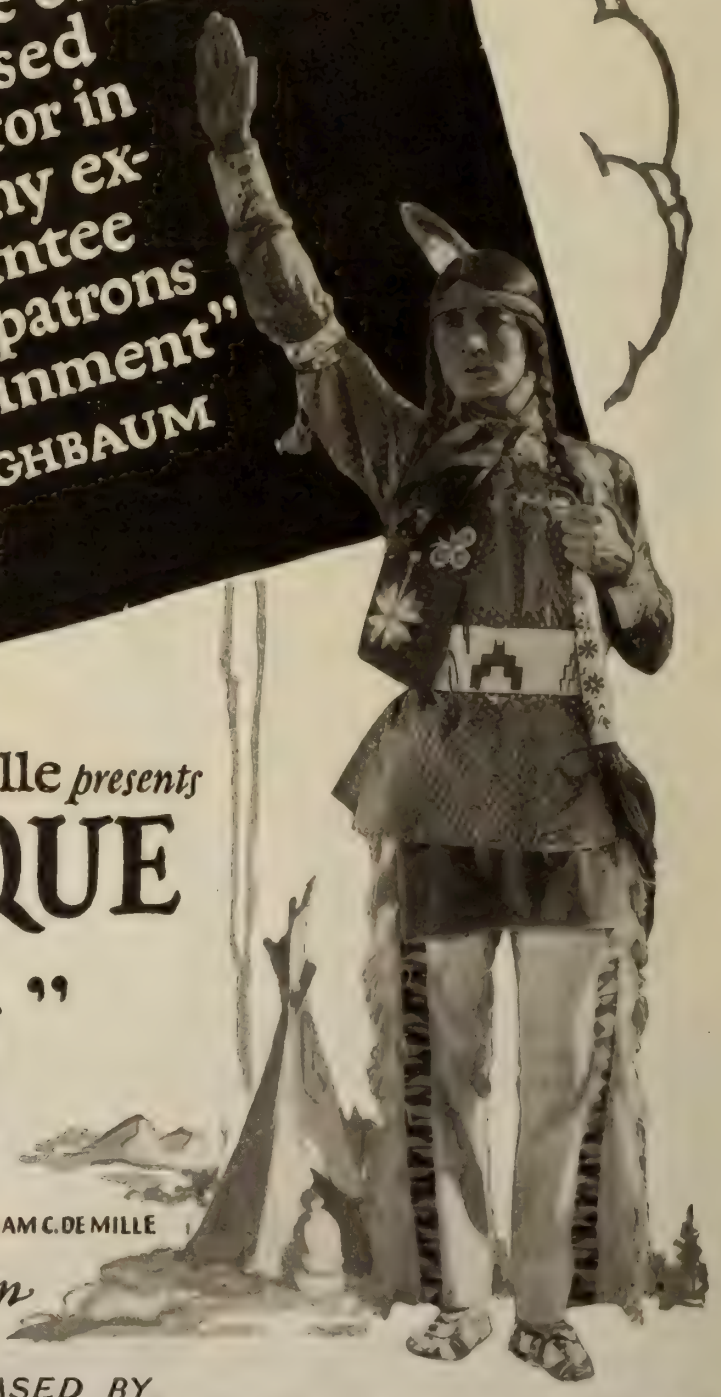
Directed by Charles Miller

EXHIBITORS, Inc. Oscar A. Price, Pres.

"I used your picture 'BRAVEHEART' last Friday and Saturday, and wish to congratulate you on this production. It is one of the best pictures we have used from any distributor in several months. Any exhibitor can guarantee this picture to his patrons as 100% entertainment"

C. F. KRIEGHBAUM

CHAR-BELL THEATRE
ROCHESTER - INDIANA



Cecil B. DeMille *presents*

ROD LA ROCQUE

in

"Braveheart"

with LILLIAN RICH ROBERT EDESON
TYRONE POWER JEAN ACKER

Adapted by MARY O'HARA *from the play* 'STRONGHEART' *by* WILLIAM C. DE MILLE

An Alan Hale *Production*

RELEASED BY

PRODUCERS DISTRIBUTING CORPORATION

Foreign Distributors, Producers International Corporation, 130 West 46th Street, New York, N. Y.

"In all my thirteen years experience I don't remember a better comedy."

—M. Steffen,
Rex Theatre,
Tacoma, Wash.

"Think they are the best comedies on the market today. They are in a class by themselves."
Olympia Theatre
Chicago, Ill.

"A landslide for the box-office."
Larchmont Theatre
Los Angeles, Cal.

"Certainly gave the best of satisfaction to our patrons."
Ohio Theatre
Alliance, Ohio

"Consider Buster Browns finest two-reelers on the market."
Alhambra Theatre
Milwaukee, Wisc.

12 Buster Brown COMEDIES

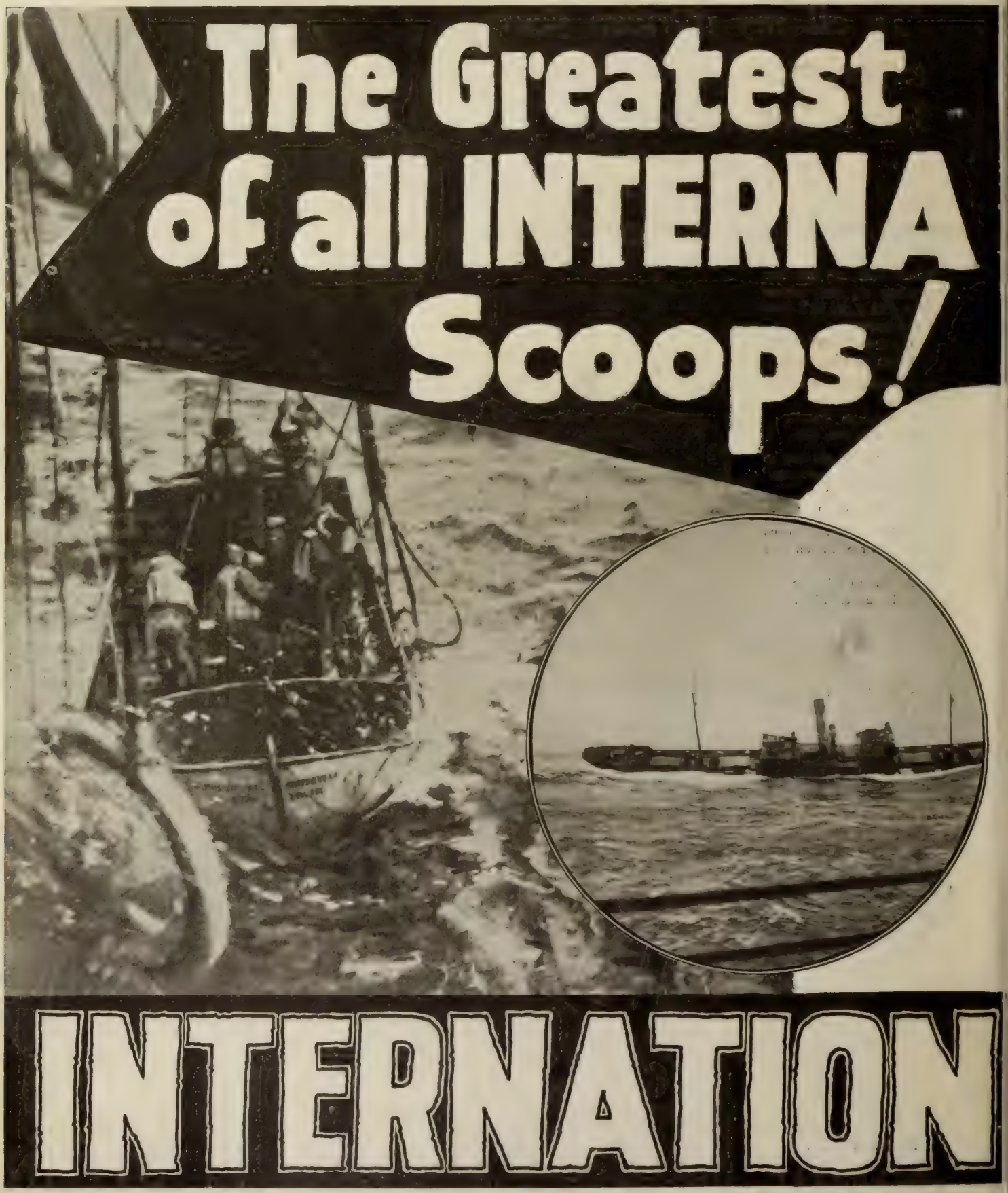
From the famous cartoons by R. F. OUTCAULT.

Featuring Buster Brown, Mary Jane and "Tige."

Included in the list of big theatres and circuits who are playing the Buster Brown series are Rialto, Capitol, Hippodrome and Loew Circuit, New York; Balaban & Katz and Lubliner & Trinz, Chicago; Metropolitan, Boston; Granada, San Francisco; American, Salt Lake City; Colorado, Denver; Capitol, Des Moines, and Columbia, Seattle.

Released thru
UNIVERSAL

Presented by
STERN BROS.


The Greatest of all INTERNA Scoops!
INTERNATION
TWICE EVERY WEEK

TIONAL

Pictures of the Rescue of the "Antinoe" by the "President Roosevelt"

Major E. J. Bowes, Mgr. Director—Capitol Theatre, N. Y., says:
"It is the most remarkable picture of the sea that I have seen. International Newsreel deserves no end of credit for enabling the American people to see the thrilling exploits of the brave men of the Roosevelt."

Quinn Martin, Critic of the N. Y. World, says:
"By all odds the most exciting thing moving upon the screen at the Rialto this week is the International Newsreel showing the steamship Roosevelt rescuing the crew of the freighter Antinoe."

Your audience can see this remarkable rescue only in International Newsreel—no others have it

As usual—without extra cost to exhibitors.

ABSOLUTELY EXCLUSIVE in

AL NEWSREEL

Released by UNIVERSAL

The LEADERS in the LEADING MONEY-

Ike Libson's
GRAND OPERA HOUSE
and LYRIC
Cincinnati

Saenger Amus. Co.
STRAND
New Orleans

WARNERS
New York

Famous Players'
ST. FRANCIS
San Francisco

Robt. Lieber's
CIRCLE
Indianapolis

OPERA HOUSE
Des Moines

PANTAGES
Minneapolis

BROADWAY
Charlotte

Miller's FIGNEROA
Los Angeles

R & F CAPITOL
St. Paul

PANTAGES
Kansas City

STRAND
Waterbury

Harry Goldberg
SUN
Omaha

Fabian's
MOSQUE
Newark

Loew's STILLMAN
Cleveland

Stanley Co.
STANTON
Philadelphia

Talbot's COLORADO
Denver

STRAND
Hartford

A WARNER BROS.

aturally BOOK -MAKER of the year

Abe Goodside's
EMPIRE
Portland, Me.

CRITERION
Oklahoma City

Lou Marcus'
VICTORY
Salt Lake City

Universal's
RIALTO
Washington, D. C.

STRAND
Akron, O

John Hamrick
BLUE MOUSE
Portland, Ore.

Will Mahony's
RIALTO
Providence

METROPOLITAN
Baltimore

John Hamrick's
METROPOLITAN
Seattle

PALACE
Norwich

Sig Samuels
METROPOLITAN
Atlanta, Ga.

ALHAMBRA
Stamford

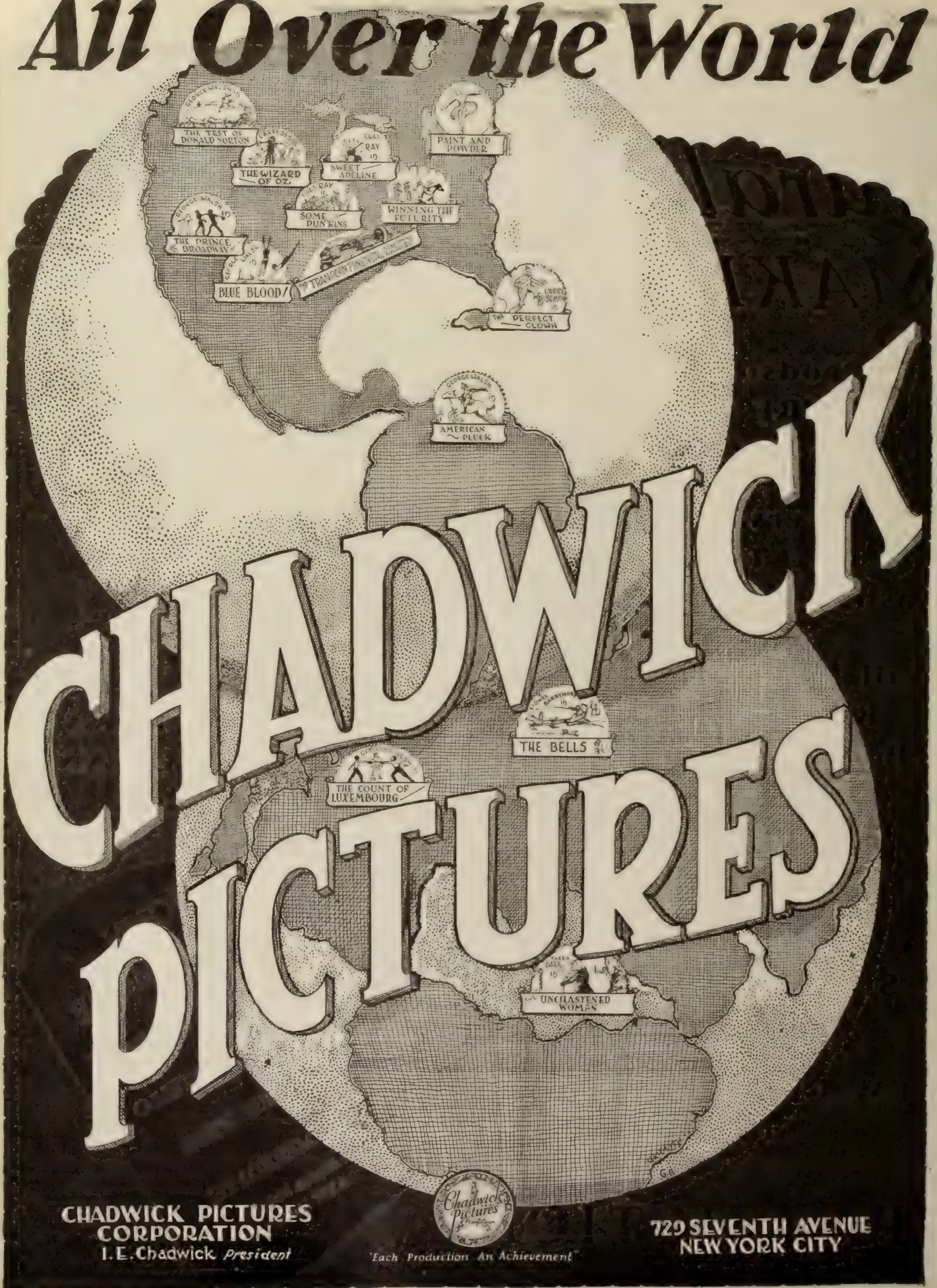
ORPHEUM
Chicago

Skouras Bros.
NEW GRAND CENTRAL
St. Louis

JOHN BARRYMORE
"The Sea Beast"
with
DOLORES COSTELLO
Directed by
MILLARD WEBB
Scenario by
BESS MEREDYTH
from Herman Melville's
"MOBY DICK"

PRODUCTION

All Over the World



CHADWICK PICTURES CORPORATION
I. E. Chadwick *President*

"Each Production An Achievement"

729 SEVENTH AVENUE
NEW YORK CITY

For Season 1926 ~ 1927

No. 14

WILLIAM FOX *presents*

DAVID BELASCO'S

great stage success

The Return of Peter Grimm

The most widely discussed play that ever hit the boards

Everywhere, newspapers called it "extraordinary" and devoted columns to its theme.

It tells of old Peter — beloved by all — who dies yet lives.

For again and again he comes back — and through the medium of a small child advises and steers those he loves into the realms of happiness.

A mighty thought — a marvelous production.

One of the biggest pictures on the FOX program.

Watch next week for NO. 15

Fox Film Corporation

16,500,000 Are Waiti

"Wives At

A Thrilling True Drama Of Modern Married Life

"WIVES AT AUCTION" has captured and placed upon the screen all of the lure, all of the charm, all of the drama, all of the realism that have gained for the MACFADDEN TRUE STORY MAGAZINES the following of over sixteen and a half million people who read them every month.

It is one of the series of TRUE STORY PICTURES that should bring regularly to your theatre the hundreds or thousands of TRUE STORY followers in your locality — about one in every six people in your town.

Cast—Edna Murphy, Gaston Glass, Arthur Donaldson, and a strong supporting bill

A True Sto

PEOPLE
ng To See
Auction"

Presented By Bernarr Macfadden

For months we have prepared this mammoth audience for the coming of TRUE STORY PICTURES. Each month a full page advertisement acquainting them with the progress of TRUE STORY PICTURES has run in each of nine great Macfadden magazines. Now "WIVES AT AUCTION" is ready and the audience, of whom over ten million have already read the story, is waiting, eager, anxious to see it on the screen.

We doubt if any other producer has ever been able so thoroughly to prepare so tremendous a body of people for the coming of a great production.

Can you afford to miss this opportunity?

Directed by Elmer Clifton, Producer of "Down to the Sea in Ships"

ry Picture

Exhibitors!

Here Is A Real Box Office Attraction!

The Coming Comedy Queen and Filmdom's Pocket Edition of Laurette Taylor!

HAZELE HARMON

In Person and on the Screen

Presenting a Beautifully Staged and Costumed Miniature Musical Comedy on The Stage, entitled:

"Bits of Business"

In Conjunction With One of the Greatest Two-Reel, Mirth-Provoking Comedies Ever Produced

"CHASED WOMEN"

Supported by a Stellar Cast of Stage and Screen Luminaries

This is just the attraction you have been waiting to offer your patrons, one of filmdom's real important finds in a gorgeous stage spectacle combined with her appearance on the screen.

Fatten that bank account of yours by communicating with us at once for information concerning open dates.

No House Is Too Small and None Too Big for the First Big Box Office Bet of 1926

Watch for the Best Short Subject Comedy Sensation of the Season

HAZELE HARMON

IN

"Carrie of the Chorus"

A Series of Twelve Two-Reel Riotous Comedies

Interested Distributors Communicate at Once!

Ready to Play Anytime and Anywhere.
Call, Write, Wire!

IRWIN RICHARD FRANKLYN

245 West 47th Street, New York

STORM CLOUDS CLEARING AWAY

Out of the stress and storm of rumors, the acquisition of control of West Coast Theatres by First National is quieting.

MOVING PICTURE WORLD

OUR OWN WEATHER REPORT

Following the heavy snow of last week, we have been enjoying a few "April days." Business remains good.

VOL. 78 NEW YORK, FEBRUARY 27, 1926 NO. 9

Bill to "Fire" N. Y. Censors in Legislature

Another Due Soon in the Senate—Current Talk

A bill calling for the abolishment of the New York State Motion Picture Commission has been introduced in the Legislature by Assemblyman Frederick L. Hackenburg, Democrat, of New York City. A similar bill will be introduced this week in the Senate, and every effort will be made to pass the bill during the coming month. If the bill can be passed in the Legislature, it will unquestionably be signed by Governor Alfred E. Smith, who has gone on record time and time again as against motion picture censorship.

The bill provides as follows:

"All records, books, papers and documents of the motion picture commission, on or before June 30, 1926, shall be transferred to the office of the comptroller, who is hereby charged with the duty of winding up the business and affairs of the commission existing on and after July 1.

"This act shall not affect any suit or proceeding pending at the time this act takes effect in which the commission is an interested party, but the same shall be prosecuted or defended, as the case may be, in the name of the state comptroller by the attorney general with the same force and effect as if the chapter 715 of the laws of 1921, had not been repealed. This act shall take effect July 1, 1926."

No sooner was the bill introduced in the Assembly than there began to be speculation in both houses of the Legislature as to its future.

New Competitors

Chicago Loop theatres are up against a new kind of theatrical competition. Their latest competitors are Florida real estate boosters who are advertising free motion picture shows to bring prospects into their offices.

After a little typical motion picture entertainment, scenes of Florida's natural beauties always put in an appearance on the screen. Stress is not laid on scenes of the ocean or Gulf stream.

Foreign Producers Storm America Through a Propaganda Exposition

Continental Europe Combines to Force U. S. Hand by Stressing the Social Angle

By SUMNER SMITH

European motion picture and stage interests have determined to invade the American field through the employment of social "drag" and widespread propaganda conducted by an American advertising man.

Count Etienne de Beaumont, a French nobleman, will soon arrive in this country to cooperate, toward that end, with the Franco-American Society. He will make a play for New York social prestige.

These foreign interests feel that American theatrical men unjustly discriminate against them, and so they are storming the enemy in his own stronghold—New York City—and in a novel manner.

The medium of the propaganda will be the International Theatre Exposition, which opens on February 27 in the Steinway Building, 113 West Fifty-seventh street.

"Films of international value" will thus be introduced into the United States, and it is hoped that a strong popular demand will be created for them.

Though the International Theatre Exposition opens soon, with exhibits of the theatrical art of "the cream of the young artists of the world," its motion picture program will be somewhat in the nature of a dramatic climax rather than an early feature. This phase of the program will conclude the exhibit.

Count de Beaumont will arrange, with the co-operation of the Franco-American Society, a gala exhibit of strictly new foreign motion pictures. Many of these will be of a frankly ex-

(Continued on page 4)

Seider Warns of "Screen Leeches" at Brooklyn Meet

Woodhull to Fight "Dyspeptic Minds"

Two alarms to exhibitors were sounded by National President R. F. Woodhull and Business Manager Joseph M. Seider at the eleventh annual installation of officers of the Brooklyn unit of the M. P. T. O. A. at the Hotel Bossert, Brooklyn, on the night of February 10.

The contract victory should not cause a relaxation of efforts but on the contrary should inspire theatre owners to a greater energy in "the battle for their very existence," said the business manager. He added:

"Their system of encroaching upon territory already meritoriously and adequately covered by pioneer exhibitors is being done through no other purpose than for the milching of the industry. The industry must be purged of those who become exhibitors solely for the reason of bleeding our honest members by compelling them for the sake of their very existence to buy up these business-destroying decoys erected by theatre bootleggers."

The M. P. T. O. A. is formulating a drive to eradicate "this dishonorable type of exhibitor," Seider made known.

(Continued on page 4)

New Chain

Another chain of theatres has been organized in the Kansas City territory—The American Theatres, Inc., with $500,000 capitalization. Jack Truitt and Lee Jones are at the head of the venture. Several deals for theatres are pending, they announced.

The houses included in the circuit thus far are the Sedalia, Strand and Liberty theatres of Sedalia, Mo., the Grand Theatre of Moberly, Mo., and another new house being built at Moberly.

Five Guilty in Theatre Smash

Five officials of the Consolidated Realty & Theatres Corporation were found guilty in the federal court in Chicago of having used the mails to defraud investors. Two were acquitted.

Frederick Gruenberg, principal promoter of the company, and his son, Frederick Gruenberg, Jr., Oscar H. Olson, C. N. Ortner and E. B. Harang were found guilty and A. F. Brentlinger and James Rohr were acquitted.

(Continued on page 4)

Lesser Retires From West Coast Theatres

An arrangement has been perfected under which Sol Lesser will retire from West Coast Theatres, Inc.

Control of this chain of one hundred and sixty-nine houses passes to Abe and Mike Gore, and to a group of First National officials.

Indications point to a complete settlement of the matter, in New York City, on Saturday, February 20.

Mr. Lesser, who has been registered at the Hotel Ambassador in New York City, since January 2, could not be reached, and efforts to locate First National officials in a position to speak authoritatively, proved unavailing.

It is understood that Mr. Lesser will take a long vacation.

Turns Hotel

The motion picture serves the community in which it is located in various ways. It has often in the past proved a ready port of refuge in an emergency.

This was shown again during the recent snow storm when Fred B. Murphy, owner of the Quincy Theatre, Quincy, Mass., turned his house over to the Red Cross, which erected cots and provided sleeping accommodations for many people who could not reach their homes.

Ohio Unit Pays Members' Dues In a Lump Sum

Amount Is $3,500—Membership Now Gratuitous

(*Special Dispatch to* MOVING PICTURE WORLD)

Cleveland, February 15.

An executive board meeting of the M. P. T. O. of Ohio was held at the Statler Hotel in Cleveland in accordance with a recent decision that every alternate gathering be held in various cities in the state. At this last meeting, the board voted to uphold the pledge made by Vice-President J. J. Harwood to give $3,500 to the M. P. T. O. A., in return for which the M. P. T. O. A., would count among its members all members of the M. P. T. O. of Ohio.

This pledge of the stage organization to the national organization is in lieu of dues. Not only is this plan of benefit to the M. P. T. O. A. by guaranteeing a lump sum payment, but it is also beneficial to the state organization in its present drive for membership. A gratuitous membership to the national organization is an added inducement to join the state organization.

At the present time the state organization has about 665 members, or 75 per cent. of the total possible membership, according to J. J. Harwood. All are straining to make it a 100 per cent. representation.

It was also agreed at the board meeting to have President William James appoint a committee of Cleveland and Akron members, said committee to consult with the Film Board of Trade of Cleveland regarding changes in the present zoning system. President James has not yet named this commitee.

MOVING PICTURE WORLD

EDITOR - - WILLIAM J. REILLY

Published weekly by CHALMERS PUBLISHING COMPANY, 516 Fifth Avenue, New York, N. Y. Telephone: Murray Hill 1610-1-2-3. Member Audit Bureau of Circulations. John F. Chalmers, president; James P. Chalmers, Sr., vice-president Alfred J. Chalmers, vice-president: Eliza J. Chalmers, secretary and treasurer, and Ervin L. Hall, business manager.

Managing Editor—John A. Archer; Advertising Manager—Frank Saunders; Circulation Manager—Dennis J. Shea.

Branch Offices: Joseph Esler, 5434 Glenwood Avenue, Chicago; W. E. Keefe, 6404 Sunset Blvd., Hollywood, Cal.

Subscription price $3.00 a year to countries where stamps are not necessary for posting; $3.50 to Canada; $6.00 to other countries requiring stamps for postage. Copyright, 1925, Chalmers Publishing Co. Copyright throughout Great Britain and Colonies, under the provisions of the Copyright Act of 1911. (All rights reserved.)

Other publications: Cine-Mundial. Published in Spanish and circulating in all Spanish speaking countries of the world. Technical Books.

Vol. 78 No. 9

Ohio Ministers Not All Blue

(*Special Dispatch to* MOVING PICTURE WORLD)

Cleveland, February 15.

Another rift in the Sunday closing war clouds which have been hanging ominously over Ohio for several months has appeared. The gentlemen of the cloth holding forth at Cleveland, Ohio, have gotten together for an exchange of views on the Sabbath question, and contrary to all expectations, the situation is not as bad as it is painted. The Sunday blue laws are not supported unanimously by these reverend gentlemen.

The Rev. Ferdinand Q. Blanchard, who occupys the pulpit at the Euclid Ave. Congregational church says: "I think we need some kind of local option law for Sabbath observance, but the people in any city have a right to say what they want in such observance."

The Rev. Joel B. Hayden, of the Fairmount Presbyterian church, rose to remark: "Passing and enforcing laws do not solve the matter. Many of our so-called uplifters merely force an issue until they get a law on the books, and then 'Hosanna' and forget the matter."

"Probably the best way to have the blue laws repealed is to enforce them," is the opinion of the Rev. John Snape, of the Euclid Ave. Baptist church.

Other members of the ministry present voiced similar sentiment.

Raps Blue Laws

The Blue Laws which were adopted when New Jersey had no picture theatres, 127 years ago, are again in the limelight as evidenced by Governor Silzer's latest message as chief of that state. He places himself on record as recommending a drastic modification. It is likely that his successor on January 19, Harry A. Moore, will adopt a similar attitude.

OBITUARY

Walpole E. Ginn, formerly associated with the Goldwyn Pictures sales forces in the Boston territory, died at his home in Flushing, Queens County, N. Y., Saturday, February 6, as a result of pneumonia, after a five days' illness. He was 35 years old. At the time of his death, Mr. Ginn was preparing to go to Florida, where he had extensive real estate holdings. He is survived by his wife and a four-year-old daughter; also a brother, sister, and his parents. The elder Mr. Ginn is attorney for the Packard Motor Car Company.

Roscoe Cochran of Carmi, Ill., owner of the Grand and Strand Theatres, died recently after a long illness. He was one of the pioneer exhibitors of that territory, starting twelve years ago with the Maine Theatre at Carmi.

Harold Filkins died last week at a hospital in Syracuse, N. Y. Mr. Filkins was 32 years of age and was widely known in the Albany territory through his association with the Merit and F. B. O. exchanges as a salesman. He leaves a wife and one small child. Burial was made at Interlaken.

Dinner-Dance of T. O. C. C. Draws Many

Effective Tribute Arranged to Lincoln

The Theatre Owners Chamber of Commerce held its sixth annual dinner dance on Friday evening, February 12, at the Hotel Astor, New York, and the event proved to be one of the most successful affairs of the current motion picture season.

Due to the large attendance, the entire chain of ball rooms were utilized but the general festivities centered about the Gold Room where the parties of Mrs. Alfred E. Smith, Mrs. James J. Walker and the heads of the various state and city departments were seated in the boxes overlooking the great dance floor. Because of his illness, Mayor Walker, who has been closely affiliated with the motion picture activities, was unable to be present as he anticipated.

The early part of the evening was devoted to dancing and Vincent Lopez in person conducted his celebrated Casa Lopez Orchestra, which has been augmented especially for the occasion.

There was a distinct holiday gaiety to be discerned during the entire evening with the exception of the formalities commemorating the birthday of Abraham Lincoln. Shortly after midnight there was a sudden pause in the dancing and quiet settled over the grand ball room at the roll of the drums. A bugle sounded and the lights everywhere were extinguished.

Under the beam of a spotlight, Walter Abel, actor, dressed as Lincoln, recited the "Gettysburg Address." At the conclusion, the

Saxe Interests Build House in Madison, Wis.

Milwaukee, February 6.

The Saxe Amusement Enterprises of Milwaukee will erect a $1,000,000 theatre in Madison, Wis., according to announcement made today.

This new amusement palace will be located on State street opposite the new Orpheum Theatre. The Saxe Enterprises have just concluded a deal with the Stanley C. Hanks Co., of Madison for the purchase of a fifty-foot frontage. The property purchased extends through to Henry street, in the rear. This will give the main body of the theatre an area of one hundred and fifty square feet and will allow a seating capacity of 3,000 people.

Saxe Enterprises will affiliate their Madison interests with the local Strand Theatre Company, and the Chris. Schroeder & Son Investment Company of Milwaukee, who are to handle the first mortgage bonds.

Plans for the building are now being drafted by the firm of Raap and Raap, of Chicago.

Wampas Frolic Huge Success

(*Special Dispatch to* MOVING PICTURE WORLD)

Los Angeles, February 13.

The fifth annual Wampas Frolic and Ball held at the big shrine Auditorium and staged by Sid Grauman was a huge financial as well as artistic success. The Shrine Auditorium, seating 6,500, was jammed to capacity. According to Ray Leek, general manager of the Frolic, the gross receipts were in excess of $45,000.

The staging of the show was entirely in charge of Sid Grauman. The publicity was handled by George Landy. Everybody who was anybody in filmdom was there. Doug Fairbanks gave an exhibition of his new tennis game. More than 3,000 stood outside the doors unable to secure admission.

At the election of officers held two days following the ball, Pete Smith, publicity manager for Metro-Goldwyn-Mayer, was unanimously elected president. This is the first time in the history of the Wampas that any president was elected without another candidate in the field. The installation of officers will be held within the next two weeks with the entire organization going to Mexico en mass to hold the installation services.

On the Exchange

N. L. Nathanson, managing director of Famous Players Canadian Corp., Toronto, has made application for the listing on both the Toronto and Montreal Stock Exchange of the $4,150,000 first preferred and $7,500,000 common stock, par value of Canadian Famous Players, and the application has been favorably received. it is intimated.

Will Remain Closed

Although the Urbana ordinance against motion pictures on Sunday has been set aside by the Circuit Court here, local theatre owners will not open their houses. An injunction, still in effect, is expected to be set aside in view of the Circuit Court ruling.

Going Abroad

Acting as advance guard for the Pickford-Fairbanks entourage, Robert Fairbanks, general manager of the Douglas Fairbanks Pictures Corporation, arrived in New York from Hollywood with Paris as his destination. He is accompanied by his wife and two small daughters and will remain abroad at least six months.

BIRTHS

A daughter has been born to Mr. and Mrs. Irving Luvisa of Wyandotte, Mich. Mr. Luvisa is the proprietor of the New Star Theatre of that city.

Budd Rogers, vice-president of Lumas Film Corp., is handing out cigars ad. lib. on account of the arrival of a new son who bears the main title of Richard Rogers. The newcomer was literally born into the motion picture industry, with his dad in the business, his uncle, Charles Rogers, a prominent producer; another uncle a Boston exchange man and still another, Saul Rogers, legal counsel for Fox Film Corp.

Illegal Action Seen by Judge in Sunday Case

Special Election Is Banned in Canastota

(*Special Dispatch to* MOVING PICTURE WORLD)
Buffalo, February 17.

"Disregard of the law has become too prevalent," declares Justice Abraham L. Kellogg in his decision making permanent the injunction he previously granted restraining the holding of a special election in the village of Canastota, N. Y., to determine the sentiment of the people on the showing of motion pictures on Sunday.

There was evidence to the effect that the proprietor of the town's picture house had agreed to stand the expense of the election. It also was declared that someone offered the clerk of the village board $15 to use his favorable influence.

Attorneys declare this decision may have a far reaching effect upon every small town, village and city in New York State where this Sunday picture proposition comes up. The village board of trustees or its governing body, may, by passing an ordinance, allow Sunday pictures, but to submit such matters to the voters is illegal, declares the court, and is an unwarranted waste of public funds, as the vote of the people on the proposition under the law would have no binding force and effect.

A petition was presented to the village trustees by the local picture interests, endorsed by a large number of voters, asking for a public election on the proposition of showing pictures on Sunday. The village counsel declared the election would be illegal. Then an effort was made to force the trustees to call an election, the petitioners offering to pay the expense. The board, by a majority vote, passed a motion to call the special election on condition the expense was paid by the petitioners.

Lindsey Finds Screen More Moral Than Bible

(*Special Dispatch to* MOVING PICTURE WORLD)
Chicago, February 15.

"All wars, inquisitions, persecutions and crimes may be directly traced to a mistaken interpretation of the Bible," said Judge Ben B. Lindsey of Denver at the fourth annual Motion Picture Conference in this city, on February 11. Motion pictures do not make children go wrong but are one of the greatest forces for good in American life, he declared. His reference to the Bible was in support of this claim.

"I believe the movie is a healthy pastime for youth," he said. "It is a legitimate refuge from the perils of the pool-room and alley. In the movies virtue is always triumphant, while the villain ignominiously bites the dust, which may certainly be called a wholesome lesson.

"In all my twenty-seven years' experience as head of the Juvenile and Family Court in Denver, I have never known one case of a youthful delinquent who was drawn into wrongdoing by motion pictures.

"On the other hand, I have personally dealt with numerous boys and girls who sought to justify their misdeeds by quoting the Bible.

"All wars, inquisitions, persecutions, and crimes may be directly traced to a mistaken interpretation of the Bible. There are more incentives to misdirected passion and immorality in the 'Songs of Solomon' than in all the motion pictures ever produced. And more girls have been led astray on the way home from Sunday school than in four million cinema palaces."

John J. Bausch Dies; Began with $60 Loan

(*Special Dispatch to* MOVING PICTURE WORLD)
Rochester, February 16.

John Jacob Bausch, founder and president of the Bausch & Lomb Optical Company, Rochester, N. Y., died on February 14, aged 95 years. He had been confined to his bed for four weeks by the infirmities of age. Up to that time he had kept in active contact with business.

The business of the company, which spreads to all parts of the world, ceased on February 16. Private funeral services were held from the family home. Burial was in Mount Hope Cemetery.

Mr. Bausch leaves his wife, Mrs. Caroline Bausch; two daughters, Mrs. Carl F. Lomb and Mrs. William A. E. Drescher; two sons, Edward and William Bausch; four grandchildren, Mrs. Herbert Eisenhart, Mrs. Joseph F. Taylor, Mrs. Gordon C. Baird and Theodore B. Drescher, and ten great-grandchildren.

Coming from Germany an immigrant and arriving practically penniless in Rochester, Mr. Bausch tried his hand at woodworking, earning the then good salary of $7.50 a week. He married Barbara Zimmerman on October 12, 1840. Then he lost two fingers in a buzz saw and for a time existed on loans from friends, including Henry Lomb.

Later Mr. Bausch entered the optical business, importing lenses and regrinding them to suit his ideas. He also made hard-rubber frames for spectacles. It was about 1853 that he borrowed $60 from Mr. Lomb to extend his business, promising to make Mr. Lomb a partner if the business warranted it. At the outset of the Civil War, when Mr. Lomb enlisted as a volunteer with the army of the Potomac, their assets about equalled their liabilities.

Then Mr. Bausch's lenses began to be in much demand. It developed tremendously after Henry Lomb was mustered out of the service as a captain. The first factory was rented in 1864, a larger one in 1868; then the first building on the present site was erected in 1874.

Captain Henry Lomb died on June 13, 1908.

Contact Bureau Established by the M. P. T. O. A.

Seider Announces Appointment of E. T. Kelly

Business Manager Joseph M. Seider anounces the establishment at national headquarters of the M. P. T. O. A. of a Contact Bureau. Mr. Seider has appointed E. Thornton Kelly as the director. Under Mr. Kelly will be a number of field men who will be subject to assignment to all parts of America.

The establishment of this bureau has long been contemplated by Mr. Seider. Its development, so far as the trade is concerned, however, has been exceedingly rapid since the public intimation of the need of this department was first carried in a Bulletin editorial by Mr. Seider in the February 1 issue entitled "Locarno, Why not in the Motion Picture Industry?"

A few days after the Bulletin had made its appearance came a terse announcement from national headquarters that Mr. Seider had designated Mr. Kelly as his envoy to interview western leaders in the interest of the M. P. T. O. A. Mr Kelly left New York for Chicago and a few days following his absence matters in the contract situation came to a head, necessitating the appearance in New York of many leaders.

As a result of this conference and the adoption of the contract, practically all of these leaders and Mr. Seider came together. In other words, as Mr. Seider describes it, the ambition of the national organization to include every exhibitor in the United States within its fold was materially benefited by this contract conference. Thus, the national business manager recalled his envoy and promoted him to the leadership of the permanent Contact Bureau.

Mr. Kelly is proprietor of the Grant Lee Theatre, Palisade, New Jersey.

Hines Denies

Johnny Hines, First National comedy star, denies this week that he has ever appeared or starred in a production called "The Meal Ticket," which is shortly, according to an announcement, to be released as a re-issue in the state right market by Aywon Film Corporation. Mr. Hines goes on record with the statement that exhibitors purchasing any such film are duly warned that he knows nothing concerning such a production.

Nathan Hirsch, of Aywon, said he will reissue "Tillie Wakes Up," made many years ago and starring Johnny Hines and Marie Dressler.. It has been re-edited and retitled "The Meal Ticket."

Carl Laemmle Leaves For Universal City

Carl Laemmle, president of the Universal Pictures Corporation, left New York this week for Universal City, Cal., to supervise production on the Greater Movie List, Universal schedule of big pictures for the 1926-27 market.

The Universal chief was accompanied by his son, Carl Laemmle, Jr. Andre Mattoni, known as the "blonde Valentino of Europe, who has been engaged by Laemmle to appear in Universal pictures, and E. A. Dupont, noted Ufa director, who who is to make pictures under the Universal banner. Hans Winter, a technical expert, also is in the transcontinental party.

Hays' Fire Prevention Work Is Recognized

"Fire Protection," the leading fire prevention magazine, in a recent issue gives high praise to the Hays organization for its work in fire prevention:

"The Motion Picture Producers and Distributors of America, Inc., it says editorially, "is now the leading trade organization of the country in point of its efficient supervision of the fire hazards to be found in its industry.

"For several years this organization, under the direction of Hickman Price, has been creating interest among producing and distributing branches on the subject of safeguarding property against fire."

Buy Ohio Chain

Harry Charnas and Jesse Fishman have purchased the chain of picture theatres in Northern Ohio which have been operated by Howard Frankel. These houses include the Windsor Theatre, Canton; Cinderella, Coshocton; Weber, Dover; Ruble, Logan; Majestic, Sidney and Rivoli, formerly known as the Zane, at Zanesville. They also own the Southern and Opera House in Bucyrus.

Harry Charnas is president of the Standard Film Service Company, one of the largest distributors of independent product in the country. Fishman is general manager of the company.

New Jersey Unit Seeks Insurance Rate Supervision

Investigation of Methods May Be Asked

A bill which would empower the Public Utilities Commission to supervise the fixing of the basic rates of insurance was on February 16 introduced in the New Jersey Legislature by Assemblywoman May M. Carty on behalf of the New Jersey M. P. T. O.

President Joseph M. Seider, in making known that his organization has for the past year been been conducting a campaign to secure equitable insurance rates, declared that New Jersey theatre owners will not stop in their efforts for relief in this respect even though it may become necessary to appeal to the Legislature for a statewide investigation into the methods of New Jersey insurance companies. Mr. Seider stated:

"New Jersey theatre owners have for the past year been making every effort to induce the New Jersey Rating Board to bring the basic insurance rates in line with the rates of other states. This the Fire Underwriters' Association, supported by the insurance companies, has failed to do. For over a period of three years the theatre owners in New York City have been waging a similar campaign. Sometime ago a reduction was granted to fireproof theatres which have movable scenery.

"In behalf of the M. P. T. O. of New Jersey I wish to emphasize that the New Jersey theatre owners will not stop their efforts for just relief, even if it becomes necessary to appeal to the Legislature for an investigation of the methods used by the insurance companies in New Jersey."

The bill classifies underwriter associations or bureaus engaged in fixing rates for fire insurance as public utility companies, making them subject to the provisions of the public utility law and giving the Board of Public Utility Commissioners the power to make the necessary rules and regulations.

Jake Wells Leads in Virginia Tax Battle

Richmond, Va., February 16.

Jake Wells, one of the most active members of the Administrative Committee of the M. P. T. O. A., has been designated by the national organization and by his own state unit of Virginia to head a campaign just started in Virginia against a bill which states that on and after July 1, of this year, a 10 per cent. levy on all admissions to picture theatres and legitimate houses in Virginia would become effective.

An immediate penalty of $100 per day would be imposed upon every delinquent for every day following the first fifteen days when the tax is returnable.

Five Guilty in Smash

(Continued from page 1)

Thirteen persons were indicted as promoters of the corporation. One pleaded guilty and five obtained severences. The trial lasted more than three weeks, making it one of the longest federal court cases in recent years, and was hard fought by both sides.

The company was declared bankrupt some time ago with liabilities of about $4,000,000 and very little assets. The promoters operated in Illinois and Indiana, with offices in Chicago and at Indianapolis, and more than 6,000 people, including many school teachers, suffered in the smash of the outfit.

An appeal has been taken by the defendants and the appeal action will come up for action in the near future.

Seider Warns

(Continued from page 1)

A call to defend the industry from the machinations of "dyspeptic minds" was sounded by President Woodhull. He stated that he would inaugurate a Speakers Bureau at national headquarters which would be eligible to all forceful personalities and convincing speakers in the industry. Such a bureau, national in scope, would stifle an unjust or unwarranted attack upon the industry.

Eighteen Brooklyn officers were inducted into office with the ceremonies presided over by Business Manager Seider. Rudolph Sanders, re-elected president of the Brooklyn group, was presented by Mr. Seider in behalf of the local association with a desk clock.

The officers are: Rudolph Sanders, president; M. S. McNamara, vice-president; Abraham Philips, secretary; Louis Schiffman, treasurer; Meyer Rosenthal, sergeant-at-arms; Eugene Zerner, business manager. Board of Directors: Elias Bernstein, Eugene Zerner, Sam Fisher, Louis Rosen, Ben Idson, Max Pear and Fred Stein.

"Jaydee" Leaves

J. D. Williams, George T. Eaton and Herbert Wilcox of British National Pictures, Ltd., left for London on the S.S. Paris on February 13 to be on the ground during the completion of their new studios at Elstree. Before leaving they registered the incorporation of British National Pictures of New York for the transaction of the English company's American business. C. L. Yearsley is president and treasurer. He will be in charge at the New York office in the Strauss Building, 565 Fifth avenue.

Merger Considered

The merger of the 146 supply companies in the United States into a group of fifty is being seriously considered. The leader in the movement is Harry Dutton, president of the Exhibitors' Supply Company of Chicago, which operates in St. Louis, Milwaukee, Boston, Omaha, Indianapolis, Denver, Detroit and Charlotte. The intention is to reduce operating costs.

Dynamite Safe

Bandits who dynamited the safe of the Columbia Theatre, Columbia, Mo., Monday night escaped with $1,200. The robbery was not discovered until about noon the next day.

John S. Woody Will Produce Bandit Film

Based on Exploits of James and Younger Boys

John S. Woody will engage in production. He has been active for several weeks in the formulation of plans, now consummated, for making a feature based upon the exploits of the James and Younger boys.

A deal has been completed with Robertus Love of the St. Louis Post-Dispatch for the motion picture rights to a book, "The Rise and Fall of Jesse James," which is now being printed by Putnam and which is to be on the market in the near future. The story already has been published serially, through the Thompson Feature Service, in a large number of newspapers, running through thirty-six instalments.

Columbia Buys Western Studio

The announcement of the purchase of the California Studios, located on Gower street near Sunset boulevard in Hollywood, has been made by the executives of Columbia Pictures Corporation. The transaction involves the studio grounds, comprising eight acres with a 350-foot frontage on Gower street, three stages, administration buildings and various producing equipment. The studio is the largest independent plant on the West Coast and one of the most centrally located in Hollywood.

More than $250,000 will be spent for improvements on the property. A modern stage measuring 150x270 feet will be erected and additional equipment will be installed, making the plant one of the most modern and complete in the West. The name of the studio will be known in the future as Columbia Pictures Studio. The company's production activities were formerly housed in the Clune Studios, also in Hollywood, under the name of Waldorf Productions.

Tax Commissioner in Conn. Probes New Law

Hartford, February 6.

Tax Commissioner William H. Blodgett, of Connecticut, recently, for the first time, made examinations of motion pictures to determine whether they are liable to taxation under the "educational" provision in the State law.

The examination took place in the Capitol, here, where a projection machine and a screen were arranged for the showing of the "Scarlet West," a First National picture, and several shorter films.

Foreign Producers

(Continued from page 1)

perimental nature, it is said. The chief duty of the Count, it is hinted, will be to enlist the interest of New York society and thus secure great prestige for the exposition. The French have watched with interest the success of the Embassy Theatre in using Gloria's name as managing directress.

The projection of these foreign pictures will not occur in the Steinway Building, because of limited space, but elsewhere. Herr Friedrich Kiesler, director of the exposition, said this week that no place has yet been obtained. It is planned to show about six pictures on three gala evenings — perhaps more. Attempts also will be made to show them in the "ten key cities of the United States."

To these showings will be invited all the prominent men in the American motion picture industry, including the financiers, the directors and the actors. High-powered publicity and strong social pressure will be utilized to force them into attending not only the showings of pictures but also "straight" business conferences—at least, that is the reported intention.

Count de Beaumont, on whose shoulders falls the major part of the responsibility, has contributed to the missionary exhibit what is described as "a short super realistic film without any action and without any cast."

The selected motion pictures are in the main German. One, called "The Street," deals with the sordid aspects of Berlin life. Another, from France, will be "Le Voyage Imaginaire," by Rene Clair. This was described by W. Stephen Bush in Moving Picture World some weeks ago.

The International Theatre Exposition has as organizer, besides Director Kiesler, Jane Heap, director of the Modern Art Gallery, New York City. It claims the support of the Theatre Guild, the Provincetown Playhouse, the Greenwich Village Theatre and the Neighborhood Playhouse.

Herr Kiesler is the inventor of numerous electrical appliances used on the stages of Europe. His "Octophon, a Theatre-in-Space," is a plan of a theatre without any actors. Another feature of the exposition will be a mechanical ballet consisting of ten electrical pianos, four electrical drums and four electrical xylophones.

Herr Kiesler sees both motion pictures and the theatre as having ceased any development, and believes that "Russia in particular, through the liberation by the revolution of its artistic youths, has contributed more than any other country to developing the theatre."

The exposition will be modeled after the Exposition Arts Decoratif in Paris last summer. This exhibited stage settings, motion picture settings, theatrical costumes, masks, marionettes and mechanical appliances.

Morosco Bankrupt

Oliver Morosco filed a voluntary petition in bankruptcy in the United States District Court, New York, on February 18, admitting liabilities of $1,033,404 and claiming as assets only his wardrobe. Of the liabilities $170,000 is secured. Among the creditors are Famous Players, $75,000, and Peggy Hopkins Joyce, $15,000.

F.B.O.

ANNOUNCES ITS

BIG NEW

12 TWO REEL

SPORTING SERIES

"FIGHTING HEARTS"

BY
SAM HELLMAN
FAMOUS SATURDAY EVENING POST AUTHOR

STARRING

alberta Vaughn

LARRY KENT KIT GUARD AL COOKE GRANT WITHERS

DIRECTED BY RALPH CEDER

COMING SOON

"You're in for a whale of a surprise"

Exclusive Foreign Distributors
R.C. Export Corporation
130 Broadway
New York

March is F.B.O. Month

To Irene—with love and kisses from Detroit

CLASS OF SERVICE
Telegram
Day Letter
Night Message
Night Letter
SYMBOL
Blue
Nite
N L
If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.
WESTERN UNION
TELEGRAM
NEWCOMB CARLTON, PRESIDENT
GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT
Form 1204
RECEIVED AT 37 NY K 4 3
DETROIT MICH 148 PM FEB 15
NED MARIN NY
OPENED TO WONDERFUL BUSINESS WITH COLLEEN MOORE IRENE
PRODUCTION STOP AUDIENCE WILDLY ENTHUSIASTIC STOP
CONSIDER PICTURE AS A WINNER STOP AM PLAYING IT IN RUN
HOUSE STOP
GEORGE W TRENDIE

"Irene's" First Love Letter

[And there'll be plenty more because sh[illegible]'s a popular gal]

First National Pictures

MOVING PICTURE
WORLD
Founded in 1907 by J. P. Chalmers

GOING TO THE WHIP—It's a hand-ride, however for exhibitors on "The King of the Turf," which F. B. O. is specially releasing in March for the F. B. O. Month drive.

Looking Through the Box-Office Window

PICTURES are reviewed these days in all sorts of places, in projection rooms, first run theatres, out-of-town try-it-on-the-dog houses, ocean liners, night clubs, the grand ballrooms of hotels. But no matter where they are exhibited for the reviewer, he must never forget that he is looking at them through the box-office window.

We have given the review department of Moving Picture World a name which is indicative of its policy, the only policy by which this trade paper can inform its army of readers on what that army travels—pictures.

Houdini would never make a successful motion picture trade paper editor. Presto! And a department would vanish over night. Much hocus-pocus, but you could learn nothing.

From its earliest days, reviews have been an important feature of Moving Picture World. It seems strange to be talking about an A-B-C essential like reviews. But in the hurly-burly of this business, essentials, which are not all glamorous, are often passed up for non-essentials that are.

There is a demand for all kinds of pictures, just as there is a demand for all makes of motor cars. The important part of a review is not the reviewer's personal opinion of it. It is his analysis of its particular audience appeal.

C. S. Sewell, editor of "Through the Box-Office Window" is a normal human being. He does not suffer from insomnia, dyspepsia, or I-Am-It-Itis, maladies which affect sane vision on pictures. He has been with the Chalmers Publishing for a number of years. He has the Chalmers spirit of loyal service to its readers.

Exhibitors tell us that Moving Picture World's reviews are the most informative and dependable in the business. Also the most attractively presented.

"Through the Box-Office Window" is a sensible, helpful auxiliary to theatre operation.

We are rotating all of our service departments so that those who concentrate on one or two of them will get a real idea of how the whole battery goes into action, week in and week out.

In line with this plan, you look with us through the box-office window this week, beginning on page 785.

William J. Reilly

COVARRUBIAS

Internationally Famous Caricaturist

Presents

Distinguished Picture People

IRVING THALBERG

Metro-Goldwyn-Mayer Production Executive:— Assistant to Louis B. Mayer

When Irving Thalberg arrived in New York from the Coast a few days ago, he was given a salute of twenty-one newspaper guns by the metropolitan press, an honor accorded only the highest of dignitaries. Press and public alike were amazed to find this wizard of the Metro-Goldwyn-Mayer studios just rounding out his twenties. They could scarcely believe that this young man was one who had his finger on the giant pulse of M-G-M production, one responsible for the greatest number of consecutive hits ever scored by a modern, high-powered production gun. For Thalberg was one who had his finger on the trigger that shot "The Merry Widow," "The Big Parade" and "Ben-Hur" straight into the bulls-eye of unconditional public surrender.

Covarrubias herewith greets Mr. Thalberg with another salute. It is eloquent of the character of this marksman whose personable disposition remains undamaged by success. This characteristic, and Mr. Thalberg's youth shows what is to be expected of the modern picture from the coming production generation. For the picture in general, and for M-G-M in particular.

At the same sitting Covarrubias secured a caricature portrait of King Vidor which we are reserving until his "La Boheme," opening shortly at the Embassy, takes the trail blazed by its splendid predecessor, "The Big Parade."

Be Prepared for "Blame-the-Movies Day"

By Bill Reilly

SUNDAY seems to be "Blame-the-Movies Day" in South Norwalk, Conn. The movement was given quite an impetus recently when the Rev. Andrew F. Chamberlain, pastor of the First Methodist Church, took the pulpit and declared that for the past 25 years the movie has been the universal school of crime.

The Rev. Chamberlain reasons that eighty per cent of burglaries and murders are committed by boys and girls under 25 years of age. It follows that, since the movies are mainly patronized by boys and girls of that age, the picture theatre is a breeder of crime. With little or no trouble at all, we could marshal a formidable set of damning figures against lollipops and ice cream cones, proving that their enormous consumption at the hands and mouths of our folks is responsible for everything from mayhem up.

This kind of pulpit prattle is common. The important thing is to do what was done in South Norwalk. On the Evening Sentinel, published in South Norwalk, is Wendell P. Milligan, its treasurer, and formerly advertising manager of Moving Picture World. "Wen" was undoubtedly instrumental in the Sentinel's publishing, the day following the Rev. Chamberlain's broadside, an answer sent out by the office of Will Hays in the form of an article by Dr. George W. Kirchwey, former warden of Sing Sing, and now head of the department of criminology of the New York School of Social Research.

Dr. Kirchwey said: "Motion pictures furnish a healthy outlet for the natural craving for excitement and adventure that might otherwise be used harmfully . . . In my ten years' experience in dealing with the criminal I have never heard of an authentic case of any person who committed a crime because of the influence of a motion picture. In so far as motion pictures have any direct effect they do not encourage crime, they discourage it. In the motion picture the criminal is never triumphant. The films tell the same moral over and over again—'You can't get away with it! You can't get away with it!'"

That's the real way to answer the movie crime bunk. Get some one to talk back to the bunk artists in the language of authority. And do it promptly, before any fog blanket from the words of a local demigod settles around your theatre. It would pay the exhibitor to get this and a number of other articles from the Hays office, and keep them handy for a foggy day. You can't crack down on a local "reformer" soon enough.

The Sentinel deserves a vote of thanks for espousing the cause of the moving picture so promptly and effectively.

In parting we would like to say to the Rev. Chamberlain that in preaching from or about the letters of Paul it would be a good thing to remember that Paul used the only known forms of human expression to preach his gospel, the spoken word and the written word. And that if the motion picture had been known to Paul, most powerful and dynamic of all the apostles, the Rev. Chamberlain would be preaching on Sundays from a motion picture Bible.

Mellie of the Movies *By Nyberg* *Moving Picture World Staff Artist*

"Bigger and Better Brothels" Is New Stage Motto

LOOKING up and down Broadway, one comes to the conclusion that the legitimate theatre business, in search of a slogan has hit upon "Bigger and Better Brothels" for 1926. With the sub-slogan, "No Stage Complete Without a House of Prostitution." The simple bedroom scene is out of date. The stage is doing "bigger and better things." Our own little Sessue Hayakawa comes back to the stage in "The Love City," set in a "house of joy" in Hong Kong. Then, not to be outdone, "The Shanghai Gesture" places its action in the biggest of all the brothels in the Orient, presided over by one Madam Goddam. That certainly puts it up to the next producer.

Looking Them Over—With Gray Strider

Reviews from the Screen Angle of Plays, Books, Stories and Operas

"Puppy Love"

MR. Moving Picture Producer: Just step right up to the Forty-eighth Street Theatre and get busy on Anne Nichols' presentation, "Puppy Love," by Adelaide Matthews and Martha Stanley. You won't have to change a detail. Everything is there—ripe and ready for the screen. All you need is the camera. Your pet scenarist couldn't do a better job than Anne Nichols has done. Those who go prepared to leer remain to laugh. It has all the necessary condiments to excite and amuse movie audiences. It will make a remarkably good picture, it will be a financial success and it's just the kind of thing the public likes. COMEDY RELAXATION. Anne Nichols has done a fine job. She has taken a play which might easily have fizzled into the worst sort of sentimentality and touched it with that rarest and most elusive quality—real sentiment. The cast was thoroughly competent but through every second you are aware of Anne Nichol's headworks. After murderous melodramas and baldy med room plays it goes over BIG. Some picture producer is going to make a lot of money out of this comedy.

"Alias The Deacon"

Samuel Wallach is presenting "Alias The Deacon" by John B. Hymer and Le Roy Clemens at the Hudson Theatre. This old-fashioned melodrama with several original quirks is so cleverly written, so happily acted and so humorously enjoyable that it can't fail to make a successful moving picture. It all centers around a card shark who poses as a deacon, and bountifully fleeces all the unsuspecting lambs within his radius.

The first scene is laid in the interior of a refrigerator car, on a freight train eastward bound from Denver. Four tramps, one the deacon and one a murderer, are playing poker. When the train halts at a small town, the heroine creeps in. A terrible fight ensues to determine which man gets the girl. It's entirely realistic and exciting and from that point on the action of the story never slows down. Through the entire play there is an earnestness, a sincerity which holds the attention. It is thoroughly wholesome, entertaining and sometimes terrifying. Berton Churchill as the Deacon gives a remarkable performance.

This play, if picturized, will make a box-office success.

"No More Parades"

This novel by Madox Ford, is one of the best stories of the year. However, unless it is entirely rewritten it would be impossible to utilize it for screen purposes. It is the war story of an Englishman married to a wanton whom he protects in spite of her common liaisons and positive immoralities.

"The Night Duel"

The Playgoers, under the direction of Edgar MacGregor and Orson Kilborn, are presenting a very dreary bed time story at the Mansfield Theatre, a new playhouse at 47th Street, west of Broadway. It's all about a wife who gives herself to save her husband's honor. Of course, in the last act everything turns out all right, the husband gets another chance and the villain is driven out of town. But it's all so dreary, so dully dreary with about two laughs in the entire performance. It rings intensely of amateur theatricals. It would require heavy padding to make it into a movie story. In its present form it is as stimulating as barley water and soft corn bread.

"Lulu Belle"

David Belasco's presentation of Leonore Ulric as "Lulu Belle" at the Belasco Theatre has provided New York with more excitement than it has had for a dramatic age. It is a lush tragedy with all of Africa's primeval emotions geared up to splitting point. It is the story of a New York negress (or mulatto.) SWEET. RICH. HIGH TAN. She is the personification of animal lust. She lures, loves, dances, wrecks, flatters, steals, lies, and conquers over two continents until she is shot in her gaudy bed in her gaudy French apartment, where as the mistress of a Frenchman and as a dancer and coon shouter she enjoys widespread popularity.

David Belasco has certainly outdone himself in this production. There must be at least 80 in the cast and the settings are gorgeous. The cabaret scene, the prize fight, the negro wedding all glow with color, truth and shimmering, barbaric passion. It's a play for cosmopolities, not a movie for Mr. and Mrs. Everybody.

"Possession"

Notwithstanding the tragedy and unhappy ending of Louis Bromfield's novel "Possession" (publishers Frederick A. Stokes Company) it must receive the serious attention of Screen Producers. This lush book contains too many magnificent characters, too many extraordinary situations, too intense and burning love interests to be overlooked. The union of Lilli Barr, the famous European pianist (in reality Ellen Tolliver from the middle west) and Richard Callendar, the half-American, half-Greek millionaire animal is one of the strangest, truest and most exciting stories I have ever read.

Pola Negri would prove a ravishing Lilli and the movie audience could be happified by some suitable reconciliation of husband and wife after the birth of little Fergus.

"Embers"

Henry Miller's "Embers," translated from the French of Pierre Wolf and Henri Duvernois is unsuited for the screen. This delightfully clever melodrama with its two illicit children is a bit too hot for every day use.

"Rosa"

This novel by Knut Hamsun (publishers Alfred A. Knopf) would be unsuitable as screen material. The Norwegian life and customs portrayed are too broad for American mass consumption.

"The Lion's Skin"

Rafael Sabatini's "The Lion's Skin" is unsuited for the screen. It is an indiscretion of his very young days and consequently immature and extremely amateurish.

"Cousin Jane"

After "Ruggles of Red Gap," by Harry Leon Wilson, his "Cousin Jane" (publishers Cosmopolitan Book Corp.) is most disappointing. No action. Nothing, in fact.

IN FULL

Moving Picture World last week was the only weekly trade magazine to publish the new Uniform Contract in full.

There was a condensed version of it for the convenience of casual readers, but there was also the text of the Uniform Contract—IN FULL.

This is an example of the COMPLETE SERVICE which Moving Picture World is rendering. The Uniform Contrast is of vital importance to all branches of the industry, and Moving Picture World published it in its ENTIRETY.

Through the Box-Office Window

Reviewers' Views On Feature Films

Edited by C. S. Sewell

Eleven Reels

"Mare Nostrum"—Metro-Goldwyn

Rex Ingram Makes Beautiful and Impressive Film Based On Ibanez Story of the Mediterranean Sea

Drama of The Sea

Reviewed by C. S. Sewell

ROUNDING out a quartet of big special productions sponsored by the Marcus Loew forces which are being presented simultaneously on Broadway for long runs at advanced prices, and thereby establishing a record, Metro-Goldwyn is offering the Criterion Theatre "Mare Nostrum" (Our Sea) a Rex Ingram production featuring Alice Terry and Antonio Moreno adapted from the novel by the famous Spanish writer Blasco Ibanez the author of "The Four Horsemen of the Apocalypse" and other notable screen successes.

Deriving its title from the term dating from the Roman era, affectionately applied by those living along its shores to the Mediterranean, "Mare Nostrum" which in English signifies "Our Sea," is a story woven around this great body of water extending from Gibraltar to the Suez Canal lying between Europe and Asia and Africa whose shores through the centuries have been the ampitheatre for many of the greatest happenings in the world's history.

Ibanez has embodied the spirit of this sea and its hold upon its people in the persons of the Ferragut family of Spain, the male members of which for generations had been seafaring men and crystallized it in the characters of Ulysses Ferragut. At the opening of the story we see Ulysses as a lad becoming imbued with the fascination of the Mediterranean. The year 1914 finds him the owner of a fast freight steamer which he has endearingly christened "Mare Nostrum," which because of the huge losses he has sustained he is about to give up.

The outbreak of the World War changes all this and brings almost fabulous wealth for each cargo. A picture of the goddess Amphitrite typifying this sea and known as the sweetheart of the sailors, has always fascinated Ulysses who married without love a shrewish woman of his family's choice and has one son Estaban whom he idolizes. Amidst the ruins of Pompeii he sees a beautiful girl and although he does not recognize until later that it is because she personifies Amphitrite he is strangely attracted to her and falls deeply in love with her. This woman, Freya, an Austrian spy, under orders accepts his attentions and Ulysses becomes so infatuated that he neglects business, family, everything, and to show the depth of his love even pilots a boat to a rendezvous where fuel and supplies are transferred to a German submarine. In the meantime his son Estaban who has come to Naples looking for him, starts back home. A passenger steamer is torpedoed by the submarine and Ulysses learns that his own son was among those who were killed. Stung with remorse he thirsts for vengeance. Freya who has become sickened with her work and is no longer of use to her superiors is sent to France on a mission which means her capture. She sends for Ulysses who comes to her but the memory of Estaban and her responsibility causes him to cast her off. Wholeheartedly he turns over his ship to the French. Freya is executed as a spy and Ulysses' ship carrying troops is torpedoed. With his last shot he sinks the submarine but is himself swallowed up by the sea. Sinking in its depths his spirit joins the spirit of the woman he loved who typified "Mare Nostrum."

Filmed in the actual surroundings in Italy and Spain and on the Mediterranean this production is a pictorial gem with quaint scenes in the old European villages, palaces, impressive remains of a past civilization at Pompeii and beautiful scenic shots, all serving as a vital part as the background of the story and in bringing out the spirit of the theme.

Characteristic of Ibanez' works in "Mare Nostrum" there is a deep underlying note. Here it is really the sea itself and in only a slightly lesser degree the horror of ruthless submarine warfare which claimed as its prey women and children. This idea, Mr. Ingram has effectively transferred to the screen, preserving the power and impressiveness of the theme. His work shows imagination, artistry, finish, great care and infinite detail. Much footage is used in establishing the atmosphere and the earlier reels up to the point where Freya discloses her identity as a spy are largely narrative. With the appearance of the German submarine the dramatic interest quickens and there is tremendous drama in the idea of having the hero being unwittingly a factor in the death of his own son. The same is true of the deaths of Freya and Ulysses, situations which will be totally unexpected by the average movie fan.

Mr. Ingram's treatment of the submarine angle is quite different from other current films dealing with the World War, and not even the films made during the war have shown the Germans in a more unfavorable light. This extends to the type of men portraying these roles, their every action even

(Continued on page 786)

Watch Metro-Goldwyn Handle This One!

"Mare Nostrum" is Wagnerian music bursting upon ears that have been accustomed to jazz. It is new, weird, metaphysical. There is a world of meaning in every foot of it. It is a story of the Mediterranean on whose bosom the first ship was launched; at whose sunny fruitful shores our roughneck Nordic ancestors cast envious eyes; which watched nations rise and fall; which remains changeless, tideless, terrific in fertility and power.

Metro-Goldwyn has in this new Ingram production another great picture. Nothing more compelling has been screened than the execution at point-blank range of Alice Terry, as the German spy, killed according to the ceremonious French Manual of War.

The story of "Mare Nostrum" is one for which the audience must be prepared. Metro-Goldwyn will not make the mistake of assuming that the average American picture-goer gets the message of this production as readily as he assimilates the life of Buffalo Bill.

The promotion of this picture to the public will be forcefully informative, falling under the generic term of educational advertising.

Watch Metro-Goldwyn handle this one!

WILLIAM J. REILLY.

CAST:

The Triton	Uni Opollon
Ulysses Ferragut (as a boy)	Kadn-Abd-el-Kader
Caragol	Hughie Mack
Freya Talberg	Alice Terry
Ulysses Ferragut	Antonio Moreno
His Wife	Mlle. Kithnou
His Son	Michael Brantford
Toni	Frederick Mariotti
Dr. Fedelmann	Mme. Parquerette
Count Kalendine	Fernand Mailly
Submarine Captain	Andre Von Egelman

Based on novel by Blasco Ibanez.
Scenario by Willis Goldbeck.
Directed by Rex Ingram.

Mr. Exhibitor: Ask at the Film Exchanges for the
Thematic Music Cue Sheet
It's little to ask for, but it's the only reliable aid you can give your musicians to help put the picture over.

You Can't Go Wrong on M. P. W. Reviews

6,400 Feet

"The Count of Luxembourg"—Chadwick

Colorful Romance of Man Who Fell in Love with His Own Wife—Based on Comic Opera Success

Romantic Drama

Reviewed by C. S. Sewell

CHADWICK PICTURES CORPORATION is offering on the independent market with George Walsh and Helen Lee Worthing in the leading roles an adaptation of the operetta "The Count of Luxembourg," by Franz Lehar, author of "The Merry Widow," Arthur Gregor directed under the supervision of Hampton Del Ruth.

There is really more of a story to this picture than is usually the case with an adaptation from a comic opera or musical comedy. The plot deals with a proud but impecunious count who, in order to obtain money for an operation for his chum who has been wounded, marries a stage beauty without even seeing her. The idea of this is to bestow his title on the girl so that she may, after securing a divorce as agreed, marry an aged duke who is prohibited from marrying an untitled person.

CAST:

Count of Luxembourg ..... George Walsh
Angele Didier ..... Helen Lee Worthing
Duke Rutzinoff ..... Michael Dark
Secretary ..... Charles Requn
Anatole ..... James Morrison
Juliette ..... Lois Todd
Yvonne ..... Joan Meredith

Based on operetta by Franz Lehar.
Scenario by J. F. Natteford and Arthur Gregor.
Directed by Arthur Gregor.

Chance throws the count and the girl together and he recognizes her by the wedding ring. They fall in love and the duke, believing he has been double-crossed, exposes the scheme. The girl turns on the count but when she learns the reason for his action and that he is to fight a duel with a noted swordsman, secretary to the duke, she goes to her husband and they are finally reconciled and the affair straightened out.

The story moves along smoothly and holds the interest, and while quite improbable, furnishes pleasing light entertainment. Arthur Gregor's direction is good and the picture has been nicely mounted. George Walsh gives a good account of himself in the role of the Count and Helen Lee Worthing is attractive as the girl. The supporting cast is a capable one.

The atmosphere of the picture is romantic and colorful and the action is developed at a brisk high tempo. The duel, the rescue and the reconciliation sequences are nicely handled and "The Count of Luxembourg offers pleasing diversion for the average patron.

4,624 Feet

"Lovers Island"—Asso. Exhib.

Romance Between Contrasting Social Types Starring Hope Hampton and James Kirkwood

Romantic Melodrama

Reviewed by C. S. Sewell

AROUND the picturesque tradition of a small seafaring community that requires each girl to visit an island in the harbor with her fiance on the day before the wedding and permits her there at no other time, is built the Associated Exhibitor's production "Lover's Island" starring Hope Hampton and James Kirkwood.

Clemmy Dawson's father is a rough sea captain who is troubled because his villainous mate Sam is seeking to win Clemmy. To save her, Dawson tells her of her mother's defying tradition by visiting Lover's Island with her lover and how he adopted Clemmy. Temptation proves too strong and Clemmy goes to the island, Sam follows and seeks to force his attentions on her. Dawson demands to know the man and Clemmy says it was Avery, visiting the swell colony nearby. Dawson gets Avery and seeks to force him to marry Clemmy, but she saves him and agrees to go to the island with Sam when the truth is known. Avery also goes there and in a fight defeats Sam, taking Clemmy in his arms.

The picture opens with an excellent storm at sea, and Director H. Diamant Berger has nicely reproduced the picturesque and romantic atmosphere of the fishing village. The story is built along lines that are more romantic than convincing, but with the playing up of the contrast between the rugged morals of the sea folk and the jazzy irresponsibility of the wealthy class, together with the pretty Lover's Island will probably prove fairly pleasing especially to the romantically inclined.

Adding greatly to the entertainment value is the fine work of the cast. Hope Hampton is attractive as Clemmy and shows to advantage while James Kirkwood scores in a heroic role as Avery that is more romantic than real. Louis Wolheim is excellent as the hard, rugged father and Ivan Linow makes a fine villain. Flora LeBreton and Flora Finch also give good accounts of themselves.

CAST:

Clemmy Dawson ..... Hope Hampton
Jack Avery ..... James Kirkwood
Capt. Dawson ..... Louis Wolheim
Sam Johnson ..... Ivan Linow
Amanda Dawson ..... Flora Finch
Julia Daw ..... Flora LeBreton
Randy Phelps ..... Jack Raymond

Based on magazine story by T. Howard Kelly.
Directed by Henri Diamant-Berger.

"Mare Nostrum"

Continued from page 785)

to the gloating of an officer over sinking the passenger ship and the attempt of another to escape from the submarine by striking down his own men.

"Mare Nostrum," insofar as the human element is concerned, is a tragedy despite the allegorical ending. There are, however, effective lighter moments in the character of the old family cook, a monstrously fat fellow, admirably and amusingly played by Hughie Mack. The story is powerful and impressive. It holds your attention and makes you think, for there is much that is allegorical, with considerable of its meaning and psychology not instantly evident on the surface.

Alice Terry, always beautiful, never looked more stunning than as Freya, and superbly handles this role. Aided by Mr. Ingram's excellent direction she makes this character a continual enigma. There is a strange fascination surrounding this woman, you are never quite sure as to whether she is the goddess personified or merely her physical counterpart, her attitude at times suggests first one and then the other.

Antonio Morena is fine as Ulysses. He handled the role with distinction and presents a striking appearance that will bring flutters to the feminine heart.

Mr. Ingram, presumably in faithfully following the Ibanez story, while he has made his leading characters interesting and human has not attempted to make them sugary or heroic. One does not readily sympathize with a man who, infatuated by a siren, forsakes even an unloved wife and a son or a woman who uses this love for ulterior purposes, although the later repentance of both softens the effect. This, however, does not prevent their story from being interesting even fascinating.

Mr. Ingram has undoubtedly produced a big picture. Technically, artistically, from the standpoint of acting, direction, scenic investiture and in the power of its theme and the sincerity with which it has been transferred to the screen without compromising with the conventional, it is superb.

In its psychology "Mare Nostrum" diverges from many of the familiar screen formulas and it is on the attitude of the masses toward these changes that its general audience appeal will largely depend, for everything else is in its favor. Undoubtedly it will command a large following especially among those who grasp its deeper significance. It is the kind of picture that will be widely discussed and this in itself, as every showman knows, is a box office angle of no inconsiderable value.

In Substance in Form—Best in the Business

5,600 Feet

"Partners Again"—United Artists

Carr and Sidney As Potash and Perlmutter Once Again Furnish a Multitude of Laughs

Farce Comedy

Reviewed by C. S. Sewell

Abe Potash ..... **George Sidney**
Mawruss Perlmutter ..... **Alexander Carr**
Hattie Potash ..... **Betty Jewel**
Dan ..... **Allan Forest**
Schenckmann ..... **Robert Schable**
Rosie Potash ..... **Lillian Eliott**
Aviator ..... **Earl Metcalfe**
Sammett ..... **Gilbert Clayton**
Based on play by Montague Glass and Jules Eckert Goodman
Scenario by Frances Marion
Directed by Henry King

POTASH AND PERLMUTTER are with us once again! Abe and Mawruss, Montague Glass' two famous funny Hebrew characters need no introduction to the industry. First they convulsed us with merriment with their experiences in the cloak and suit business, then they caused gales of laughter as motion picture producers in Hollywood. Now, in "Partners Again" their third screen appearance, a United Artists production, they bid fair to again repeat the performance, for it is a comedy whirlwind from beginning to end.

As heretofore, the story interest is slight, serving only as a framework for the clever and inimitable subtitles, laughable gags and highly amusing situations. This time, after severing their partnership they again join forces as representatives for something which as a subtitle states "looks and smells like an automobile." This proves a failure and Abe makes a worse mess in floating a company to handle a new motor which proves to be a fraud. Mawruss helps him make a getaway in his nightshirt aboard an aeroplane. Finally the real crooks are arrested and everything straightened out.

All through the picture there is the snappy scrappy dialogue between this pair for which they are famous, with a laugh in every subtitle. The first big burst of merriment comes when they start to demonstrate a car. It has trouble climbing a steep hill, but finally gets there, minus brake, throttle and other essential mechanism. Then begins a wild ride down hill, onto a half-open drawbridge where the car poises at the edge of the span and finally backs down, landing in a monument works with Abe facing a statue of an angel and believing he is in heaven. This sequence is a scream.

A good comedy pace is kept up through the intervening action and then laughter mixed with thrills are introduced in the scenes aboard the aeroplane. Abe in his nightshirt, suffering with delirium, walks out on a wing with Mawruss after him. He skids across the wing, falls, his nightshirt catches on a hook, finally tears loose and like a parachute he floats through the air and is rescued by his daughter in another plane. Mawruss, believing him dead, weeps, but when he finds him alive they begin their scrapping all over again.

As in the second picture of this series, Alexander Carr appears as Mawruss Perlmutter and George Sidney as Abe Potash. Both are excellent and make the characters thoroughly human and decidedly amusing. Sidney has most of the comedy and his every action is a laugh, at the same time there is strong element of human interest and sympathy for him. The remaining roles are in capable hands, but are of decidedly minor importance, acting as feeders to this pair.

The comedy situations in this picture are not as spontaneous as in the earlier subjects, but there are just as many sure fire laughs. At the Strand there was one continual chuckle during the showing. "Partners Again" will not disappoint those who enjoyed the other two and with its multitude of laughs should provide satisfying amusement for the majority of audiences.

4,820 Feet

"Driftin' Thru"—Pathe

First of Harry Carey Series Through This Company—Thoroughly Entertaining Western

Human Interest Western

Reviewed by C. S. Sewell

CAST:

Daniel Brown ..... **Harry Carey**
"Bull" Dunn ..... **Stanton Heck**
Mrs. Dunn ..... **Ruth King**
Joe Walters ..... **Raymond. Nye**
Sheriff ..... **Joseph Girard**
The Girl ..... **Harriett Hammond**
Joshua Reynolds ..... **Bert Woodruff**
"Kentuck" ..... **By Himself**
Story by Basil Dickey and Harry Haven.
Scenario by Harvey Gates.
Directed by Scott R. Dunlap.

INAUGURATING the new contract by which his forthcoming productions will be released through Pathe exchanges, Harry Carey is being offered in "Driftin' Thru," an entertaining western which should thoroughly satisfy his large circle of admirers. It is the story of a "drifter" framed on a charge of murder, who succeeds not only in clearing his name but in preventing a girl who has aided him from being swindled out of a ranch which is rich in gold.

Drifting through the Southwest, Carey and his pal, a donkey, steal a ride on a freight and are thrown off. He goes to town to get cartridges to kill the injured donkey and gets mixed up in a row between a gambler and his wife and the foreman of a ranch. The gambler is killed, and Carey is accused. He escapes by boarding a train and a girl helps him. He finds refuge with a prospector and learns that the girl owns a ranch and the foreman is trying to get control of it for a small sum, hiding the fact that there is a rich gold deposit. He prevents this scheme and is about to be arrested when the gambler's wife confesses she is the real murderer.

The story starts off at an easy pace but there is good human interest in the affection of the hero for his donkey. With the murder, the pace quickens and there are several actionful situations, the murder, Carey's escape from the posse, his swinging from his horse to a train, the scene where the girl hides him in her drawing room and the fight and rescue of the heroine in the climax, as well of the runaway resulting in the injury to the other woman and her confession.

There is good dramatic tension established that holds the interest and it should prove pleasing entertainment for the average patron. Harry Carey has a typical role that suits him well, and Harriet Hammond is excellent and exceedingly attractive as the girl. The remainder of the cast is entirely capable.

BUSINESS BUILDERS? YOU'LL FIND THEM HERE

Here They Are!

Auction Block, The—M.-G.-M.
Combat—Universal.
Count of Luxembourg—Chadwick.
Driftin' Thru—Pathe.
Grand Duchess and the Waiter, The —Paramount.
Lover's Island—Asso. Exhib.
Mare Nostrum—Metro-Goldwyn.
Moana—Paramount.
Partners Again—United Artists.
Traffic Cop, The—F. B. O.

All You Want to Know In Picking Winners

"The Grand Duchess and the Waiter"—Paramount

6,314 Feet

Sparkling, Clever Comedy with Adolphe Menjou and Florence Vidor, Adapted from Stage Play

Romantic Comedy

Reviewed by C. S. Sewell

FAIRLY scintillating with bright, clever comedy, "The Grand Duchess and the Waiter" a Paramount production starring Adolphe Menjou, featuring Florence Vidor and directed by Mal St. Clair offers thoroughly pleasing and amusing entertainment for all types of audiences and should especially delight high class patronage.

The bare outline of the story is exceedingly slight and this picture furnishes an excellent example of how an idea that is quite implausible and not expected to really be taken seriously can by clever development, direction and brilliant acting result in excellent entertainment.

A millionaire turfman falls desperately in love with an aristocratic Russian Grand Duchess who is traveling with her entourage. Unable to make her acquaintance otherwise, he swaps jobs with her waiter. He not only proves to be a rotten waiter but becomes rather presumptuous and to teach him a lesson she makes him her personal servant and proceeds to try and humiliate him. Despite herself she falls in love with him and when she learns his identity she flees from Paris. He finds her running a roadside inn, her wealth all gone, and takes her in his arms.

As the turfman-waiter, Adolph Menjou has a role that could not be more ideally suited to him had it been written especially for him. His performance is superb and thoroughly delightful and much of the humor is due to the fact that you never are permitted to lose sight of the incongruity of seeing a polished, sophisticated man of the world performing the services of waiter and personal servant.

CAST:

Albert Durant	Adolphe Menjou
Grand Duchess	Florence Vidor
Grand Duke Peter	Lawrence Grant
Grand Duke Paul	Andre de Beranger
Prascovia	Dot Farley
Henriette	Barbara Pierce
Matard	Brandon Hurst
Blake	William Courtright

Based on play by Alfred Savoir.
Scenario by Pierre Collings.
Directed by Mal St. Clair.

Although the romantic element is never lost sight of, the story has been developed always with the comedy values uppermost. Though some of the situations border on farce there is no slapstick and director Mal St. Clair has kept it in a high-class straight comedy vein. The direction is excellent and exceedingly smooth, one amusing situation melting naturally into the next, so that the merriment is kept up at a consistently amusing level. Though never really hilarious, it is a continual succession of chuckles.

The story itself intrigues the interest by its clever development, at times it gives promise of risque situations which are amusingly sidestepped, and although the high standard of the wit will delight the most intelligent spectators it can hardly be called sophisticated for the humor of the situations and lines can be grasped by anyone.

Florence Vidor gives an excellent performance as the beautiful, courtly and dignified Grand Duchess and the performance of the other players representing her entourage with their pompous and lordly manners add much to the amusement value. There is also some entertaining comedy in the jealousy between the millionaire-waiter's waiter and the hotel waiter. In fact, every situation has been handled so as to bring out the utmost legitimate comedy.

With a clever and amusing story to begin with, coupled with Adolph Menjou at his best and Mal St. Clair's superb direction, "The Grand Duchess and the Waiter" is truly excellent entertainment.

"Moana"—Paramount

6,133 Feet

A Section of Samoan Life, Gorgeously Done Will Interest If Not Offered as a Romance

South Sea Study

Reviewed by Epes W. Sargent

PROBABLY the manner in which this release is offered will determine the success of the individual engagement. In "Nanook of the North," Robert J. Flaherty wove a tenuous romance into the happenings in the Arctic. Many will anticipate a similar treatment in "Moana," a study of the life of the Samoan. Disappointment in this respect may react against the acceptance of the picture.

Moana is not a romance. No effort has been made to inject the slightest suggestion of plot into this result of a two year study of a comparatively virgin island in the Samoan group. Old rites and customs are being crowded into the past on the larger islands of the group and even the natives themselves are rapidly losing number. In time to come this intelligent and faithful transfer of the manners and customs will be of untold value to the ethnologist.

But the average moviegoer is not interested in ethnology and the present question is what the man who passes the box office will get out of the picture. The answer to that is that he will get superb photography, vivid action, no little comedy and for a climax one of the most terrific scenes ever shown on the screen.

Mr. Flaherty has recorded the daily life of the natives, their occupations and amusements. They gather their food and prepare it, they hunt and fish and otherwise conduct themselves precisely as though there was no such thing as a camera. It is this seeming unconsciousness of observation that gives the picture its chief charm.

Moana is the elder son of a Samoan family, with an impish younger brother and a really beautiful sweetheart whose bodice is as short as a flapper's skirt. With the aid of his father he captures the wild boar, spears fish and masters the sea turtle in its own element, holding it underwater until it becomes manageable. These water scenes are not done with any complicated apparatus. The water is so clear that the camera shoots into its depths.

There are some really thrilling scenes as Moana and his father pilot their outrigger through the heavy surf, finally coming to grief on the crest of a particularly large wave, and for contrast the old mother is seen making a skirt of the mulberry bark and coloring it with vegetable dyes.

Nearing manhood, Moana displays his skill at the Siva, the dance in which the gamut of human emotions is depicted in pantomime older than the Christian era, and finally he passes the supreme test.

His body is tatooed with an intricate design, the operation taking some six weeks and being performed with a comb of bone needles struck into the skin by light blows from a rod in the hand of the professional tattooer. No photoplay ever registered such a scene, for it is all real, from Moana's sufferings to the play of expressions on the faces of his family. It may be a little strong for squeamish women, but "tremendous" is the only word that will apply.

Moana is something more than a travelogue, an educational or a scenic. It is a page torn from real life and presented unedited and unamended. It is different and well worth while.

GRAND DUCHESS AND WAITER

Complete List of

PICTURES REVIEWED

During January and February, in

Alphabetical Order, on

Pages 825 and 826

Dependable Reviews—A Box-Office Necessity

6,714 Feet

"Combat"—Universal

Stirring and Virile Melodrama of the Lumber Camp, Filled with Action, Stars House Peters

Action Melodrama

Reviewed by C. S. Sewell

A VIRILE, vigorous melodramatic romance of the western lumber camps is "Combat" a Universal production starring House Peters and presenting Wanda Hawley in the leading feminine role.

It is the story of a rowdy lumberjack, a hard fighter and a hard drinker and a slave driver with his men who finally wins his life's ambition when he is made camp boss, only to have the job taken away from him and given to the weak-willed nephew of the owner of the lumber company. This starts bad blood between them and it is heightened when Blaze, the lumberjack saves Symmons' girl from a rowdy and falls in love with her. For her sake he protects her drunken fiance and when a forest fire destroys the camp, he saves the girl and even goes back for his rival who has perished in the flames, but the girl has found out that her fiance is a coward and gives her love to Blaze.

CAST:

Blaze Burke ..... **House Peters**
Ruth Childers ..... **Wanda Hawley**
Milton Symmons ..... **Walter McGrail**
Red McLaughlin ..... **C. E. Anderson**
Half-Breed ..... **Steve Clemento**
Jerry Flint ..... **Charles H. Mailes**
Sheriff ..... **Howard Truesdale**
Story by J. G. Hawks and E. J. Montagne
Scenario by J. G. Hawks
Directed by Lynn Reynolds

J. G. Hawks and E. J. Montague, both experienced writers have provided a script that is filled with conflict and action that holds the attention and in the hands of Director Lynn Reynolds it has been made into a picture that should provide satisfying entertainment for all who like stirring emotional melodrama. The dramatic conflict alone is so well sustained that the interest is not allowed to waver, and for good measure there is an exciting forest fire which provides the climax.

In the role of Blaze, House Peters is well cast and gives an exceptionally forceful and capable performance. Wanda Hawley is attractive as the girl and Walter McGrail as usual is an excellent villain.

5,193 Feet

"The Traffic Cop"—F. B. O.

Lefty Flynn Stars in Pleasing Romance of Policeman Who Won the Love of a Rich Girl

Romance

Reviewed by C. S. Sewell

A ROMANCE between a policeman and the daughter of a wealthy contractor furnishes the theme of "The Traffic Cop" in which Lefty Flynn is starred in the title role with Kathleen Myers playing opposite.

Joe Regan, a kind hearted traffic cop has adopted Jerry Murphy, a little orphan. The day before Christmas Jerry is injured by an auto and Joe takes him to a swell sanitarium on the doctor's advice. Alicia Davidson, a wealthy girl, recognizes him and literally falls in his arms when she backs over the edge of the boardwalk. Notwithstanding a jealous rival Phillips who is a snob and finally exposes the fact that Joe is a cop, he wins Alicia's love and the consent of her father who was a former cop. Father celebrates too much and Joe is blamed, but when he makes a daring leap to a runaway bus containing Alicia's party and saves them, everything turns out O. K.

Situations of a familiar type which has proved their audience value have been introduced to a great extent. There is the human interest angle of the affection between the big policeman and the little fellow rendered more touching by the accident at Christmas, the society snob stuff at the sanitarium and the girl's mother who imagines she has all kinds of expensive diseases, the cowardice of the rival and his comic downfall when he jumps into a mud puddle. Finally the thrill climax with the rescue from the runaway auto. There is also some amusing "love" scenes between Joe's little pal and Alicia's tiny sister. The story is artificial and lacks plausibility but on the whole is pleasing light entertainment for the average patron.

Lefty Flynn certainly makes a handsome looking traffic cop and the supporting cast is thoroughly capable.

CAST:

Joe Regan ..... **Lefty Flynn**
Alicia Davidson ..... **Kathleen Myers**
Mrs. Davidson ..... **Adele Farrington**
Davidson ..... **James Marcus**
Marmaduke ..... **Ray Ripley**
Phillipa ..... **Nigel Barrie**
Jerry ..... **Jerry Murphy**
Based on story by Gerald Beaumont.
Scenario by Jimmy Gruen and John Grey.
Directed by Harry Garson.

6,239 Feet

"The Auction Block"—M-G-M

Charley Ray and Eleanor Boardman Featured in Amusing Version of a Novel by Rex Beach

Comedy Drama

Reviewed by C. S. Sewell

REX BEACH'S novel "The Auction Block" has reached the screen as a Hobart Henley production and is being offered by Metro-Goldwyn-Mayer with Charles Ray and Eleanor Boardman in featured roles.

The story concerns Lorelie Knight, a small town girl who wins a national beauty contest and auctions off her dances. Bob, son of a Pittsburgh millionaire, falls desperately in love with her and they marry quickly. Lorey repents when she learns of Bob's affairs with other women and returns home keeping her marriage secret. Bob follows and makes good, soon becomes a partner in a shoe store. Bernice, the banker's daughter lures Bob on a night auto ride and doctors the car so that they are out all night. Her father tells Bob he must marry her, but Bob's father appears and discloses he is already married. Bernice's father and brother go gunning for Bob, but Lorey learns the truth and straightens matters out and she and Bob become reconciled.

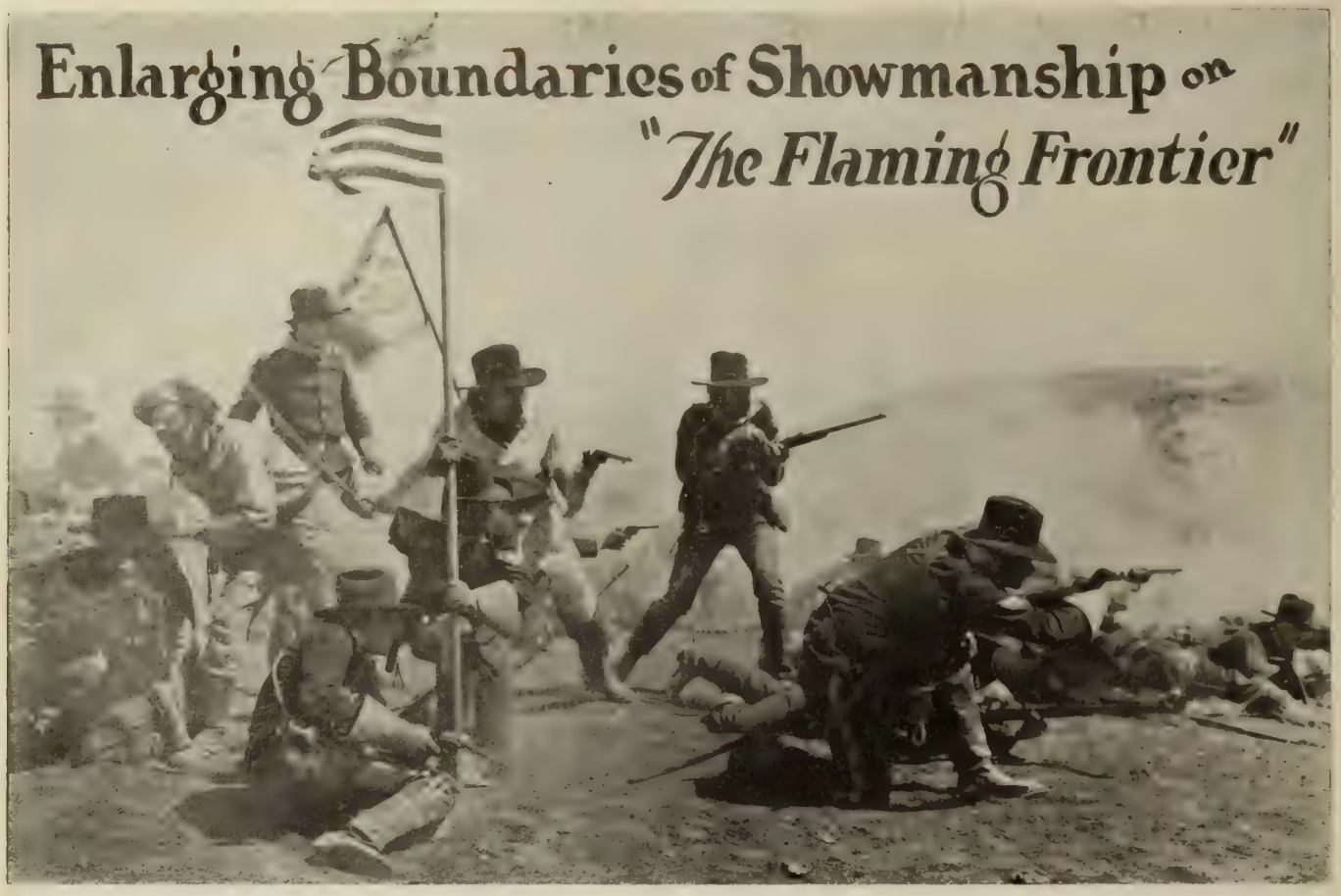
Director Hobart Henley has handled this picture with his usual fine attention to detail bringing out the human interest angles, and has especially played up the comedy possibilities. As a result he offers amusing light entertainment for the average patron. There are quite a number of subtitles and situations that will cause chuckles, with several good laughs in the farcical scenes.

Charles Ray's roles is somewhat different from his usual type but he gives a thoroughly enjoyable performance and Eleanor Boardman is capably cast as the girl. Sally O'Neill is excellent as the flirty, irresponsible little flapper.

CAST:

Bob Wharton ..... **Charles Ray**
Lory Knight ..... **Eleanor Boardman**
Bernice Lane ..... **Sally O'Neill**
Carter Lane ..... **Ernest Gillen**
Mr. Lane ..... **Charles Clary**
Wharton, Sr. ..... **David Torrence**
Edward Blake ..... **Forrest Seabury**
Based on novel by Rex Beach.
Directed by Hobart Henley.

Enlarging Boundaries of Showmanship on "The Flaming Frontier"



ACTION PREDOMINATES IN THIS UNIVERSAL STORY of the old West. "Hoot" Gibson is the Pony Express Rider, and Dustin Farnum plays General Custer. Anne Cornwall and Kathleen Key also have strong roles.

"THE FLAMING FRONTIER," Universal's great epic of the West, will have its world premiere at B. S. Moss' Colony Theatre, Broadway and 53rd Street, New York, early in April. The presentation of this Universal super-picture at the Colony Theatre will be one of the high-lights of Carl Laemmle's twentieth anniversary celebration. The exact date of the opening will be announced shortly.

Pronounced by leading educators and prominent members of patriotic associations who have already previewed the picture privately as the greatest production of its kind they have ever witnessed, it is not surprising that Universal plans to make the opening of this film one of the greatest events of the cinema season. Details of the opening will be made public soon.

"The Flaming Frontier" portrays with historic accuracy the vanished days of the old-time West; West Point life in the '70s; the drama of political intrigue in Washington under President Grant, when the vexed "Indian question" was the burning issue of the day; and which culminated, as is shown in the stupendous climax of the picture, in the heroic Custer's Last Stand.

Battle Scenes Supervised By Col. Bryan

Thousands of Indians, of the Sioux and kindred tribes, U. S. Cavalry troopers, scouts and plainsmen, take part in a re-enactment of that historic tragedy when Gen. George Armstrong Custer, the brigadier general of only twenty-three, together with five troops of the Seventh U. S. Cavalry, were slain to the last man by Sitting Bull's bloodthirsty warriors at the Battle of the Little Big Horn on June 26, 1876.

The battle scenes and the military accessories were supervised by Col. George L. Byram, U. S. A. retired, himself, an Indian fighter, and who made the original survey of the battlefield for the report of the U. S. War Department.

Among the leading Indian characters in the battle scenes are Standing Elk and others grandsons of warrior chiefs who took part in the actual battle. Many of the Indians wear the identical costumes of their forefathers, and from the carefully treasured traditions of their tribes they aided materially in the correct presentment of the greatest disaster that ever befell the U. S. Army.

It is also interesting to note that the release of "The Flaming Frontier" commemorates the 50th anniversary of Custer's Last Stand, thus fittingly celebrating one of the most remarkable instances of courageous devotion to duty to be found in all the world's annals of self-sacrificing heroism.

Gibson and Farnum Head Big Cast

Hoot Gibson and Dustin Farnum head the cast of distinguished players. General Custer is gorgeously portrayed by Dustin Farnum, while Gibson impersonates the pony express rider and friend of General Custer. The feats on horseback performed by Gibson are marvelous. Senator Stanwood is brilliantly portrayed by George Fawcett, well known character actor, while his daughter Betty is charmingly done by Anne Cornwall.

Other historical figures include the famous Sioux leader, Sitting Bull, ably played by Noble Johnson; Sam Beldon, played by Ward Crane; Lucretia Belden by Kathleen Key; President Grant, superbly impersonated by Walter Rodgers and Chief Rain-In-The-Face, played by Joe Bonomo.

Others in the featured cast are Eddie Gribbon, Harry Todd, Harold Goodwin, Charles K. French, and William Steele.

The story comes from the pen of Edward Sedgwick, the directorial genius of the film. It was adapted by Edward J. Montagne and Charles Kenyon. Credit for the beautiful photography goes to Virgil Miller.

Capacity Crowds at the George M. Cohan Theatre.

"S. R. O." Signs Decorate Astor Theatre Lobby.

Whaddeyuh Mean—"Broadway?" Looks Like It's "Metro-Goldwyn-Mayer Alley!"

"Big Four" Productions Now Standing 'Em Up *Are "Ben-Hur," "Big Parade" and "Mare Nostrum;" "Merry Widow" Ends Run; "La Boheme" in Embassy*

By WILLIAM KARSLAKE JONES

METRO-GOLDWYN-MAYER hangs up another record! In the office of the Borough President, downtown, Broadway is still Broadway. But in the mind of New York's amusement-buying public it is "Metro-Goldwyn-Mayer Alley."

In theatres grouped within a distance of five blocks on New York City's Greatest Amusement Way are four Metro-Goldwyn-Mayer specials. They are "Ben-Hur," in the George M. Cohan Theatre; "The Big Parade," in the Astor; "Mare Nostrum," in the Criterion, and "The Merry Widow," in the Embassy.

Strangely enough, when "The Merry" closes its long run in the Embassy on February 24, "La Boheme," another special on which M.-G.-M. officials set great value, will replace it. Thus, the sequence will remain unbroken.

Lovers of motion pictures, shopping along Broadway during the week of Monday, February 15, found a fifth M.-G.-M. release to choose from, when Major Edward Bowes loosened up with "The Auction Block" in his immense Capitol Theatre. This, however, is incidental.

Not one of "The Big Four" first mentioned is further than three very short blocks from the private offices of Marcus Loew, head of this great producing organization.

King Vidor, who directed "The Big Parade," also directed "La Boheme." This will give Mr. Vidor two big specials running on Broadway next week.

"Ben-Hur" is Playing To Capacity

"Ben-Hur," directed by Fred Niblo, is playing to absolute capacity in the George M. Cohan Theatre, with Ramon Novarro, Francis X. Bushman, May McAvoy, Carmel Myers, Claire McDowell and Frank Currier in the principal roles.

"The Big Parade" was "box office" the moment it hit the Astor Theatre. It is still a sell-out.

"Mare Nostrum," the Rex Ingram production for Metro-Goldwyn, from the story by Ibanez, is a magnet at the Criterion, where it is set for a protracted stay. Antonio Moreno and Alice Terry have the featured roles in this exceptional picture, by which Ingram has further demonstrated his right to eminence in the directorial field.

Jack Gilbert occupies a remarkable position as a result of these showings. He is featured in "The Big Parade" and in "The Merry Widow." But that is not all. When "La Boheme" opens at the Embassy, Gilbert will be found playing opposite Lillian Gish. He is making a new Gilbert fan every minute.

Take another look at Broadway! It has Metro-Goldwyn-Mayer written all over it.

The Criterion Should Be Five Times Its Present Size.

The Embassy Opened Six Months Ago with This Show.

Rowland Signs Barthelmess For Eight Big Productions

Star to Begin Immediately Upon Completion of His Contract With Inspiration Pictures; Title of First Release Not Announced But Is Based On Popular Wor

FIRST NATIONAL PICTURES, INC., has placed Richard Barthelmess under contract for eight feature productions to be made within the two years following the expiration of the star's engagement with Inspiration Pictures. He is now producing "Ranson's Folly" and will complete his contract with Inspiration in time to start work for First National in the fall.

This announcement is issued by Richard A. Rowland, general manager of First National, who signed the contract the day before Mr. Barthelmess left for the West Coast to start his new production. The contract is in accord with First National's policy which calls for the expansion of production activities including the enrollment of the most popular screen players.

During the next few months, every effort will be made to obtain a strong array of stories for the star. Although the title is not disclosed, it is announced that the first story, a work of world-wide fame, has been selected.

In commenting on the affiliation, Mr. Rowland said: "I have always had the highest regard for Mr. Barthelmess, both personally and as an artist. He has gone far in the past few years since his memorable performance in 'Tol'able David.' But I am confident that with the bigger stories he will do even greater things in the future. I recall no star who has shown greater versatility in interpreting contrasting characters and none who has contributed more to the development of the art of screen acting. I know from my own experience as an exhibitor and from my contact with other exhibitors that Mr. Bathelmess has a tremendous drawing power with the public and that this drawing power is increasing.

"Our relations with Inspiration Pictures, producers of the Barthelmess productions, which we have been distributing, have always been most cordial and continue to be so."

Samuel Spring, secretary-treasurer of First National Pictures, said: "We all feel elated over the acquisition of Mr. Barthelmess as an even closer member of the First National family than he has been during his affiliation with Inspiration Pictures. Everybody seems to agree that Barthelmess is a great actor and that his career during coming years should surpass even the best of his previous accomplishments. First National will offer this star every opportunity to give his best."

Walter Camp, Jr., president of Inspiration Pictures, said:

"Richard Barthelmess has signed a contract to do eight pictures for First National at the expiration of his contract with us. Of course, we have been releasing our Barthelmess' pictures through First National for several years and this realignment was finally decided upon as for the best interests of all parties. The relationship between Inspiration Pictures, Richard Barthelmess and First National has never been more cordial."

"DICK" BARTHELMESS SIGNS FOR EIGHT FIRST NATIONALS. Seated, left to right: Samuel Spring, recording treasurer; Barthelmess; Richard A. Rowland, general manager. Standing, left to right: Ned Depinet, southern sales manager; Powers F. O'Brien, of O'Brien, Malevinsky and Driscoll; A. W. Smith, Jr., eastern sales manager; Ned Marin, western sales manager; Robert Perkins, counsel for First National.

AARON FOX
Named manager of newly consolidated mail order and non-theatrical departments of Fox Film Corp.

Chadwick Completing Productions for This Season

WITH the completion of "The Test of Donald Norton," George Walsh's latest modern action romance, Chadwick is on the last lap of its 1925-26 production program. "Winning the Futurity," a racing special, now in production, will be completed within three weeks. The only remaining picture on the schedule, "The Bells," starring Lionel Barrymore, will be started at the Chadwick studios in Los Angeles shortly.

"The Test of Donald Norton," which was completed last week, is the fifth George Walsh picture of the year. The others of the Walsh series were "American Pluck," "Blue Blood," "The Prince of Broadway" and "The Count of Luxembourg." "The Count of Luxembourg" was released this month. "The Test of Donald Norton" will be released on March 15.

The Chadwick program of the season included two Larry Semon productions, "The Wizard of Oz," and "The Perfect Clown," both of which have been completed and released.

"Paint and Powder," a Hunt Stromberg special production, and Theda Bara's screen version of the Louis K. Anspacher play, "The Unchastened Woman," are two other special productions that have been released. Another special on the program is "The Transcontinental Limited," a February release.

Craft to Direct Bill Cody

Exhibitors throughout the country who have watched the rapid rise of Bill Cody and the popularity of his western picture directed by William Craft, will be glad to learn that that capable director of action pictures has been placed under contract by Associated Exhibitors, Inc., to direct Cody in the series of Western features he will make for them. Announcement that Mr. Craft had been signed was made recently by Emil Offeman, general manager of the Associated Studios, Los Angeles.

First National Plans Expenditure of $11,000,000 on Production Schedule

Forty Pictures Listed to Be Made This Year in East and West Coast Studios; to Be Produced on Big Scale

FIRST NATIONAL PICTURES is entering upon the greatest production season in its history. According to Richard A. Rowland, general manager, there will be an expenditure of nearly $11,000,000 on forthcoming pictures to be made at studios on the East and West Coasts.

Approximately forty big productions are scheduled to be made this year in the Los Angeles studios where John McCormick is general manager of production activities. Each will be made on a lavish scale, presenting well-known First National stars and players.

At the Eastern studios, A. L. Rockett and Earl Hudson will make four pictures each, Robert Kane will contribute four more to the program, C. C. Burr plans two pictures starring Johnny Hines following "The Brown Derby" in which he is now working, and it is probable that Richard Barthelmess will make another production in the East following the completion of "Ransom's Folly" now being made in Hollywood.

"Owing to the building of our new studios at Burbank," said Mr. McCormick, "we will, of course, have additional production units which naturally calls for a re-adjustment of our working plans.

"C. P. Butler has been signed to take charge of the erection of the new studios. His new post in our organization is that of business manager and the building of the new plant to house our productions will be under his supervision. Hal Barter, formerly with the Lasky organization, will be associated with Mr. Butler."

According to Mr. McCormick, Dave Thompson will hold the post of production manager with Dan Kelly in the post of casting director. The auditing division comes under the management of A. J. Hughes.

June Mathis will have charge of the preparing of four features during the coming season. The writer is now in the East making plans for the stories she will produce under her banner for First National release.

Also in the East at this time, is B. P. Fineman, formerly general manager at the F. B. O. studios who has been signed to supervise the production of four pictures during the coming season. Mr. Fineman is now making all plans for his unit organization and will be ready to take active hold immediately on his return, scheduled early in March.

Wid Gunning, former magazine editor and recently active in studio production, has been signed to be associated with Mr. McCormick in the production of the Colleen Moore pictures and "all-star" productions that will come directly under Mr. McCormick's supervision.

The forthcoming season will bring to the screen, through First National, Joseph M. Schenck productions, starring Norma Talmadge and Constance Talmadge. Colleen Moore will provide four big features, the first being "Irene" recently completed. Corinne Griffith will make four productions and Harry Langdon's schedule calls for three feature-length comedies, the first of which, entitled "Tramp, Tramp, Tramp," is practically finished.

In addition to the four June Mathis productions, the four to be made under the guidance of B. P. Fineman, four feature-length westerns produced by Charles Rogers and the four features to be supplied by Mr. McCormick's own units, there will be the product of producers directly affiliated with First National including Edwin Carewe, M. C. Levee, Sam Rork, Marion Fairfax and others. Altogether First National's production chart for 1926 is one of the most impressive ever prepared by a producing organization.

The scenario division is separated into various units with many well-known writers and authors working hard to finish stories for immediate production. Among these are Julian Josephson, Winifred Dunn, Adele Rogers St. Johns, Lois Leeson, William Conselman, George Bradley, Jack Fowler, and the scenario staff of the Joseph M. Schenck offices and that of the Sam Rork and Marion Fairfax division.

The First National organization plan to be housed in their new studios early in June. Work is now being rushed on building activities and laying out the many new stages and buildings that will grace the new property.

"Crown of Lies" Is Final Title for Negri Picture

"The Crown of Lies" has been selected as the final title of Pola Negri's new Paramount picture, which Dimitri Buchowetzki directed. This is an adaptation of an original story written by Ernest Vajda. It formerly had been titled "The Peacock Parade" and "Because I Love You."

Good—Hold It!

DORIS KENYON

On location at Birmingham, Ala., for the filming of "Men of Steel," a First National picture.

"Into Her Kingdom" Corrine Griffith's Next Picture

WITH "Mlle. Modiste" nearing completion, Corinne Griffith now plans to start "Into Her Kingdom," her next First National release, the first week in March, according to a announcement made by E. M. Asher, general manager of Corinne Griffith Productions.

Svend Gade will direct and Einar Hanson will play the male lead opposite the star. A strong supporting cast is now being assembled. Mr. Gade is being loaned to Miss Griffith by Universal where he has directed "Siege," "Peacock Feathers" and "Wives for Rent." His assignment to the Griffith production is regarded as an excellent compliment to his genius.

"Into Her Kingdom" is an adaptation of a story by Ruth Comfort Mitchell from which Carey Wilson is writing the continuity. Mr. Wilson has been notably successful with his scripts for "Ben Hur," "His Secretary," "He Who Gets Slapped" and a number of other pictures. He is also preparing the continuity for "Good Luck," the E. M. Asher production starring Conway Tearle.

Clayton P. Sheehan Made Head of Foreign Department for Fox

Has Been With Organization Nine Years; For Six Years He Was Engaged in Development of Sales in Eastern District; Made Inspector of Company's Branches Abroad

CLAYTON P. SHEEHAN, for nine years with Fox Film Corporation, has just been appointed manager of the Foreign Department. During the first six years that he was with Fox, Mr. Sheehan was engaged in sales development in the Eastern District, covering Albany, Buffalo, Cleveland and Detroit. He was given charge of the Buffalo office and later became District Sales Manager.

Three years ago Mr. Sheehan began an inspection of the Fox foreign offices which dot the entire globe. He visited South America first gaining an insight to the necessities for amicable trade agreements between this country and the sister republics to the south. The following year Mr. Sheehan made a survey of Europe and the needs for friendly international dealings. After returning to the United States he began a world tour, covering Australia, Japan, China, the Philippines, the East Indies and Egypt. Many offices were established by Mr. Sheehan and he standardized the system of transacting business in all of them.

CLAYTON P. SHEEHAN

With such a highly developed working knowledge of foreign requirements Mr. Sheehan is well-fitted to the task of operating the Fox Foreign Department. His study of the film industry abroad has acquainted him with the many intricate details of foreign trade, which might easily confuse anyone who had not made a thorough survey of the situations.

Mr. Sheehan was graduated from Holy Cross College in 1914 and received a law degree from Harvard, in 1917. He was admitted to the bar in New York State the following year.

Associated Exhibitors Announces Purchase of Two Big Features

"The Earth Woman" and "The Big Show" Are the Productions Bought; Mary Alden Plays Part of Pioneer Mother in Former; Supported by Prominent Cast

ASSOCIATED EXHIBITORS, INC., have recently acquired two outstanding features in "The Earth Woman" and "The Big Show" which they feel confident will be declared among the best pictures of 1926. "The Earth Woman" at a recent private showing impressed Associated executives as a real contribution to the world of cinematography.

Its stirring theme plumbs a well of emotion and history hitherto hidden so far as screen presentation is concerned and reveals the vital part played by WOMEN in the days when uncomplaining wives of sturdy men pioneered to carve a mighty nation out of the wilderness that was to be America.

Mary Alden contributes a characterization as a pioneer mother that transcends her many remarkable mother portrayals. She is supported by Russell Simpson, Priscilla Bonner, Johnny Walker, Carroll Nye, John Carr, Hoe Butterworth, William Scott and others.

With the illuminative title of "The Big Show" to attract customers to the box-office and a circus story of certain entertainment value there exists little doubt that the other recently acquired Associated Exhibitors feature will also find a ready welcome with exhibitors and public. It was picturized on the Miller Bros. famed 101 ranch and all the thrills and gayety of circus life finds place in this fascinating story of life beneath the big tent. John Lowell and Evangeline Russell have the featured roles in this picturization of the L. Case Russell story "On with the Show"

Our Weekly Scoop--

SPRING IS HERE!

Exclusively in Moving Picture World this week, we report the advent of Spring. The Associated Press correspondent in Winsted, Conn., had better look to his laurels. He's the bird who reports spring flowers a month ahead of any other correspondent above the Mason-Dixon, not to mention weekly news beats on three-legged roosters, albino blacksnakes, and Siamese-Twin watermelons.

Our go-getting reporter this week is none other than Dick Weil, Director of Advertising for Arrow Pictures. He took out the vernal urge on "The Silken Lady," an Arrow production with Gladys Hulette and Mahlon Hamilton. The poetry thermometer never lies. Retire the red flannels. Spring is here:

"THE SILKEN LADY"

The Silken Lady tripped on lightsome feet a-down the deck,
Her small, proud head held haughty-high upon her swan-like neck.
Her eyes were brighter than the gems which from her fingers blazed,
As languidly she took her place upon the rail and gazed
Down where the steerage passengers, now yon, now hither surged.
Revulsion rose within her breast. By some strange impulse urged,
She tossed a coin to one who, sunk in sodden mis'ry lay;
Undaunted, met his venomed stare—then laughed and turned away.

In Fate's grim book 'twas written that those twain should meet and know—
Together—ev'ry grief and joy which is Man's lot below:
Shipwrecked—the sole survivors—on a savage island tossed
They fought 'gainst countless dangers, —fought when ev'ry hope seemed lost.
Washed clean her soul of all its dross, the while he learned a-new
What woman's comradeship is worth—what woman's love can do.
Came then a day when, peril past and tribulation done,
Hand joined with hand, soul met with soul, and two hearts beat as one.

By all means see this photoplay. Compacted of suspense,
Romance—a lovely interlude—and drama, strong and tense,
'Twill linger in your memory and leave you quite content
And happy in the knowledge of a pleasant hour, well-spent.

Short Feature Magazine

A Magazine within a Magazine, devoted exclusively to the Little Pictures with the Big Punch

Edited by Charles Edward Hastings

Quimby, of Fox Films, Says Showmen Must "Play Up" Their Short Subjects

Points Out That Good Comedies, Regardless Of Whether in Two or Seven Reels, Will Increase Business When Backed Up By Judicious Exploitation

CAN the entertainment value of a motion picture be measured in feet and inches?

Fred C. Quimby, short subjects manager of Fox Films, and a member of the National Laugh Month committee, is one of those who insist that it can not.

Still, it hasn't been so many years since many exhibitors advertised the length of their programs in lineal feet rather than quality. Most of us distinctly recall such advertising phrases as "six thousand feet of thrills" or "nine reels of mystery and romance"—which somehow recalls the late Ezra Kendall's recommendation given his departing cook—"She was the tallest cook we ever had."

Of course that day is past. Time was when movie patrons were not so discriminating. But that was in the day when a quarter would take the whole family to the show. Nowadays it is different. When Mr. Average Man spends from fifty cents to four dollars a head to take his tribe to the cinema, he expects something for his money. He is no longer satisfied with sitting calmly by while eight or ten miles of flickering celluloid passes through the projection machine.

All of which, of course, is beside the point. The burning question which this article started out to discuss was: "Does it pay to advertise short comedies?"

Mr. Quimby believes that comedy part of the program is too lightly regarded by many exhibitors. He points out that the sole purpose of "Laugh Month" was to convince exhibitors that they were cheating their own box offices by neglecting to give the short reelers a fair break in advertising their programs.

It seems a fair statement that at least seventy-five per cent. of exhibitors wind up their ads. with the phrase, "also a comedy." That estimate may not be accurate, but where there is one theatre manager who does mention the comedy portion of his program, there are several times as many who don't. Skeptics may satisfy themselves on this point by a casual reading of the theatre ads in the newspapers.

Every exhibitor knows it would be box office suicide to present a program without comedy, yet few seem to consider it important enough to mention.

It will probably be several weeks before the actual results of the "Laugh Month" campaign are known, but reports from exhibitors here and there who did tie up with it prove that it was a worth while experiment. Many others who stood by and let their competitors do the experimenting are now convinced that they let an opportunity slide past without taking advantage of it.

Whether "Laugh Month" will be repeated in 1927 is yet to be determined. This much, however, is certain: Good comedies, regardless of whether two or seven reels in length, will increase business. But they must be given a chance by judicious advertising and exploitation.

JULIUS SINGER BEFORE AND AFTER "LAUGH MONTH."

Thus do we observe the effects of "January, 1926," on the quiet and unassuming Chief of Universal's Short Subject Department. Smiles, fresh carnations and diamonds fell to the lots of others besides Julius, we are told, when "Laugh Month" was over!

The Amundsen Flight

According to reports reaching Pathe Exchange from its field representatives, the personal lecture tour of Roald Amundsen is doing much to increase the interest in the motion picture log of the expedition, being distributed by Pathe under the title "The Amundsen Polar Flight."

Ralph Graves' Comedy

Ralph Graves is in the midst of another of his hilarious Sennett-Pathe fun-films in which he appears in the bashful youth type of role, supported by Thelma Parr, Marvin Lebach, Thelma Hill, Dave Morris, Patsy O'Byrne and Barney Hellum. Wesley Ruggles is directing.

International Newsreel Obtains Exclusive Sea-Rescue Pictures

Scenes Show Antinoe's Men Being Snatched From Death by Plucky Life-Boat Crew Of the Roosevelt—Big Game Hunter Has Motion Picture Camera

EXCLUSIVE MOTION PICTURES of the rescue of the crew of the British steamer Antinoe by the plucky life-boat crew from the S. S. Roosevelt, the thrilling mid-ocean sea romance now the center of the world's attention, has been obtained by the International Newsreel and speeded to all International Newsreel customers throughout the United States.

The pictures, taken by an expert photographer, are hailed as the most graphic and thrilling pictures ever made at sea. They faithfully record the struggles of the brave Roosevelt men and the mountainous seas which drove the Antinoe to her doom.

It was little short of a miracle that one of the passengers aboard the Roosevelt carried a motion picture camera. He was Lister Carlyle, a big game hunter, on his way to Africa. The negative he took was obtained by International Newsreel through the cooperation of the United States Lines officials.

Through arrangements previously made, representatives of the International Newsreel met the Roosevelt down the bay when she arrived in New York, took the negatives off the ship and rushed them by special cutter to the Newsreel's laboratory, where prints were hurriedly made for Broadway and other showing.

The rescue pictures are being released as a part of International Newsreel No. 15, and although being rushed to all parts of the country by air-mail, fast express and other speedy means, are a part of the Newsreel's regular service to its customers. The pictures, in addition to the rescue scenes, show the honors accorded to the Roosevelt crew in Europe and upon arrival back in New York.

The pictures reached Broadway during the middle of the afternoon the Roosevelt reached New York. They were immediately accorded a featured place on all programs. Major Edward J. Bowes, managing director of the Capitol Theatre, expressed his appreciation to International Newsreel officials, in the following terms:

"It is the most remarkable picture of the sea that I have ever seen. International Newsreel deserves no end of credit for enabling the American public to see the thrilling exploit of the brave men on the steamship Roosevelt."

Joseph Plunkett, managing director of the Strand Theatre, New York, also commended the Newsreel's enterprise, in the following words:

"I am wonderfully pleased with the initiative displayed by International Newsreel in securing this remarkable picture. It is far more thrilling than any story of fiction and occupies a prominent place on the Strand screen."

The rescue pictures were being shown to Broadway audiences while the celebrations and welcoming to the Roosevelt heroes were still going on. The acquisition of these pictures is one of the most wonderful achievements ever scored by a newsreel organization. The decision of International to put these pictures out at no additional cost, and to speed them with the least possible delay to all parts of the country, has met with widespread commendation on the part of exhibitors.

Barbara Luddy on New Fox Contract

As a reward for her good work in the "East Side-West Side" series of comedies in which she is featured, Barbara Luddy has been signed by Fox Films to a new contract which will keep her under the Fox banner for the next three years. Miss Luddy is at present working on the fifth episode of the "East Side-West Side" series entitled "A-1 Society."

Wireless Lizzie Title of New Walter Hiers Comedy

"Wireless Lizzie" will be the title of the Walter Hiers Comedy which has just been completed under the direction of Marle Rodney. This is the comedy which was started several months ago and temporarily suspended when Hiers was injured when the piping of a water tower fell and severed one of his fingers.

The title of the comedy is very appropriate because it revolves around a wonderful invention which directs the wanderings of flivvers by radio. In other words it is not necessary to ride in the flivver to send it various places. This in itself is a great boon. Most of the funny scenes happen when Walter and his girl are in the flivver and it is being directed by the villain who sits gloating on the top of a water tower.

Hiers, Duane Thompson, Jack Duffy, Bill Irving and Lincoln Plumer are the team which get a lot of laughs out of the radio flivver.

GENE "FATTY" LAYMON

The ponderous comedy star is hard at work on the newest two-reeler in the schedule of releases by Tennek Films.

Ed Supple Resigns As Publicity Manager For Pathe

Ed. Supple, who recently resigned as Publicity Manager of Pathe Exchange, has become associated with the Whitman Advertiser's Service, Inc., 1182 Broadway, New York. Prior to his connection with Pathe, Supple was assistant managing editor of Motion Picture News. He joined Pathe in 1923 to write trade and newspaper copy and was subsequently made Publicity Manager of that company.

During the period of consolidation of Pathe and Associated Exhibitors' departmental activities, Supple conducted the national publicity affairs of Associated Exhibitors in addition to those of Pathe, and at the time of his resignation from the latter company was also in charge of the publicity work for Pathex, Inc., the Pathe subsidiary distributing the Pathe camera and projector in America.

The Finishing Touches

Mack Sennett comedy productions now in the cutting and titling stage are, a "Smith Family" domestic comedy, featuring Raymond McKee and Ruth Hiatt, with Mary Ann Jackson, Sunshine Hart and "Cap," the talented canine, in the supporting cast; an Alice Day comedy, directed by Eddie Cline, in which the popular Sennett star is supported by Danny O'Shea, Ruth Taylor, Eddie Quillan and Joseph Young, and a two-reel Sennett players comedy presenting Billy Bevan, Madeline Hurlock, Vernon Dent and Andy Clyde.

Reviews of Little Pictures with a Big Punch

"Pawnshop Politics"

(Fox-Comedy-Two Reels)

A YOUNG Hebrew whose father runs a pawnshop is the leading character in this Fox Imperial comedy. After several amusing gags, including one in which a tough character seems to be holding up the shop but is only selling his gun, Abie sees Kitty Dolan, whose father is running for alderman and it is love at first sight. A rival candidate makes trouble and plants a bomb in the shop but Abie turns the tables on him. Election day finds Dolan's followers too lazy to vote. Abie stirs them up by offering to lick them and then running to the polling place with the mob at his heels. Dolan wins and so does Abie. Among the good gags are Abie's stunts with the bomb and the desk in which it is hidden, the falling of the cart load of vegetables into a poor widow's flat after the explosion, the fight between the rival gangs and Abie and Kitty dancing in and out among their prostrate forms. There are several good laughs in this comedy and it will amuse the average patron.—**C. S. Sewell.**

"Trimmed in Gold"

(Pathe—Comedy—Two Reels)

BILLY BEVAN and Andy Clyde are the leading players in this Mack Sennett Comedy which is really a burlesque on western mining melodrama. A western dance hall keeper flashes a roll in an Eastern barber shop and talks so glowingly that the whole crew sets out for the great open spaces. Billy and Andy follow a skunk and find a cave filled with gold and proceed to loose it in a crooked game with the gambler. There are some amusing gags here, including the clever idea of having the boys "gold mine" the treasure vault of the gambler, resulting in his cheating to win his own money. Other good gags are where they think they are in the West and camp for the night, to find in the morning that they are on a busy city street, also where the manicure girl hires a taxi and runs the bill up to the limit when it starts all over, gets out, paying the registered fare of fifty cents. Good burlesque and slapstick comedy that is amusing.—**C. S. Sewell.**

"Pay the Cashier"

(Pathe—Comedy—One Reel)

IN this single reeler featuring Paul Parrott he appears as a boob who enjoys a meal and tries to get away without paying but is forced to work in the kitchen. There are some amusing gags where he tries to catch and kill a chicken and wrecks the place. The best situation, however, is his device to prevent customers in the cafeteria from robbing the boss. He gets a lot of baskets in which the food is placed and locked and he unlocks them to check the amount. This all goes wrong when a fire alarm is sounded and the customers rush out without paying.—**C. S. Sewell.**

"Mummy Love"

(F.B.O.—Comedy—Two Reels)

NEELY EDWARDS and Alice Ardell are the leading players in this Standard Cinema Corporation comedy directed by Joe Rock and released through F.B.O. Neely is cast as the secretary to an explorer in Egypt and Alice as his daughter. A shiek sees Alice and invites the party to his palace and proceeds to get rid of the male members and add Alice to his harem. Neely with the aid of a negro porter who wins the keys to the castle by shooting craps with some of the colored guards finally manages to locate the mummy vault, and the whole party eventually escapes by disguising themselves as mummies. There is a lot of trap-door and trick stuff and in the mummy cave considerable ghostly and spooky gags and strange happenings that will provide amusement for the slapstick fans. Many of the situations are familiar but there are some new ones and the action keeps up at a good pace, with quite a number of funny situations.—**C. S. Sewell.**

"Page Me"

(Educational-Comedy-Two Reels)

GOOD, fast-moving comedy has been built around a combination of the tried-and-true situations of a chap who tries to beat his hotel bill and is put to work, and the schemes of a rival to prevent him from marrying the girl to get an inheritance. Bobby Vernon is the star, Frances Lee the girl, William Irving the manager-rival and Bill Valisdell the house detective. The action starts with the attempts of the rivals to outwit each other, then follows Bobby's futile attempts to get away without paying his bill. There are several good laughs in his impersonation of a bell boy in which he uses different disguises. An inventor with laughing gas is also introduced, this causes a fire scare and gets everybody in a hilarious mood. Bobby gets out on the cornice and does a lot of thrilling near-fall stuff along new lines which is amusing and finally there is a chase up and down in the elevator with a clergyman in Bobby's haste to marry Frances, while police and the hotel people are seeking to catch him. There is not a slow moment in this comedy, and the gags and situations are good for a lot of laughs. A peppy and amusing comedy that audiences will like.—**C. S. Sewell.**

NOW BOOKING

St. Patrick's Day Special
Week of March 14th
Fleischer Ko-Ko Song Car-Tune

"HAS ANYBODY HERE SEEN KELLY?"

Hand Colored by Brock

729 7th Ave. RED SEAL PICTURES CORP. *N. Y. C.*

DISTRIBUTORS

"Ko-Ko's Paradise"

(Red Seal-Cartoon-One Reel)

MAX FLEISCHER eclipses even his usual exceedingly vivid imagination in this animated cartoon in which Ko-Ko, the little clown, and his dog are scared to death when Max begins shooting at a target and almost hits them. Their spirits leave them and they go to Paradise where they develop wings and fly about. Ko-Ko has a time getting a halo to fit but the mutt collects a lot of them. Ko-Ko loses his wings, falls in a pond, emerges on a the mutt collects a lot of them. Ko-Ko loses his wings, falls in a pond, emerges on a duck's back and rides down a waterway back into the shooting gallery, and the mutt follows. The dog's paradise is shown filled with bones and there are some clever scenes depicting the heaven that Ko-Ko finds. An amusing number and one of the best of the series.—**C. S. Sewell.**

"Crowning the Count"

(Universal—Comedy—Two Reels)

THERE is a lot of good burlesque in this Century featuring Eddie Gordon, as a hotel guest owing a couple of weeks' rent. The gags are effective. Eddie, when his breakfast is delivered C. O. D., hooks it off the tray with a cane while the waiter knocks at the wrong door. Later, when disaster faces Eddie, he adopts a whiskered disguise and is mistaken for a count by a mysterious stranger. The whole hotel turns out to honor him. The fete has reached its highest point when insane asylum attendants call for the mysterious stranger. Eddie, to escape corporal punishment, pretends also to be insane and the guards take him away. These scenes where he apparently goes "nuts," doing strange dances on the floor, are very funny. The subject will please burlesque-comedy fans.—**Sumner Smith.**

"Accidents Can Happen"

(Universal-Comedy-Two Reels)

ALT ALT is the featured player in this Century Comedy in which with a partner he certainly goes through a lurid and exciting lot of experiences. Starting as aviators, they land on a roof and are knocked cookoo. They walk off the roof and imagine they see Springtime scenes with mermaids, etc., on the street. Next they fall prey to an insurance agent and after a lot of other things happen they eventually heed the call of a girl in distress, find themselves in a building where ghostlike forms appear and chase them and trick devices keep knocking them about. In the end, after saving the girl, they find out her father was trying out new initiation apparatus on them. An exciting and fast-moving slapstick comedy.—**C. S. Sewell.**

HOUSE OF FLICKERS. (Fox Comedy). A good comedy, full of laughs. Will bolster up a bum show. All classes. Admission 15-25. David W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

IT'S A BEAR. (Pathe Comedy). "Our Gang." It's a bear is right. All "Our Gang" comedies are good. The best juvenile pictures made. There's always something to laugh at. All classes. Admission 15-25. D. W. Strayer, Mt. Joy, Pennsylvania.

KICKED ABOUT. (Universal Comedy). An excellent two reel comedy. Some good acrobatic stunts. Town and country class town of 1,800. Admission 15-25. O. G. Odell, Odelphi Theatre, Hughesville, Pennsylvania.

ON THE GO. (Fox Comedy). Imperial Comedy, which is a corker. Is different from any comedy I have seen for a long time. Pleased greatly here. You won't go wrong in buying this one. Tone and appeal, good. General class town of 1,200. Admission 15-25. E. N. Prescott, Prescott Circuit (250-700 seats), Union, Maine.

SHOOTIN' INJUNS. (Pathe Comedy). "Our Gang." Good as they all are. Business class and farmers town of 2,200. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

SLEEP WALKER. (Imperial Comedy). This is fine. Plenty of action and thrills. Business class and farmers town of 2,200. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

TRANSIENTS IN ARCADIA. (Fox Comedy). A truly great comedy. I played this with the "Everlasting Whisper" and more people spoke about the comedy than the feature. Not slapstick, but a high class two reeler filled with plenty of action and laughs. Tone, okay. Sunday, yes. Appeal, ninety-five per cent. Working class town of 7,000. Admission 10-25. A. M. Rosenbloom, Home Theatre, Rochester, Pennsylvania.

WHY HESITATE. (Educational Comedy). Star, Neal Burns. This comedy helped to save our show. It was not as good as some of his comedies, but in comparison to our feature it was great. Tone and appeal, good. Better class town of 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

Straight from the Shoulder, Jr.

Edited by VAN

The Little Picture With the Big Punch is what has made Laugh Month a big success.

It will make EVERY MONTH—and every show—a success!

Tips on these dependable program stand-bys are always a big help—so shoot them in every time you fill out a report blank. VAN.

SO'S YOUR OLD MAN. (F. B. O. Series). Star, Alberta Vaughn. Good comedy. Fine at box office. Tone, good. Sunday, yes. Special, no. Appeal, ninety-eight per cent. Mixed class town of 150. Admission 15-30. Robert W. Hines, Hines Theatre (150 seats), Loyalton, South Dakota.

THIRTY YEARS AGO. (Independent Pictures). This is a very good novelty, giving scenes of the very first pictures made. "The Great Train Robbery" is the best part of the reel. It helped put over "One Way Street" which I played on the same bill. High class and family trade town of 5,000. Admission 10-15-25. Nyman Kessler, Atlantic Theatre (300 seats), Atlantic, Massachusetts.

HELLO, GOOD-BYE. (Educational Comedy. Star, Lige Conley. This was a dandy laugh-maker and pleased our crowds to the last one. Helped put over a weak feature for us. Tone and appeal, good. Better class town of 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

HI FLYERS (Educational Hodge Podge). Our last Hodge Podge and find that they are not wanted on our program as our clientele does not like them. Fair appeal. Better class town of 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

ADVENTURES OF MAZIE. (F.B.O.-Series). Star, Alberta Vaughn. For the benefit of those who are not running this series I will say they are passing up a good box office bet. Play 'em, they are very good. Tone, good. Sunday and special, yes. Very good appeal. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

AESOP'S FABLES. (Pathe). Best cartoon on the market, have played it for years and found always good. Terry puts a lot of action in them. Neighborhood class city of 14,000. Admission 10-15. Ulysses Ponsant, Bijou Theatre (500 seats), Waterville, Maine.

AFTER BUSINESS HOURS. (Educational Comedy). Star, Lupino Lane. If you don't show this you are missing the most absolutely funny show ever made. Two reels of almost continuous laughs. Educational made a fine job of this comedy. It is fully as good as the two reelers he used to make for Fox. Remember his work in "The Friendly Husband" for Fox. It broke our comedy records. All classes town of 3,500. Admission 15-30. Henry W. Nauman, Moose Theatre (700 seats), Elizabethtown, Pennsylvania.

CRUSHED. (Educational Comedy). Star, Lloyd Hamilton. This was the second time we played it and it pleased everybody. It is one of his best comedies. Tone and appeal, good. Better class town of 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

FAST COMPANY. (Pathe Comedy). "Our Gang." Just another Gang comedy. The kids get mixed up in a fashionable hotel and try to razz it with more or less unhappy results. It's good for the kind of audience that likes it. All classes town of 3,500. Admission 15-30. Henry W. Nauman, Moose Theatre (700 seats), Elizabethtown, Pennsylvania.

CHASING THE CHASER. (Pathe Comedy). A good one reel comedy although it's vulgar. Why can't they make a good comedy without showing a man chasing a girl's leg; that's not necessary. All classes. Admission 15-25. David W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

FOX NEWS NO. 17. (Fox). This is a nice news subject. Very interesting throughout. Tone, good. General class town of 1,200. Admission 15-25. E. N. Prescott, Prescott Circuit (250-700 seats), Union, Maine.

Newspaper Reviewers According More Space to Short Subjects

ONE of the purposes for which the Short Features Advertising Association was organized was to encourage more constructive criticism in the review columns of the daily press on Short Features.

This point was very plainly brought out by R. F. Woodhull, President of the M. P. T. O. A., chief speaker at the luncheon tendered to newspapermen at the start of Laugh Month activities, and now, at the conclusion of the campaign, it is interesting to note that the results were very much worth while, since the newspaper criticism of Short Features have shown a pronounced increase.

In the Cleveland Plain Dealer there appeared, on the last day of January, an unusually lengthy and comprehensive review of Short Features by W. Ward Marsh, one of the best known critics in the country. Mr. Marsh's article occupied two columns, and was entirely devoted to a discourse on recent Educational releases.

Starting off with the comment that "Unusual progress in color photography will be noted when Hope Hampton in 'Parisian Modes In Colour' is released here," Mr. Marsh continued his references to color films by saying:

"I have seen 'Parisian Modes in Colour' and also another short picture called 'Marionettes', featuring Miss Hampton and done entirely in color.

"'Parisian Modes' is sponsored by McCall's Magazine and bears the label of 'McCall Colour Fashion News,' and it features the latest styles from the shops of Poiret, Armand, Drecoll, Gaston and other famous Parisian designers.

"It should prove a delight to the feminine eye. It is what may be called the last word in a fashion revue. I didn't count the number of different gowns, coats, etc., which Miss Hampton wears in the film, but there are enough of them to furnish a topic for the 'club' for a couple of weeks.

"This is released through Educational. And for that matter so are the 'Marionettes'. This short subject—exquisitely colored—deals with the well known affairs between Poiret and Columbine, with Miss Hampton appearing as Columbine.

"Her lighter colorings lend themselves particularly well to this kind of photography, and interest was held by the beauty in the settings and the costumes. The daintiness of the production, and the deft method of handling the group of marionettes, give it a charm well worth watching for.

"Miss Hampton's acting is unusually good. She seems to have rigidly pursued her study of pantomime. She gives the piece the high favor an expert ballet dancer might have, and had she suddenly forsaken her role for a toe-dancer, I should not have been surprised. She has been working hard, if one may judge by her work in 'Marionettes'."

The remainder of the discussion by Mr. Marsh is devoted to three two-reel comedies released by Educational. They are "The Movies," a Hamilton Comedy; Lupino Lane's "The Fighting Dude," and Billy Dooley's "A Goofy Gob." Of these he states in part:

"I saw three unusually funny comedies last week . . . good enough for any good picture program.

"Here are the comedies:

"Lloyd Hamilton in 'The Movies.' It really is the funniest film in a couple of seasons at least . . . 'The Movies' is highly recommended. Watch for it.

"Lupino Lane in 'The Fighting Dude.' Lupino Lane makes his second 'debut' in this picture. I thought Lane funny when he was with Fox, some seasons ago, but somehow he didn't catch the popular appeal, or whatever popularity is called. . . . Lane has a good comedy style, and if 'The Fighting Dude' is a sample of what he can do, then he has a bright future in the short comedy field.

Selling the Picture to the Public

This Department Was Established September 23, 1911 by its Present Editor

Epes Winthrop Sargent

Sending Season Tickets to Ministers Helpful in Giving a Better Understanding of the Pictures

RECENTLY we mentioned the experience of M. W. Larmour, of the Nation Theatre, Graham, Texas, who made friends of the minister by sending them season tickets.

Now comes a letter from another manager, whose name, for obvious reasons, is withheld, since there is an opposition house in his town.

He writes enclosing the copy of a letter and says:

Believing you to be interested in all matters pertaining to the operation of the theatre and desirous of keeping in touch with conditions pertaining thereto I am inclosing a copy of one of four letters received from clergy in this territory.

Shortly after taking over the managership of this house I wrote the clergy a friendly letter, inclosing a season pass with each. These passes were good for two admissions in every case with exception of the Catholic father who, of course, had no occasion to use the double pass.

Several of the clergy paid me a personal call and thanked me for the pass, incidentally welcoming me to the city. The point is that the tone of their conversation as well as their letters was very much alike or the same as copy inclosed. They are doing us a world of harm, preaching their doctrine right from the pulpit and I thought it possible that you may be able to offer some suggestion as to how to get around these well meaning, hard shelled despoilers of the theatre.

The letter enclosed runs in part:

We are not much on attending the movies. Occasionally when there is something good, we do enjoy attending, and will avail ourselves of the privilege. There has been so much trash mixed in that one sometimes hesitates to run the risk, but of course there are fine, high class, instructive and interesting movies.

The Sunday movies we are opposed to, and could only wish that there wasn't the determined effort to break down the Christian Sabbath by the Moving Picture Corporation. This, I am sure, is one of the contributing causes which has caused a slump in the movie business. It has so alienated a high class group of Christian people in every community where the Sunday movie operates, that they seldom darken a movie house door at any time. While the business seemingly gains by the Sunday show, it loses a certain valuable patronage for the other six days. Of course while the other place runs, you may feel that you should run, and I haven't any advice to give at all, only I want you to know my position, and which position I will continue to maintain.

Is a Newcomer

This manager has moved into town within the year. Apparently he has been so unfortunate as to strike a town where the ministers are opposed to the pictures. And he has not yet had time to convert them.

Evidently the Sunday opening is one of the thorns in the flesh. Probably it is the longest and sharpest thorn, and it is going to take a little time to pull the thorn and ease the sting of the prick. We think that our correspondent is a little too impatient for results.

Antagonism to the pictures on the part of the clergy is a throwback to the early days of agitation, when practically all ministers denounced the pictures because it was the fashionable thing to do. The feeling dates back to the days when youngsters had only to say they had learned this or that from the pictures to become the objects of judicial pity.

Nowadays that plea does not go with the average judge. It has been overworked. But the ministers in some sections still remain hard boiled.

Where Sunday performances are permitted, they naturally resent the opposition. They feel that their pews would be less vacant if the seats in the picture theatres were not so well filled. They do not stop to consider that empty church pews considerably antedate the pictures. It is a sop to wounded vanity to blame the picture for non-attendance at church rather than to put the blame where it belongs—on the dull, dry sermons and dreary ritual.

Will Take Patience

It is going to take patient work to overcome this feeling. It is going to take a long time. But the situation may be mitigated, if not entirely overcome, by tact.

In the first place we would get hold of the pass issued to the Catholic priest and make it read "and one." It is very true that he has no wife to bring, but he probably cares no more for a solitary pleasuring than the Protestant ministers, and if he brings a parishioner with him, the advertising value is far greater than where the Methodist minister comes with his wife. The parishioner is proud of the fact that he went with the priest. He will advertise the fact, and in so doing advertise the fact that the father approves of some of the pictures—or at least of some pictures. And we imagine that this manager will find the priest far less biased than the others.

On the general campaign we would do two things. We would watch very carefully our Sunday bookings, trying to get for that evening the type of picture that is least apt to give offense to the clergy.

And we would see to it that all ministers were advised of the coming of such pictures as The Fool and Thank You, The Ten Commandments and pictures of this type.

We would see to it that they were at least specially invited to the pictures most apt to please them.

It may take time to win them over, but it

A Metro-Goldwyn Release

THE MERRY WIDOW CAR AND ONE OF THE THREE DANCE HALL HOOK-UPS IN DETROIT

Three dance halls held waltz contests the Friday before The Merry Widow opened at the Madison Theatre, and the winners of these contests met in the finals at the Madison during the run of the picture. There was a twenty-car automobile parade of the stars of two musical comedies and a car of the year of the Widow's premiere.

can be done because it has been done, in many sections and in many towns.

It is going to take time and patience and tact, but eventually ministers will find that there is good as well as bad in pictures. They will come to realize that there are pictures with good moral lessons; sermons in scenes instead of words, and they may even be moved to give pulpit endorsement to such pictures.

Try to get the church societies interested. Offer these societies a portion of the proceeds of special sales. If the pictures take money out of the contribution box, let the pictures help put that money back into the treasury.

Don't fight them. Don't belittle their opinions, just keep straight ahead, and some day you'll find there is a different opinion.

In time it may even be possible to get the minister to move his church over to the theatre to preach on some particular picture. Get one minister started and half the battle is won. Keep on plugging, and you will win the other half.

Once you can interest the ministers and can show them that they can capitalize the widespread interest in the pictures for their own pulpits, you will have them boosters instead of knockers. And the first step is to give them the entree to the house, that they may see for themselves. The second step is to make certain that they see the best.

Charlestoned Mix

Charleston contests are money in the bank all over the country. They never fail.

The Temple Theatre, Toledo, met with the usual success on a Charleston contest in conjunction with The Best Bad Man, which shows a snappy Charleston in one of the early scenes.

For a pacemaker, Manager William Exton hired a bell hop from one of the local hotels, who is regarded as the Toledo champion. He was too good to be allowed to compete, so was offered as an added feature.

Rooftop Cornetist Plays Merry Widow Waltz

Production Hints from Edward L. Hyman

NEW faces were introduced to Brooklyn audiences on the program with "Lady Windermere's Fan." These faces belonged to the Mexican Grand Opera Company, who were presented in two of the four musical offerings of the show. The entire performance took up 1 hour and 57 minutes, of which time 1 hour and 30 minutes were given to the film subjects. One hour and 22 minutes was required by the Ernst Lubitsch production, and the Topical Review was given its usual 8 minutes. This left 27 minutes for the 4 presentations on the program.

The tenor, soprano, contralto and baritone of the Mexican Grand Opera Company were presented in the famous "quartette from Verdi's Rigoletto." The singers appeared in front of a new black drawcurtain on the production stage and wore the correct operatic costumes. The light: bright lights of light amber on the singers; 2 orange Mestrum floods on the musicians from the dome; amber foot lights on production stage and on either side of the production stage; large stage in blue and blue stars in the coves. This quartette took up 4 minutes.

Jules Berkin, trumpet virtuoso, who recently became a permanent member of the famed Mark Strand Orchestra, was presented in a medley of popular hits including "Bam Bam Bamy Shore," "A Cup of Coffee, a Sandwich and You," and "Then I'll Be Happy." Berkin played from his place in the orchestra under a small amber spot from the No. 1 bridge. The No. 2 bridge had a color-blend on the draw curtains which were closed over the production stage; the dome had 2 dark violet floods on the orchestra; purple foot lights on the small stage. This solo took 3 minutes.

After the Mark Strand Topical Review came George Lyons, the singing harpist, formerly of Lyons and Yosco, appearing on the apron of the large stage. He was lighted by a small amber spot from the dome; the No. 2 bridge back of the proscenium arch had an amber spot on the harp; the dome had a deep blue flood on the musicians; the No. 1 bridge threw a deep purple flood on the musicians; large stage in red. Lyons used up 8 minutes with instrumental and vocal numbers, nicely balanced.

Next came "Mexican Songs and Dances," the biggest number of the show, 12 minutes long, and introduced the Mexican Grand Opera Company, the Betancourt Marimba Band and 8 Mark Strand Dancers. For this scene a very elaborate Spanish interior was used, with a balcony in which there was a large center opening. A blue sateen sky drop backed up the opening. A fireplace was to the left of the stage, dressed with various Mexican and Spanish props. Highly colored shawls were used in the decorations. The personnel wore Mexican costumes changing twice during the presentation. The routine of the number was as follows: "La Nortena," "Cadiz March," "My Old Love," and "Cielito Lindo." The first named selection was done by Mexican Grand Opera Company; the Marimba Band and the Mark Strand Dancers; the second by the Marimba Band, the third by the coloratura soprano and the mezzo soprano as a duet; then an interpolated selection by the Marimba Band, and closing with "Cielito Lindo" by the entire company.

A Universal Release

JOHN SCANLON'S FRONT ON THE PHANTOM OF THE OPERA

The dress of the Alhambra Theatre, Torrington, Conn. The Phantom is hiding in that cozy corner over on the right, with a flasher to help along the effect. The overhead banner is particularly good imitation brickwork.

Aerial Music for The Merry Widow

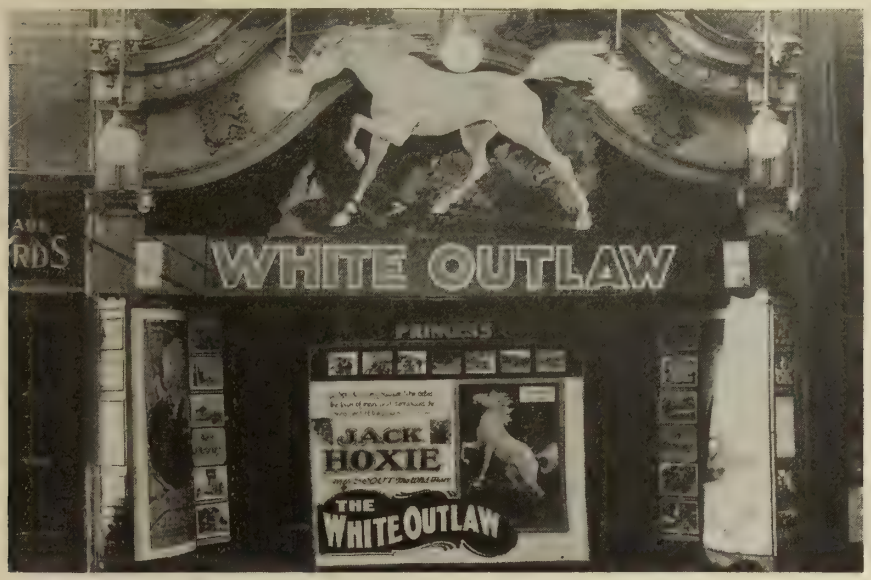
Harry K. Lucas, of the State theatre, Raleigh, N. C. worked a good idea for The Merry Widow when he hired a cornetist to go through the business section and play the famous waltz from the roofs of available buildings. To plug the idea along he had several persons call up the newspaper offices to ask where the music came from, as the cornetist kept out of sight of the crowd.

Naturally the newspapers put two and two together and persuaded Lucas to confess that it was a press stunt, after which the man was driven around town in a bannered automobile, still playing the Merry Widow waltz.

It was a simple and inexpensive stunt, but it packed a powerful wallop.

Window displays contrasting the present day costumes with those of 25 years ago, when the Merry Widow was new helped make the grade into department store windows.

A Realistic Storm Supplemented Palace Screen



A Universal Release

A TWENTY FOUR SHEET CUTOUT MAKES A FINE BANNER

E. W. Street, of the Princess Theatre, Birmingham, Ala., backed the cutout of the White Outlaw 24-sheet with red, yellow and green bunting arranged in rays. It does not show in the photograph. There was a row of lights back of the title.

Made Universals Self Exploiting

Making the independent fight his exploitation for Universal pictures at his theatre, C. W. Doctor, of the May Theatre, Mayville, Wis., writes Carl Laemmle that if business keeps up the way it started, he will at last be able to pay off a mortgage that is almost old enough to vote.

Mayville is not much of a show town and the house is open only Wednesday, Thursday, Saturday and Sunday. The two latter days mostly look after themselves but the midweek was a gamble. Appreciating this, the Universal salesman made him a discount on his service, in accordance wit hCarl Laemmle's published offers to help the men who needed help.

Mr. Doctor promptly advertised that to everyone who attended a Wednesday performance he would give two adult tickets for the Thursday show, November 4 and 5 being the dates. He added a demonstration of a new phonograph.

All who used the free tickets were given a letter of explanation headed by a nenormous "Why." It went on to tell that the three leading film companies were combining under one head (?) to get more money for their product and so force admissions higher. Thanks to Carl Laemmle he was able to lower his admissions on Wednesday and Thursday of each week, because he had given a reduction in rentals, and he was giving this free show to tell about Universal and the fight. He whooped it up for the independents and even had the high school students chant a yell which ran:

Laemmle, Laemmle, you are right.
We are with you in this fight.
We'll stand by you, thick and thin
Laemmle, Laemmle, you will win.

It helped add to the excitement and the two audiences went out feeling it almost a duty to help along in the fight.

Now the midweek shows are no longer a gamble, but a Jewel on Wednesday and a general program on Thursday are almost as well attended as the Saturday and Sunday offerings. He has sold those two nights for the entire season through a single exploitation.

In Sheridan, Wyoming, the Orpheum theatre hooked The Ten Commandments to the local paper with an offer of tickets to all twin brothers, who had to visit the newspaper office to claim the seats.

Made a Storm for That Royle Girl

Often effects will hurt a picture, but George E. Brown, of the Palace Theatre, Memphis, built the storm in That Royle Girl into a smashing climax. It was so terrific that you could almost hear the spectators relax at its close.

Two perforated pipes above the screen dropped real rain into a trough below, the water being piped out into the alley. Splash boards front and back of the trough kept the water off the musicians and the draperies.

A wind machine that could top the orchestra was specially constructed and was graduated to fit the moment in the play, while a wood crash gave sound to the falling trees and houses, while lightning was achieved by two carbons held apart by a spring, the momentary arc as they were brought together and released giving a flash that worked in with the glare on the screen.

And for final touch the house lights were dimmed almost to blackness except for the legal exit lights.

It more than doubled the effectiveness of the climax because it had been so well rehearsed, and people came back to shiver in the realism of the storm.

Beating Bill

Old Bill Jones drove a swarm of bees across the desert, but driving turkeys is something else again. The American theatre, Walla Walla, tied a turkey drive to Lightnin' with good publicity results when a local raiser drove 58 turkeys 30 miles, losing only two en route. They were wanted for a local shoot and turkey drivers bet Glen Merchant he could not drive them in without losing at least ten birds.

What do they drive in your locality? It does not have to be either bees or turkeys.

A Universal Release

THESE PEACOCK FEATHERS WERE ELECTRIC LIGHTS

The Rialto Theatre, Houston, Texas, made a cutout of the 24-sheet on Peacock's Feathers and set a small bulb into each "eye" of the gorgeous plumage, as well as in the headpiece. It had a Christmas tree lashed to the mast.

Buster's Cow Was Much Larger Than Her Stable

Friendly Cow Wagged On Buster's Go West

If you look at this cut you'll probably figure that the cow is considerably larger than her barn. She is, but that didn't worry C. B. Stiff, of the Imperial Theatre, Columbia, S. C. The barn really was the housing for a motor and had nothing to do with the cow.

A Metro-Goldwyn Release

BUSTER'S LEADING LADY

That is not exactly correct. As a matter of fact the motor in the barn kept the cow's head and tail moving ,and got more attention for the animal. .The sign urged the reader to "See the beautiful Brown Eyes, the cow star with Buster Keaton in Go West." It helped to get more business and more business meant more pleased patrons.

Got Long Green

It looked like St. Patrick's Day around the Broadway theatre, Newburgh, N. Y., when Charles R. Hammerslough played Irish Luck. The lobby floor and the sidewalk were covered with grass mats on which were placed horseshoes bound in green ribbon. The entrance doors were decorated with clover cutouts from the window cards, and all the lights were green. Even the box office receipts were green—and plenty of it.

A Universal Release

SOMETHING NEW IN TOURING TWENTY-FOURS

For the second week of The Phantom of the Opera at the Capitol Theatre, Montreal, a tractor and trailer were employed instead of the trolley or truck and got much more attention. The tractor had a powerful whistle that helped very much.

Identification for Lost World Beasts

Steve Farrar, of the Orpheum theatre, Harrisburg, Ill., let the newspaper do his advance work on The Lost World.

Using a series of single column cuts on the various prehistoric monsters, he gave five tickets a day to those who correctly named the animals. It made a good circulation stunt, brought him a lot of reading matter, and made good money on the picture. Just to be fair, he put the money he saved into an extra large display in his own space.

Steve worked the out of town card on The Iron Horse. He sent us a thousand cards, ready to be mailed, and we put them back into the post office for return mailing. The New York postmark got people guessing and he did an unusually good business.

We shall be glad to remail cards for any exhibitor, but please allow a few days for delays in the mail and our possible absence from town over week ends.

Made The Phantom Known to All Utica

Robbins' De Luxe Theatre, Utica, N. Y., got a lot of punch into a campaign on The Phantom of the Opera, including two double deckers. The first of these was used by radio shops with the overline "the phantoms of the air welcome The Phantom of the Opera." The second went the following day to the other paper and here the general merchants added their welcomes to those of the radio dealers.

Meanwhile teasers and scatters had worked up into larger displays and the Loose-Wiles company gave out 30,000 small sample bags printed with "Compliments of Mary Philbin, featured in Phantom of the Opera, playing the entire week at the DeLuxe. Mary eats Sunshine crackers, why don't you?"

Another hook was to a milk company which tagged every bottle the day before the opening, tying in to the Philbin milk still.

Sixteen windows were obtained, including a Phantom Red window and a display of "Norman Kerry stripe" neckties.

For a final slap the French Club of a local college was induced to visit a matinee in a body. It all helped to bounce the Phantom right over the top.

Eddie Had Three

Now that the returns are about all in, we think that the Christmas record goes to the Mark Strand theatre, Brooklyn. Edward L. Hyman gave three special performances for the poor. Two of these were sponsored by the Brooklyn newspapers while the third was the Brooklyn edition of the New York World's party. Each show ran two full hours, with a five reel comedy and some special musical acts. The Gold Rush was the feature of one program and Little Annie Rooney headed another.

Three newspapers were plugging for the Strand, and each took charge of the details of its own show, providing the candy, and looking after minor matters.

A Gotham Release

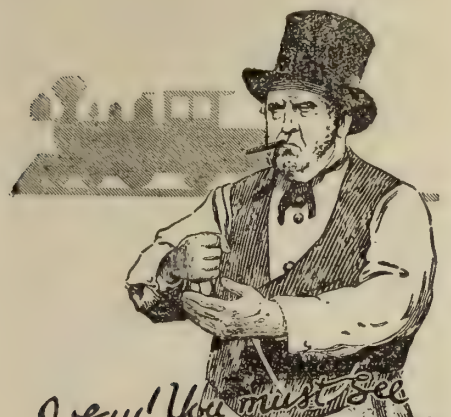
BLOCK PAPER WAS IMPROVISED FOR A FIRST RUN SHOW

In purple and yellow, this display for His Master's Voice was fairly audible on the Los Angeles billboards. Attention is called to the fact that while this was used ahead of the lithos it is now a "World premier."

London Newspaper Advertising for Iron Horse

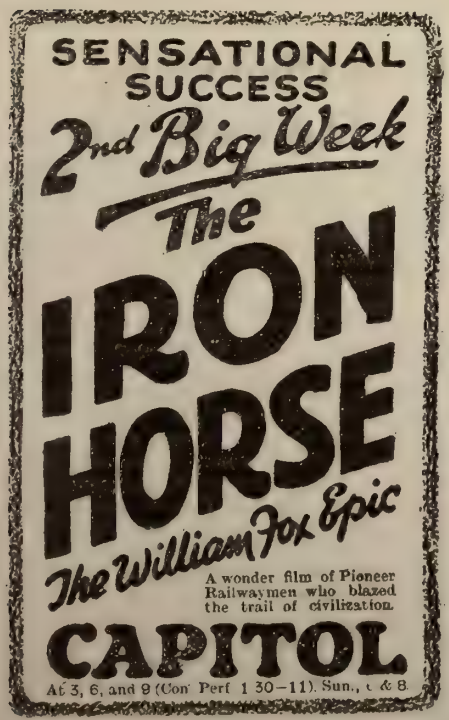
English Displays on Iron Horse in London

Here are two displays on The Iron Horse from the original English run at the Capitol theatre, London. As was told in an earlier story in this department, the figure of the Judge was made a sort of trade mark, and a large cutout figure was used in Shaftsbury Avenue while some thirty impersonators paraded the streets reading specially printed heralds with the title and theatre in large letters. For this reason the opening ads were hooked to the familiar figure and made the attractor for the opening week as well as the advance. For the second week and later, the switch was made to the style shown in the second cut. This campaign was designed to prepare the provinces for the coming of the picture and so many media were used that were not strictly local, since there is a type of newspaper printed in London that goes all over the Kingdom. The result was a heavy campaign, but the spaces were not large, a four inch single being the average, though the English newspapers use a wider column than ours; about 2½ inches against our two, though some go even to a three or three and a half. Three showings a day were given, with a grind from 1:30 to 11 on Sunday. England has not yet gone in for the big splashes in newspaper advertising, and it is to be hoped for the exhibitors' sakes that no one starts in. Since no one does, no one has to.



A Fox Release

USING THE JUDGE

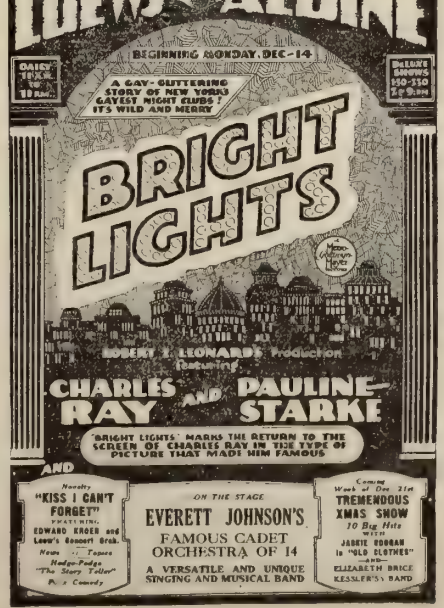

SENSATIONAL SUCCESS
2nd Big Week
The
IRON HORSE
The William Fox Epic
A wonder film of Pioneer Railwaymen who blazed the trail of civilization.
CAPITOL
At 3, 6, and 9 (Con' Perf 1 30—11). Sun., 4 & 8

A Fox Release

FOLLOWING UP

Skyline Again Is Used for Seller

Bright Lights is another story where the New York skyline can be worked into the displays, and Loew's Aldine Theatre, Pittsburgh, makes good use of a rather fantastic skyline. A better attractor for this title would be the electrical display around Longacre, but out of town they know the skyline better, and it possesses a strong appeal to the rural mind and pocketbook. And since the skyline is the big seller, we think that it would be better to use a space wider than it is deep and string out the display. This is a space about six by nine inches, a three nine and a halfs. That is roughly 28 column inches. A better display could have been made in a five fives with a saving of space and a doubling of the appeal. That would have given a skyline twice as long, and still have left ample space for the enumeration of the other features. The artist has merely turned out the usual space instead of looking for a chance to get the best possible display. A little thought would have given a larger return at smaller cost.


LOEW'S ALDINE
BEGINNING MONDAY, DEC. 14
A GAY-GLITTERING STORY OF NEW YORK'S GAYEST NIGHT CLUBS! IT'S WILD AND MERRY
BRIGHT LIGHTS
Metro-Goldwyn-Mayer Picture
ROBERT T. LEONARD'S Production
featuring
CHARLES RAY AND PAULINE STARKE
"BRIGHT LIGHTS" MARKS THE RETURN TO THE SCREEN OF CHARLES RAY IN THE TYPE OF PICTURE THAT MADE HIM FAMOUS
AND
"KISS I CAN'T FORGET"
EDWARD KROES and Loew's Concert Orch.
ON THE STAGE
EVERETT JOHNSON'S
FAMOUS CADET ORCHESTRA OF 14
A VERSATILE AND UNIQUE SINGING AND MUSICAL BAND
TREMENDOUS XMAS SHOW
10 Big Hits
JADELE HOGAN
in "OLD CLOTHES"
ELIZABETH BRICE
KESSLER'S BAND

A Metro-Goldwyn- Release

THE SKYLINE RETURNS

Colleen Moore Is Her Own Best Bet

Most managers realize that a Colleen Moore play can best be sold through Colleen herself, and First National supplies the demand for portrait cuts on her titles. This one We Moderns is particularly good and the Rivoli Theatre, Baltimore, gives it a chance to do its stuff by not trying to kill it off with a lot of black letters. The cut is given every chance and we do not believe that this confidence was misplaced. This cut could have been dressed up with a lot of jazz dancers and things until it became utterly worthless for advertising purposes, but the artist knew his business and he held the display simple and forceful. Some titles need a lot of picture material to get them over,

FIFTH ANNIVERSARY
1921 RIVOLI 1926
—the Flapper was 1923
—the MODERN is 1926!
And chic and charming Colleen gives a version that will last till the year 2000.
COLLEEN Moore
IN
We Moderns
Adapted from Israel Zangwill's Stage Success
The big play of the season which bows out the flapper and bows in the modern.
Directed by the Man Who Made "THE PERFECT FLAPPER"
De Luxe Stage Attraction
JACK DONNELLY
"The Beau Brummel of Broadway"
with
MISCHA and WESLEY PORTNOFF and THE KRAMER TWINS
in
CYCLE OF MUSIC, DANCES AND SONG
Special Anniversary Musical Program by
RIVOLI SYMPHONY ORCHESTRA, FELICE JULA CONDUCTING

A First National Release

JUST COLLEEN

Rittenberg Makes Appeal to His Own Public

but Colleen is her own best bet, and this cut is singularly good.

Tries to Average a Reading Public

Arnold S. Rittenberg, sending in some holiday samples, writes that he tries whenever possible to hook his copy to holidays or any local event because he can get more attention for what he has to say. He adds that this seems to get the better class of readers; not that he does not always try for them, but that they respond more readily to the timely copy, which explains his election day stuff on Thank You. He does not write down to the supposed low level of his patrons. He does not nurse the idea that

A Warner Brothers' Release

JUST A BOOK CUT

he must deliberately get lowbrow to get an audience, but he does try to write to the average newspaper reader rather than to the highbrow, except when he feels that an attraction will appeal more strongly to the more intelligent. Then he does write up a little, and he finds that it pays to appeal to this class around a holiday. He sends in an advertisement for Bobbed Hair that is merely the plan book cut with copy above and below to form a good layout and adds another for The Fool in which the same device is used. He has a shorter cut here, so he worked in some linear rule to fill the space. He doesn't believe in going to extra lineage, but he does figure that if he takes

FULTON
Today—Tomorrow—Saturday
(See It at The Fulton—First Run in Jersey City)
An emotional earthquake that rocked the nation
Faithfully Adapted From the Celebrated American Stage Play By Channing Pollock
The FOOL
A Drama That Is Changing The Heart of Humanity
featuring EDMUND LOWE
O. HENRY STORY NEWS PICTORIAL IMPERIAL COMEDY

A Fox Release

A CLEAR TITLE

a reasonable space he gets back the cost in the reading notices. Most papers work to strike a balance between the ad spaces and the amount of free readers given, and Mr. Rittenberg appreciates the value of the reader. By the way, did you ever notice how few Fox press book cuts there are with the title poorly displayed. They seem to realize in the Fox office that a title is good enough to be forced through the cut. Look at that for The Fool. It stands out.

Gets a Good Design From a Mat Service

A. M. De Haven, of the Opera House, Bangor, Maine, send in his Thanksgiving advertisement on The Winds of Chance with the explanation that the cut work is all mat. He does not tell where the mat comes from, and we can't figure how the name is worked in, since this clearly is not type. Possibly he used this before and had it mortised for a second use, but whatever the origin it works in very handily for a holiday display. He has trimmed the First National cut to get it into the space, but has not lost anything of value, since he still has plenty left, and by making a diagonal cut he gets the space for an added kick, placed where it will get a better display than would have come from its use closer to other type. Down near the girl's foot is the announcement of a prologue in "The Klondike Singing School." This was little more than a community sing with a saloon setting and a group of singing miners to lead the audience in the choruses of old and new selections. This really made

Starts TODAY
OPERA HOUSE
Screened 2.45-7-9
Extends Thanksgiving Greetings to All
Here's One Picture You Can't Miss
WINDS of CHANCE
REX BEACH'S Golden Romance of Primitive Alaska
—Produced—
By Frank Lloyd, Creator of "THE SEA HAWK"
The greatest epic of gold and glory your eyes have yet beheld.
Come To The Klondike for Adventure Is Afoot
SPECIAL
Also A Great Ensemble of Screen Novelties
—IT'S GREAT ENTERTAINMENT—
No Advance in Prices

A First National Release

ALL FROM MATS

more of a hit than the play itself since the average man and woman enjoys most what they take part in, particularly if it is dressed up a little as this was with the mining camp setting. This is a better idea for a community sing than the straight singing leader. Their enjoyment of this feature made Winds of Chance seem all the better, so it helped the play.

Short Distance for This Pony Express

Because he opened The Pony Express coincident with the Southern Oklahoma Fair, Ollie Brownlee invented the short distance Pony Express. It gave a little more jazz to fair day, and it told the fair visitors about the Cruze picture.

He had to sell the idea to the police, the Chamber of Commerce and the newspapers, but that was easy for Brownlee. He stands solid with all three.

The big idea was to rope off a section of Main Street and start four cowboys on a race over the course. At each street corner the rider had to dismount, change mail sacks and go on. With four expert riders the race was far more exciting than it sounds, and all it cost was $10.50 split three ways.

He put out a parade of four boys mounted on ponies and carrying banners, and kept them going during the run.

A windfall was a dealer cooperation whereby an automobile concern took two fifty inch ads in return for screen mention. The ads carried large cuts of the pony express rider and contrasted the old days with the new car. No records were broken, but they were pretty well strained.

Switching the Spotlight to the Exhibitor

Edited by Sumner Smith

Boston's Tremont Temple Now Closed

TREMONT TEMPLE, Boston, which first was used for the presentation of motion pictures in 1907, at last has been closed to the films. Decision to terminate this feature of Tremont Temple's activities was brought about by the opposition of a large number of members of the church. This opposition resulted, it was said, "Because such use has invited frequent misunderstanding and criticism." Tremont Temple is the home of a Baptist congregation. Another reason given for the closing of the temple to picture shows was because the mortgage indebtedness of the building recently had been discharged and expenses reduced. The money derived from leasing the auditorium for film entertainments never was used to support this church, but it was used to pay off the indebtedness on the building proper. The temple generally housed super-films, put in for a "run" exhibition.

JONES—CAYTHING

A marriage license has been granted in Boston to Frank H. Jones, theatre manager, and Marguerite Caything, both of Boston.

CAMPBELL LEAVES

"Bill" Campbell has given up the management of the Empire Theatre at Palmer.

WALLS COMPLETED

Erection of the brick walls for the new Middlesex Theatre in Malden has been completed. Ramsdell Brothers, widely known New England exhibitors, are interested in the new Middlesex and it will be under their management.

VARTIGIAN BUILDING

P. Vartigian is building a theatre at 303 Broadway, Somerville.

KATZE THE OWNER

Samuel Katze is the owner of the theatre to be built on Merrimack street, Lowell.

ORCHESTRA CHANGES

Dock Eisenbourg, who was leader of the orchestra in Loew's State Theatre, Boston, before the recent change in policy was made, now is at Loew's Orpheum. He and his symphonic unit are playing at the 10:30 and 4:30 shows, replacing the combination of piano and drums that played at these shows for so many years. The regular Orpheum Theatre Orchestra, under the direction of Frank King, plays at the principal afternoon and evening performances. At these latter shows the organist is George Warner.

BAN NOW OFF

Lebanon, N. H., has been under a scarlet fever ban and theatres and all other places of public assembly were closed until February 15.

Kiddie Matinees in San Francisco

KIDDIE matinees have sprung into great popularity at Berkeley, Cal., and are being featured on Saturday mornings by no less than three theatres. This movement was launched several years ago at the U. C. Theatre where they are presented under the auspices of the Berkeley Federation Parent-Teachers Association. Manager H. W. Sherburne revived the matinees last fall, following the opening of school, and they have proved highly successful. The Oaks Theatre, which entered the field last year, has commenced featuring a Saturday kiddies matinee and secured an attendance of almost 500 at the initial performance, despite the stormy day. Contests on the stage for both boys and girls supplemented the film attraction of "Our Hospitality," with Buster Keaton. The latest house to enter the list with a special Saturday morning entertainment for youngsters is the new Campus Theatre, opened in January. The services of Big Brother and Aunt Polly, known to radio fans, have been arranged for in addition to moving pictures of a suitable nature. The price of admission to all the matinees is 10 cents.

BUCK TRANSFERRED

Verne Buck, director of the Granada Theatre orchestra, San Francisco, for several months, has been transferred to the Metropolitan Theatre, Los Angeles, and has been succeeded by Eddie Peabody of New York. This change follows closely the change in house management, the Granada now being conducted under the management of Nat Holt, formerly of the California.

BURGLARS FAIL

Burglars effected an entrance into the Haight Theatre, Haight and Cole streets, San Francisco, and knocked the combination off the safe, but failed to reach the strong box. They made away with $25 secured from a money changing machine, however.

GOOD BUSINESS

The Imperial Theatre, San Francisco, has been enjoying a splendid business on "The Eagle," which is nearing a run of three weeks. It will be followed by the world premiere of "The Cohens and Kellys," for which Manager Charles M. Pincus is arranging some novel stunts.

NO SUMMER SHIVERS

William Engelhart of the Donner Theatre, Truckee, Cal., was a recent visitor at San Francisco, accompanied by Mrs. Engelhart. He stated that the lack of snow this winter had caused the abandonment of all plans for winter sports and that there were no moving picture companies working there, so that a dearth of Alaskan pictures might be looked for.

LAUGHLIN BETTER

Leo Laughlin, manager of the Warfield Theatre, San Francisco, has been on the sick list but has recovered sufficiently to be able to get back to the office again.

KINGSBURG OPEN

C. L. Toepfer and E. J. Roemheld, formerly of the Cameo Theatre, San Francisco, have taken over the Kingsburg Theatre, Kingsburg, Cal., closed for the last year, and are putting on a revivifying act.

WILSON OPENS

The Wilson Theatre, the latest addition to the list of showhouses at Fresno, Cal., was opened February 3, with a large delegation of film exchange men and exhibitors from San Francisco in attendance. The house seats 2,000 and 4,212 admissions were recorded between 6 and 10 o'clock on the opening night.

NOW IS OWNER

B. J. Fitchett, who was manager of the Star Theatre at Colusa, Cal., for J. D. Dunfield for a time, has purchased this house.

A Real Scoop

The week of February 14 in Detroit was "Fox Week" and there were few if any citizens or visitors who did not have the fact brought forcibly to their attention.

Chief among the attention-getting stunts was the appearance on the front page of "Detroit This Week," a resume of the city's activities, of a picture of William Fox and mention of "the present home of Fox pictures, the Fox-Washington Theatre, which has been under the able management of W. D. Shafer for the past five years."

That was putting it over for Fox with a vengeance. The circulation of the periodical is 10,000 copies weekly and the front cover space can't be bought.

Wyoming Corporation Makes Its Bow

THE Capital Investment Company, a $300,000 corporation, came into existence under the Wyoming law last week. The new organization was made for the chief purpose to build a new 1,200-seat theatre in Cheyenne, Wyo. Up to this time Cheyenne has had only two theatres in operation, the Capitol and the Princess both Carl Ray Amusement Company theatres. The incorporators were Mayor Charles W. Riner, Clarence C. Riner, son of the mayor; Percy Smith, W. F. Godbe and William Dubois. Present plans provide for the building of a large office building in which the theatre will be located.

RARE VISITORS

B. J. Sallows, owner, and James Hughes, manager of the Imperial Theatre, Alliance, Neb., arrived in Denver recently on one of their rare visits to the city. Mr. Sallows is also the editor of one of the local newspapers of Alliance.

OTHERS

Other exhibitors visiting Denver during the week were E. N. Disney, manager of the new State Theatre of Boulder. Mr. Disney announces the theatre will be fully completed and ready to start by March 1. B. P. McCormick, owner and manager of the Liberty Theatre, Florence, and manager of the Opera House, Canon City, Col., was a visitor. Mr. McCormick has about closed a deal whereby he will become the owner of the Opera House in Canon City.

COMMUNITY BURNS

The Community Theatre, Wellington, Col., was destroyed by fire last week. Plans are being made for rebuilding, but nothing has been announced.

A Schenectady Bowling Contestant

CLAUDE FISH, owner of the American Theatre in Schenectady, N. Y., will be a contender for honors in the national bowling tournament in Toledo next month. He is the first exhibitor from this part of the state, and possibly from all New York State, to enter the big pin-topplers' contest. Mr. Fish is practicing on the alleys of his home city each afternoon and expects to be in the pink of condition when he leaves for Toledo as the representative of his city. Mr. Fish will bowl in the singles on the night of March 31. Already hitting an average of over 200, Mr. Fish expects to be within the money when the finals are rolled off. Between bowling, running his theatre and his official duties in the Elks and Masonic orders, Mr. Fish is getting mightly little sleep these days and admits hitting the hay along about 2 a. m. Business keeps up at the theatre, however, so whatever worrying he is doing, and there is probably little of that, is confined to the alleys. Last Sunday's business, when he featured "Classified," esablished a Sunday record for the American.

MORE FIDDLING

C. H. Buckley, who runs the Empire in Glens Falls and two houses in Albany, gave the residents of Glens Falls two features each day last week in the observance of anniversary week at the Empire. Along with this, John Garry, manager of the house, put on a first rate old fiddlers' contest on Thursday night.

TO OPEN EASTER

John Augello is mighty proud of the new theafre he is erecting in Utica, which will probably be in shape to open along about Easter.

MEN OF THE NORTH

Snowbanks up to one's head apparently have no terror for Len Garvey of Clinton and Gene Thornton of Saugerties, well known exhibitors, who were along Film Row during the past week for the weeks to come. Many an exhibitor in Central and Northern New York postponed his trip to Albany last week on account of the condition of the roads and late trains.

TRAVIS PRESIDENT

C. H. Travis, projectionist at the Barcli Theatre in Schenectady, has been elected president of the W. W. Farley Association, which includes all employes at the Farash Theatres in the electric city. James Carney has been named vice-president; Joseph Genre, secretary, and Mrs. Helen Heffernan, treasurer.

MINSTRELS SING

The Rialto Theatre in Glens Falls, now owned by William Benton of Saratoga Springs, forsook picture entertainment three days last week when the K of C minstrels held the boards with capacity houses.

SARTORIAL NOTE

Joe Raymond, who runs the State in Utica, has entered the list of best dressed exhibitors in this territory and is a contender for honors with Charles Sesonske of Johnstown and other sartorial devotees. Mr. Raymond is as good an exhibitor as he is a dresser, running his house in bang-up style.

DREAMLAND CHANGES

Well, Louis Cappa, who has been running Dreamland in Albany, has gone and done it, having taken over the Rialto in Schenectady from Mike Freedman. Mr. Cappa plans to run both houses while Mr. Freedman's future plans are indefinite.

PURCHASES

Lou Benton, manager of his brother's theatre in Mechanicville, and Bill Smalley of Cooperstown made the grade last week and visited several exchanges in this city. Incidentally, Mr. Smalley bought eight pictures from Associated Exhibitors.

HAYS A VISITOR

Walter Hays of Buffalo, one of the heads of the Strand chain of houses, made one of his periodical visits to Albany last week, dropping off on his way to New York City, going over bookings with Uly S. Hill, manager of the local group, and then taking a look at the new theatre which is being erected by the company in Albany.

VOCAL LABOR

Whenever Morris Silverman, running the Pearl and the Happy Hour Theatres in Schenectady, spends an afternoon along Film Row in Albany, with many an argument over prices, he is able to convince himself that he has done a full day's work and generally entrusts the management of his two houses that evening to his employes. Mr. Silverman figures out that there is just as much money to be made in buying film at a right price as there is in packing his theatres. And when it comes to arguing over film prices, Mr. Silverman takes no back seat for anyone.

AIDS CHURCH

Peter Gordon, who runs the Photoplay Theatre in Keeseville, was one of the leaders this past week in staging a benefit toward buying a bell for the church that will be erected in place of the handsome edifice that was recently destroyed by fire.

ROACH CHATS

James Roach, head factotum of the Farash theatres in Schenectady, who resided in the Middle West for several years, spent an enjoyable evening one night last week at the office of the VanCurler, discussing changes in the theatres of Omaha and other cities with the manager of a company showing at the VanCurler.

TRAVEL PROBLEMS

Matt Moran of Coxsackie, who recently opened a house in New Baltimore, running it one night a week, said last week that if the snow kept on falling he would have to devise a dog team in order to get from place to place.

THEIR FAVORITE SEATS

Abe Stone of the Arbor Theatre in Albany claims that he has at least fifty persons who occupy the same seats each night during the week. Mr. Stone says that they are the first ones in line when the ticket window opens and hurry in, fearful that someone may have already grabbed off their accustomed seats.

CONGRATULATIONS!

Sam Hochstim, who runs the Star in Hudson, passed around the cigars last week, while Mrs. Hochstim received congratulations over the advent of a son. Albany heard the news when Sam phoned his brother, Ed, in this city.

INDEFATIGABLE!

Twelve degrees below zero in Gloversville, but Louis Schine arrived at his office at 8:30 o'clock in the morning. That's the sort of stuff that has brought the Schine brothers to their present pinnacle of success.

NO ELIMINATIONS

When Alex Sayles was city editor of one of Albany's newspapers he got the habit of cutting stories to fit space, but now that he is manager of the Leland Theatre he has established a policy of never cutting a picture. Mr. Sayles runs his news reels in full, as well as his other pictures.

FIDDLERS ATTRACT

Ed Walsh of the Albany Theatre in Schenectady is having the time of his life these days with his old fiddlers' contests. Last week he used six old-timers, and Mr. Walsh never falls in showing the courtesy gray hairs demand. The contests are packing the house.

TO TRY DANCERS

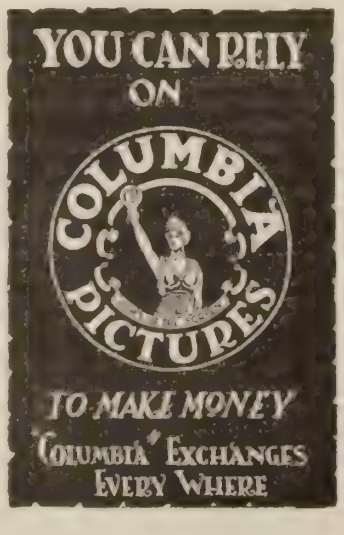
Charles H. Goulding, manager of Proctor's Theatre in Troy, has arranged for some old time dancers in connection with his old fiddlers' contests, which, as Mr. Goulding said this week, were even more succesful than he had expected them to be. Such a statement from Mr. Goulding means a whole lot.

EASIER ON THE EYES?

Frank Breymaier, now managing the VanCurler in Schenectady, and formerly with the Barcli, is resting his eyes a bit from pictures these days as he watches the burlesque shows the latter part of each week.

THE N. Y. HABIT

Nate Robbins of Utica journeyed down to New York City last week. Its almost a habit with Mr. Robbins. Utica has its snowdrifts and, as Mr. Robbins remarked on his return, so had the metropolis.



Los Angeles Opening

The new West Coast Belmont Theatre at First street and Vermont avenue, Los Angeles, costing in excess of $750,000, will be formally dedicated on Washington's Birthday, according to Arthur Bernstein, general manager, following a conference with M. Gore, president of West Coast Theatres, Inc. This theatre and office building is of Spanish design, the construction consisting of reinforced concrete and steel with an exterior of terra cotta.

Two Canadian Hosts

All teachers of high, public and separate schools, colleges and convents in Ottawa, Hull and other centres of the Ottawa district were the guests of Manager Leonard Bishop at the Regent Theatre, Ottawa, Saturday morning, February 13, for a special presentation of "Don Q., Son of Zorro." One hundred boys of the Ottawa Boys Club, under Supervisor Fred McCann, were the guests of Manager James Moxley of the Imperial Theatre, Ottawa, for a presentation of "His People" at a regular evening performance at the Imperial.

Nebraska Sales

W. R. Daniel is the new proprietor of the Tivoli Theatre at Bartley, Neb. He bought it from J. W. Arbogast. J. C. Wilkins has bought the Gem at Emerson, Ia., from William Huntsman.

New Oklahoma Theatre

Eugene Wetzel and associates are erecting a new theatre at Ponca City, Okla.

The lobby of the Palace Theatre at Muskogee, Okla., is being redecorated and enlarged.

Buffalo Zone Working Against Music Tax

J. H. MICHAEL, chairman of Buffalo Zone, M. P. T. O. of New York, has issued a call to members to get busy and give their support to Representative Clarence MacGregor in his fight to have repealed the obnoxious tax on music. Mr. Michael has taken this action because of the receipt of a letter from Mr. MacGregor, who declares he is much disappointed at the seeming apathy of those who should be interested in the matter.

A NEW STRAND

A modern 1,500-seat theatre is to be built on the site of the old Strand in Salamanca, N. Y., which was destroyed by fire on the night of February 11. This announcement is made by W. L. Trass, local manager for the Schine Theatrical Corporation, which operated the Strand and Andrews in the town. It is expected that the Andrews will be closed when the new house is ready because the theatre does not fully comply with the new state building law.

DENIED THEATRE

The application of Salvatore Volpe to erect a 900-seat house, costing $200,000, in Rochester, has been denied, according to Arthur L. Vedder, superintendent of city planning, on the ground that it is not necessary for the property development of the city and that many residents in the vicinity have protested against it.

REFUTE RUMOR

An official of the Shea Operating Company, the local Publix link, denies that a deal has been closed for leasing the new picture house to be constructed in Main street at West Northrup place. It is admitted, however, that the representatives of the Hager, Askey, Forrest, Inc., interests have conferred with M. Shea on the proposition. Nothing has been closed to date.

PLAN NEW HOUSE?

Another house is to be built in South Buffalo, according to report. This is to be at South Park avenue and Amber street. Louis G. Hanny, manager of the Capitol, one of the South Park Amusement Company houses, announces that his company is not connected with any other theatrical concerns in the city and that the new house planned by the South Park Amusement interests at South Park and Woodside is the only one, to his knowledge, that is contemplated for the community.

Connecticut Manager Gets New Post

JACK SANSON, manager of the Lyric theatre in Hartford, Conn., has become manager of the new State Theatre in Manchester. Fifteen years in the theatrical business, Mr. Sanson was chosen as the Manchester representative of the Hoffman Brothers' interests, which recently have shown rapid expansion in Connecticut. Before coming to Hartford Mr. Sanson was with Keith's Theatre in Jersey City, N. J.

TO RAZE LANDMARKS

Three of the oldest landmarks in Hartford, buildings dating back more than a century, will be razed on Asylum street to make room for the new theatre to be built by Robert J. Allyn. The theatre will occupy a site near the Majestic and will show motion pictures. The buildings to be torn down are the Brinley house, the building once used for a young ladies' "select school" and a barn standing in the rear of the old Allyn residence.

Milwaukee Raising Convention Money

MEMBERS of the M. P. T. O. of Milwaukee laid their cares aside recently and attended a "movie ball" at the Marigold Gardens. Prizes were awarded to those who resembled prominent motion picture players. Proceeds of the ball will be used to defray expenses to send delegates of the organization to the national convention. Another dance will be given by the organization on February 24.

PLANS COMPLETE

Plans for the erection of a two-story brick theatre, stores and apartment building have been completed by the Wausau Theatres Company at Wausau. Frank D. Timlin, president of the company, announced the project. Work on the new building will begin immediately and is expected to be completed within a few months.

THE FIRST

Rice Lake, Wis., will have its first picture and vaudeville theatre soon. It will be built by G. E. Miner, who conducts theatres in Rhinelander, Ladysmith, Spooner and other northern Wisconsin towns, and will seat 800.

MILLER A VISITOR

Sam Miller of the Fisher Paramount theatres in Chicago visited the Ludwig Film Exchange in Milwaukee to book films for northern Wisconsin theatres.

STUDIO OPENS

The Studio Theatre, a new $100,000 East Side neighborhood Milwaukee show house, opened with an elaborate program. Besides the picture program stage presentations were featured. The new house is managed by J. B. Cullen, who was manager of the Jackson. Paramount, Goldwyn and Associated Exhibitors pictures will be shown. Stage presentations also will be offered each week.

Cleveland Arbitrators Are Appointed

THE new exhibitor members of the Joint Board of Arbitration have been appointed and include Charles Burton, Lincoln Theatre, Cleveland; Louis J. Frisch, Harbor Theatre, Ashtabula Harbor, and Max Shenker, Family Theatre, Cleveland. Alternates are Jules Schwartz, J. J. Harwood and M. J. Horwitz of Cleveland. The Joint Board of Arbitration, composed of exhibitors and exchange managers, act as a jury to decide amicably all differences between exhibitors and distributors.

WILLIAMS HAS ASTOR

Harry C. Williams has taken over the Astor Theatre in Firestone Park, Akron. He has changed its name to the Rex and rejuvenated it throughout. The house has been closed for about a year.

RATOFF SELLS

Mike Ratoff is no longer the owner of the Pastime Theatre, Akron. He sold the house last week to Robert V. Courson.

HOROWITZ BACK

M. B. Horowitz, general manager of the dozen theatres operated as the Washington Circuit, has just returned from a four weeks' vacation in Miami.

COLE NAMED

Ed Cole, a prominent local picture man, has been appointed manager of the Garden Theatre, one of a large chain operated by the Ohio Amusement Company. Cole formerly managed the Lorain Fulton, another house belonging to the same chain.

FIDDLIN' PLEASES

William Raynor, manager of Reade's Hippodrome, ran an Old Fiddlers' Contest last week with tremendous success. Entrants from all over the state took part in the contest.

A WOMAN EXHIBITOR

Mrs. Mildred Chenderlin is the new owner of the Majestic Theatre, Fostoria. Mrs. Chenderlin made her first appearance as an exhibitress in the Film Exchange Building last week.

Arcadia, Olney, Ill. Leased to Heyde

PHIL H. HEYDE has leased the new Arcade at Olney, Ill. He also controls the Alco and Elks in that city. Verner Hicks, formerly at the Valley Theatre at Spring Valley, Ill., will assist him in the management of the circuit.

A TRIAL

The Ascher circuit in co-operation with Al H. Woods has taken over the Adelphi Theatre of the Woods chain in the Loop for a tryout of twenty-five weeks.

MOVE OFFICES

The American Theatres Corporation, of which Joe Hopp is president, has moved its booking offices to 845 South Wabash avenue. M. Goldman has been named assistant to Mr. Hopp.

HARMAN MANAGER

Harry D. Harman has been named manager of the Oak Park Theatre.

WATTS FARMING

W. W. Watts, theatre owner of Springfield, Ill., has gone into farming as a sideline and hired an expert who promises forty gallons of corn to the acre.

STEMPEL TO BUILD

Robert Stempel will build a 1,000-seat movie theatre at St. Charles, Ill., to cost at least $100,000. He now operates the Strand in that city.

OPENS SOON

Lester Norris of St. Charles, Ill., plans to open his new Arcade, seating 1,000, about April 1.

VIALTA SOLD

The Vialta Theatre at Clifton, Ill., has been sold by W. H. Chapman to George C. Genotte.

RING IN CHARGE

The Fine Arts Theatre at Monmouth, Ill., has been reopened under the personal direction of Louis Ring, who made several changes in the theatre. The house will show pictures and vaudeville.

MUELLER NAMED

William J. Mueller of the Lynch circuit will take personal charge of the Milford Theatre at Crawford avenue and Milwaukee. He will be assisted by Oscar Bruner as house manager.

Guest a Speaker at Detroit Meeting

EDGAR A. GUEST, Detroit poet, was speaker at the second quarterly meeting of the M. P. T. O. of Michigan, held at the Wolverine Hotel on February 17. H. M. Richey, general manager, and David Palreyman, manager of the Detroit Film Board of Trade, were other speakers. Arrangements were made to care for about 200 Detroit and Michigan exhibitors.

BREAKS RECORD

"The Big Parade" has entered its seventh week at the Shubert Detroit, this breaking all Detroit records for the long run of a picture.

SLOCUM SELLS OUT

William Slocum, director in the M. P. T. O. of Michigan and a prominent exhibitor for ten years, has retired from the business through the sale of his theatre, the Library, to Solomon and Harry Trustman.

HASTEN CONSTRUCTION

Samuel Brown and associates are hurrying the completion of the Dexter Theatre at Webb and Burlingame avenues so that it will be ready for opening within a few weeks. This will be the finest theatre in the north end suburban district of Detroit.

NEW ACTIVITIES

Harry Angell, Adrian exhibitor, has purchased a half interest in the new Lenawee Hotel of that city. His partner, Robert Codd, also is interested in the project.

Straight from the Shoulder Reports

Exhibition Information Direct from the Box-Office to You

Edited by A. Van Buren Powell

F. B. O.

ALL AROUND FRYING PAN. (5,519 feet). Star, Fred Thomson. This picture drew well and a number of patrons said good, but it seems to me that there is something missing. Silver King and Thomson are making quite a hit in my town, but their stories are way too light and the same old plot used over and over again. "Bandit's Baby" was something different and it was a good one. Appeal, good. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

BROADWAY LADY. (5,500 feet). Star, Evelyn Brent. Better stick to the crook pictures. Too many of these on the market. Your former pictures made a bigger hit. Sunday, yes. Special, no. Fair appeal. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

WHEN LOVE GROWS COLD. Star, Clive Brooks. Just a fair picture but the publicity of Mrs. R. Valentino will get the business. Seven reels. Print A-1. Mrs. S. J. Brown, Phoenix Theatre, Neola, Iowa.

First National

HIS SUPREME MOMENT. (6,565 feet). Star, Ronald Colman. Very good picture though a bit too long. Colored scenes are remarkable. Blanche Sweet's acting in this is the best she's ever done. Another George Fitzmaurice hit. Tone, good. Sunday, yes. Special, no. Appeal, eighty-five percent. High class and family trade town or 5,000. Admission 10-15-25. Nyman Kessler, Atlantic Theatre (300 seats), Atlantic, Massachusetts.

MAKING OF O'MALLEY. (7,496 feet). Star, Milton Sills. One hundred percent entertainment for the entire family. If this doesn't please them, nothing will. Boost it to the limit. More like this are always welcome. Tone, good. Sunday and special, yes. Appeal, one hundred percent. High class and family trade town of 5,000. Admission 10-15-25. Nyman Kessler, Atlantic Theatre (300 seats), Atlantic, Massachusetts.

Fox

HUNTED WOMAN. (4,954 feet). Star, Seena Owen. If your patrons are fussy, this one won't satisfy them. It may go over on a double bill, but not on a single feature program. Tone, fair. Sunday, yes. Special, no. Appeal, fifty percent. High class and family trade town of 5,000. Admission 10-15-25. Nyman Kessler, Atlantic Theatre (300 seats), Atlantic, Massachusetts.

Metro-Goldwyn

MIDSHIPMAN. (7,498 feet). When you say a real one you said it all in a mouthful. It is certainly a real one and I can cheerfully say that it will please then if you can't make money with it you better lock up. Step on it; it will stand all you can give it and it will satisfy. All I can say is it's a go-getter for me. Good appeal. G. A. Peterson, Cozy Theatre, Hollis, Oklahoma.

We send these tips to help you judge picture performance intelligently.

They are dependable information because we are unbiased and just.

We need your help as much as you need ours.

Join our ranks! Help us.

OUR GANG

ZANDER THE GREAT. (6,844 feet). Star, Marion Davies. Very good picture. You can't go wrong on this one, so boost it. Tone, good. Sunday, yes. Special, no. Appeal, ninety percent. High class and family trade town of 5,000. Admission 10-15-25. Nyman Kessler, Atlantic Theatre (300 seats), Atlantic, Massachusetts.

Paramount

ADVENTURE. (6,602 feet). Star, Pauline Starke. This is first class entertainment. Most any patron would enjoy this picture. Lots of action. Tone, okay. Suitable for any day. Not a special. Appeal, ninety percent. All classes town of 1,000. Admission 10-30, regular. G. H. Perry, Peoples Theatre (250 seats), Cloverdale, California.

ARE PARENTS PEOPLE? (6,586 feet). Star, Betty Bronson. This picture shows up parents who quarrel over petty trifles. Good lesson for majority of married couples. Tone, okay. Suitable for any day. Not a special. Small appeal. All classes town of 1,000. Admission 10-30, regular. G. H. Perry, Peoples Theatre (250 seats), Cloverdale, California.

BEDROOM WINDOW. Star, May McAvoy. "Grumpy," "Icebound," and now this. All William DeMille's please. A mystery that keeps you guessing. Some comedy. May McAvoy, Ricardo Cortez and Malcolm MacGregor sure to please. Farmers' town of 110. Admission 10-25. W. B. Russel, Benton Community House (120 seats), Benton City, Missouri.

BORDER LEGION. (7,045 feet). Star cast. Paramount Zane Grey picture that packed them in. It is very interesting, although not an exact following of the story, but few screen plays are. Helene Chadwick and Antonio Moreno are good, but Rockcliffe Fellows easily carries off acting honors. Not a Sunday picture, but may be payed as a special. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

CODE OF THE SEA. Star, Rod LaRocque. A splendid small town picture. Plenty of action and thrills, and LaRocque and others do good work. Don't be afraid to push it. Tone, good. Sunday, yes. Special, no. Excellent appeal. Farmers' town of 110. Admission 10-25. W. B. Russell, Benton Community House (120 seats), Benton City, Missouri.

GOOSE HANGS HIGH. (6,186 feet). Star cast. A wonderful story for the Christmas season. I ran it on Christmas Eve and it pleased. Although there is nothing big about it, still it will go over. It's human, that's why. Tone, okay. Sunday, yes. Special, no. Good appeal. All classes town of 3,000. Admission 25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

KISS FOR CINDERELLA. (9,671 ft.) Star, Betty Bronson. This is really a high class picture. Some of the rougher class did not appreciate it. My better class of trade thanked me for showing it. I used special music and it went over. Very best tone. Sunday and special, yes. Appeal, seventy percent. Farmers town of 1,380. Admission 10-25. Jas. B. Trout, Liberty Theatre (250 seats). Leonard, Texas.

LIGHT OF THE WESTERN STARS. (6,650 feet). Star, Jack Holt. Played two days to fair business. It pleased young and old. This kind of picture is the thing for the small town exhibitor. Preserve us from any more "Madame Sans Gene." Tone and appeal, good. Better class town of 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

LIGHT OF WESTERN STARS. (6,650 feet). Star, Jack Holt. A Zane Grey western with Jack Holt, Noah Beery and Billie Dove in the leads. Much better than "Wanderer of the Wasteland" and if your audience likes melodramatic highlights this one will give them a-plenty. Draw from tourist class town of 3,000. Admission 10-30. George W. Walther, Dixie Theatre (500 seats), Kerrville, Texas.

LIGHT OF WESTERN STARS. (6,650 ft). Star cast. This is an excellent picture from one of Zane Grey's novels. You will make no mistake in buying this. Book it and boost it. Tone, good. Sunday, optional. Appeal, ninety-five percent. All classes town of 600. Admission 10-30. A. F. Schriever, Onida Theatre (225 seats), Onida, South Dakota.

LORD JIM. (6,702 feet). Star, Percy Marmont. Does not make a good movie story. Too many unpleasant things in which everyone including the hero is killed off. Might be good reading in book form but not to look at when you actually see the many killings. Percy Marmont is fine in his part as the misunderstood man and the picture is well mounted and very well played by an excellent cast. General class city of 15,000. Admission forty cents. Ben L. Morris, Temple Theatre (1,000 seats), Bellaire, Ohio.

MANICURE GIRL. (5,989 feet). Star, Bebe Daniels. I would class this as a fairly good program offering. There are plenty of better pictures and plenty of worse ones. Tone, okay. Sunday, yes. Special, no. Fair appeal. All classes town of 3,000. Admission 25-35. T. L. Barnett, Finn's Theatre (600 seats), Jewett City, Connecticut.

MANICURE GIRL. (5,989 feet). Star, Bebe Daniels. This is a very ordinary program show. The photography is very hazy and the appearance on the screen is very poor. Not for a Saturday night. Tone, good. Special, no. Fair appeal. Better class town of 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

MAN WHO FOUND HIMSELF. (7,298 ft.). Star, Thomas Meighan. A better drawing card than his last one and a more interesting story. Tom should change his style of acting and pep up a bit. Tone and appeal, good. Not a special. Better class town of 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Penn.

MERTON OF THE MOVIES. Star, Glenn Hunter. A very good picture; almost a special. Nothing heavy. Tone, good. Sunday, yes. Special, no. Appeal, sixty-five percent. Farmers' and small town class town of 600. Admission 10-25. H. P. McFadden, Reel Theatre (200 seats), Natoma, Kansas.

PETER PAN. (9,953 feet). Star, Betty Bronson. More stories and pictures like this should be made for the older folks. The play is rather long, but it will hold your audience from start to finish. It is thrilling. Acting is wonderful. Tone, good. Special, yes. Working class city of 200,000. Admission 10-

15-20. W. C. Budge, Comedy Theatre (275 seats), Jamaica, New York.

PONY EXPRESS. Star, Ricardo Cortez. A special of the first class; action, history and romance. Beery's acting very outstanding. Tone good. Sunday and special, yes. Appeal 85 per cent. 'Farmers' and small town class town of 600. Admisison 10-25. H. P. McFadden, Reel Theatre (200 seats), Natoma, Kansas.

SAINTED DEVIL. Star, Rudolph Valentino. This star has lost his following. This picture is a fair program offering adapted from a story by a popular author, but my patrons cimpy do not care for the star. Not a special. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

SHOCK PUNCH. (6,151 feet). Star, Richard Dix. This one is a knockout for a Saturday. It has thrills and laughs galore. It is a picture that will please young and old. Tone, good. Not a special. Fine appeal. Better class town of 4,500. Admission 10-20. C. A. Anglemire, "Y" Theatre (400 seats), Nazareth, Pennsylvania.

THAT ROYLE GIRL. Star, Carol Dempster. A real good, fast, snappy, crook picture. Like all of the Griffith pictures, it has that different something about it that makes it well liked. It is rather risque and had little unfavorable comments on that part of it. The window cards are positively repulsive. In fact, all of the paper and advertising accessories on this picture are below standard. Business was only ordinary. Tone, questionable. Sunday and special, no. Fair appeal. All classes in small town. Admission 10-30, 40-50. M. W. Larmour National Theatre (430 seats), Graham, Texas.

TIGER LOVE. Star, Antonio Moreno. In our small town it's hard to do business with a title like this, but all who saw this were more than pleased. Don't pass it up. Tone, fair. Sunday and special, no. Good appeal. Farmers' town of 110. Admission 10-25. W. B. Russell, Benton Community House (120 seats), Benton City, Missouri.

TONGUES OF FLAME. (6,763 feet). Star, Thomas Meighan. A program picture, nothing more. Meighan has appeared in such mediocre stories lately he is fast losing popularity at the box office. Suitable for Sunday, but not a special. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

TOP OF THE WORLD. (7,167 feet). Star, James Kirkwood. James Kirkwood creditably enacts a dual role. A good program picture with very fine flood scenes. Not a very good Sunday picture nor a special. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

TROUBLE WITH WIVES. Star, Tom Moore. A program picture, but a real good little comedy drama. Ford Sterling is extra good. My crowd liked it immensely. I had lots of compliments. Some went out and sent their friends. The characters are all good; it has a smart story and is clean. Tone, okay. Sunday, okay. Special, no. Good appeal. All classes in town of 3,000. Admission 10-30, 40-50. M. W. Larmour, National Theatre (430 seats), Graham, Texas.

Pathe

BLACK CYCLONE. (5,058 feet). Star, Rex (horse). A wonderful picture. To those who love animals this picture will be a treat. Many of the shots are wonderful. This picture is educational. The audience enjoyed it. Tone, good. Appeal, excellent. Working class city of 200,000. Admission 10-15-20. W. C. Budge, Comedy Theatre (275 seats), Jamaica, New York.

Producers' Dist. Corp.

CHARLEY'S AUNT. (7,243 feet). Star, Syd Chaplin. Oh, what's the use of reporting it? The Gang already know that it's one of the best rib ticklers on the market. Would like to see the specimen of humanity that can sit through this picture without wrenching his sides with laughter. There ain't no sech animal. The old barn was shaken to its foundation when the third reel started, and the laughter drowned out the Wurlitzer. Fine tone. Sunday, yes. Special, yes. Appeal, one hundred percent. Mixed class town of 1,000. Admission 10-25, 15-35 on specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

HELL'S HIGHROAD. (6,084 feet). Star cast. Business good first night, but nothing second night. Dropped terribly; picture fair. Morris L. Abrams, New Theatre, Lake City, South Carolina.

MAN FROM RED GULCH. Star, Harry Carey. No wonder Carey is falling and changes companies every season. This is about the poorest excuse for a picture that he has ever made, and he has sure made some lemons. Had a fair house at the start; half of them left the second reel, and nearly all were gone long before the end. About the worst picture this house has ever shown. Tone, good. Sunday and special, no. No appeal. Railroad class and miners' town of 3,000. Admission 10-35. Giles Master, Strand Theatre 700 seats), Gallup, New Mexico.

ROAD TO YESTERDAY. Star, Vera Reynolds. A very hard picture to report, as it will please the highbrows. The ordinary picturegoer will find this a very hard picture to follow, as there are too many characters crowded in and will go over their heads. Very well acted and good direction only in the part which carries back to the middle ages. Tone, excellent. Sunday and special, yes. Fair appeal. Railroad class and miners' town of 3,000. Admission 10-35. Giles Master, Strand Theater (700 seats), Gallup, New Mexico.

WELCOME STRANGER. (6,618 feet). Star cast. A really fine program picture that will please all you can get in to see it. To those unfamiliar with the stage success, the title is worth the proverbial half of one percent., and the paper does not help to draw them in. Suitable for Sunday, but it is not a special even if they do sell it as such. Guy C. Sawyer, Town Hall Theatre, Chester, Vermont.

United Artists

ROSITA. Star, Mary Pickford. A costume picture in which Miss Pickford doesn't shine with her usual brilliancy. The people of the burg don't like period stuff like this, and as a consequence we didn't have much of a house. A very artistic picture, but not a record breaker. Tone, fair. Sunday and spe-

—Or Money Back!

Ralph K. Russell has come back with pep and ideas. Witness the stunt he explains in this letter:

"You have no doubt read of the theatre manager, Mr. Latta at Shenandoah, Iowa, being blown up on TRUTHFUL ADVERTISING—you can sigh to the whole cock-eyed world that he isn't the only one, and that we have a record we would put up against his. In our first four years in the theatre business—every advertisement carried "Your money's worth or your money back." Note the typewriter slides and ad taken from recent run on BROKEN LAWS. As yet I have never found another theatre guaranteeing satisfaction—and allowing the public to be the jury.

"For instance, Universal substituted on RIDIN' KID, and sent us RIDE FOR YOUR LIFE, for the 2nd and 3rd of this month. The latter had already been run here, and after a week of careful, elaborate exploitation on THE RIDIN' KID, and with substitution at the last minute, and not being notified of the change—films arriving late to boot, we were in a precarious situation from the standpoint of satisfying our customers, so we sold them the tickets, and then after the 4th reel of the feature, we had projector hold up, while I explained it to the crowd, and it was a full house, of course. Then I offered them either their tickets or their money back—you'd be surprised if I told you that only two asked for their cash refund—and they were transients. Then after I passed out the tickets and cash, I informed them to hold the tickets for a date to be announced as soon as possible, when we would run FREE TO EVERYONE a guaranteed appearance of THE RIDIN' KID—that will give some of them two shows for one. Universal came clean and are making good on the dissappointment."

RALPH K. RUSSELL,
Cushing Theatre,
Cushing, Iowa.

cial, no. Appeal, ninety percent. All classes town of 3,500. Admission 15-30. Henry W. Nauman, Moose Theatre (700 seats), Elizabethtown, Pennsylvania.

WINDS OF CHANCE. Star, Anna Q. Nilsson. Splendid picture and about the best Alaskan picture ever made. Good paper to show this off with and a picture that pleased everybody. Tone, good. Sunday and special, yes. Railroad class and miners' town of 3,000. Admission 10-35. Giles Master, Strand Theatre (700 seats), Gallup, New Mexico.

Universal

CALL OF COURAGE. Star, Art Accord. A Blue Streak western, as they call them, and a good bet at the box office. Dog and horse in this picture very good. Print, new. Tone, good. Appeal, very good. Sunday, yes. Special, no. Big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

DARING DAYS. Star, Josie Sedgwick. A good western program picture. Rather weak for a Saturday's showing. Print, new. Tone, good. Sunday, yes. Special, no. Fair appeal. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

DON DARE DEVIL. Star, Jack Hoxie. The usual western action picture, which will get by on an off night but not on the second night. Tone, all right. Sunday and special, no. Appeal, fifty percent. Mixed class town of 1,200. Admission 10-25. John McGill, Community Theatre, Port Orchard, Washington.

K—THE UNKNOWN. (8,146 feet). Star cast. A fair picture but not what a jewel ought to be, as I have seen just common program pictures better than this one. If you can buy it cheap you might get away with it. Tone, good. Sunday, yes. Special, no. Fair appeal. Working class city of 13,500. Admission 10-15. G. M. Bertling, Favorite Theatre (167 seats), Piqua, Ohio.

Vitagraph

BAREE, SON OF KAZAN. (6,803 feet). Star, Anita Stewart. Fine northern snow picture. Plenty of action and a story that gripped 'em. Suitable for a program anywhere. Tone, fair. Sunday, yes. Special, no. Good appeal. General class town of 1,000. Admission 10-25, 15-35 on specials. H. H. Hedberg, Amuse-U Theatre, Melville, Louisiana.

GREATER THAN MARRIAGE. Star, Marjorie Daw. Pretty girls. Fights. Good cast. Dandy story You can book this and get seven reels of real entertainment. Tone, okay. Sunday, yes. Special, yes. Appeal, ninety percent. Farmers' town of 1,380. Admission 10-25. Jas. B. Trout, Liberty Theatre (250 seats), Leonard, Texas.

LOVE HOUR. (7,030 feet). Star cast. This sure is some picture and will please any class of people. Exhibitors, if you have not run it, get it at once and advertise to the limit. Tone, good. Sunday, no. Almost a special. Appeal, ninety-five percent. Farmers' and laborers' town of 343. Admission 15-30. J. M. Patterson, Little Gem Theatre (200 seats), Hunter, Arkansas.

Warner Brothers

BABBIT. Star, Willard Louis. Did not please here. Had a few walkouts on it. Too slow and not enough excitement for my patrons. Don't say much about it. Sunday, no. Appeal, forty percent. Rural class town of 3,000. Admission 10-20. Charles Epler, Lyric Theatre (300 seats), Hamburg, Pennsylvania.

THE MAN UPSTAIRS wishes he was some place else in Warner Bros. picture with that title, starring Monte Blue and Dorothy Devore.

COUNTRY KID. Star, Wesley Barry. Get aboard a band wagon and tell the town you have this. If it doesn't satisfy the patrons of any small town they are too particular. Barry isn't the whole works; he's good, but the two orphaned kids that he takes care of help the story fine. Should be seen anywhere "Over the Hill" went. Tone, good. Sunday, yes. Special, no. Appeal, ninety-five percent. All classes town of 3,500. Admission 15-30. Henry W. Nauman, Moose Theatre (700 seats), Elizabethtown, Pennsylvania.

LIMITED MAIL. Star cast. Good. Tone, good. Sunday and special, yes. City of 10,000. Admission 15-35. H. V. Smoots, Vine Theatre (600 seats), Mt. Vernon, Ohio.

RED HOT TIRES (5,452 feet). Star, Monte Blue. A box office picture that did not disappoint. Town of 5,000. Admission 10-25. W. F. Jones, Criterion Theatre, Frederick, Oklahoma.

WHERE THE NORTH BEGINS. Star, Rin-Tin-Tin (dog). Did you ever hear of a man building a small house and adding a room at a time? Well, this picture was finished in about four reels and then they tacked pieces on it to make it seven reels long. Will pass in localities that are not too particular. Tone, fair. Sunday and special, no. Appeal, eighty-five percent. All classes town of 3,500. Admission 15-30. Henry W. Nauman, Moose Theatre (700 seats), Elizabethtown, Pennsylvania.

Independents

BLACK LIGHTNING. (State Right). Star, Thunder (dog). One of the good dog actors and a fair cast behind him. Will do if you can get it right. Tone and appeal, good. Sunday, yes. Special, no. Working class city of 13,500. Admission 10-15. G. M. Bertling, Favorite Theare (167 seats), Piqua, Ohio.

CANVAS KISSER. (State Right). Star, Richard Holt. This is a very good program picture and should draw the action fans. Print, new. Tone and appeal, good. Special, no. Big city. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

HIDDEN MENACE. (William Steiner). Star, Charles Hutchison. Quite a bit more ambitious than the previous Steiner stuff; this picture is very entertaining in spots. Plot deals with the lunatics at large and their menace to civilization. Hutchison isn't bad in parts of action. Tone, fair. Sunday and special, no. Appeal, eigty-five percent. All classes town of 3,500. Admission 15-30. Henry W. Nauman, Moose Theatre (700 seats). Elizabethtown, Pennsylvania.

OVERLAND LIMITED. (State Right). Star cast. One of the best railroad pictures I have ever run; will do for most anybody. Went over fair for me. Ralph Lewis is good. Also Buddy Post. Tone and appeal, good. Sunday, yes. Special, no. Working class city of 13,500. Admission 10-15. G. M. Bertling, Favorite Theatre (167 seats), Piqua, Ohio.

STEPPING OUT. (State Right). Star, Ford Sterling. A high class comedy feature which will make your patrons chuckle from the waist line both ways. Made some money on the crowd, as I did not have to turn in all the profits to the exchange. Tone, fine. Sunday and special, yes. Appeal, one hundred percent. Mixed class town of 1,200. Admission 10-25. John McGill, Community Theatre, Port Orchard, Washington.

WHO CARES. (Columbia Pictures). Star, Dorothy Devore. Just an indifferent sex movie that will get by with a strong short subject program. Don't boost it. Tone, fair. Sunday and special, no. Appeal, eighty percent. All classes town of 3,500. Admission 15-30. Henry W. Nauman, Moose Theatre (700 seats), Elizabethtown, Pennsylvania.

WIZARD OF OZ. (Chadwick Pictures). Star, Larry Semon. Expected to see a regular show and saw a stretched out barnyard comedy. Seven reels that should have been two to fit it exactly. Semon isn't so bad, but the story just isn't. Disappointed most of the crowd. All classes town of 3,500. Admission 15-30. Henry W. Nauman, Moose Theatre (500 seats), Elizabethtown, Pennsylvania.

WOMEN FIRST. (State Right). A good program picture, suitable for any off night. Not a big picture but will get by in a pleasant manner. Tone, all right. Sunday, questionable. Special, no. Appeal, seventy percent. Mixed class town of 1,200. Admission 10-25. John McGill, Community Theatre, Port Orchard, Washington.

Quick Reference Picture Chart

Handy, Compact Information to Help You with Your Bookings, Showing: Title, Star, Type of Story, Date of Moving Picture World Review, and Footage on Current Films

High-Pressure Exhibitors Will Find High-Pressure Service Here

ARROW

	Kind of Picture	Review.	Feet
		1925	
Primrose Path (Clara Bow)	Melodrama	Oct. 3..	5,475
Tessie (May McAvoy)	Comedy	Oct. 10..	6,800
Wandering Fires (all-star)	Drama	Oct. 17..	6,300
Children of the Whirland (all-star)	Crook melodrama	Oct. 17..	6,500
Unnamed Woman (all-star)	Society drama	Oct. 24..	5,878
Substitute Wife (Novak)	Domestic drama	Oct. 31..	5,994

ASSOCIATED EXHIBITORS

		1924	
East of Broadway (O. Moore)	Police drama	Nov. 22..	5,785
Price of a Party (H. Ford)	Modern drama	Oct. 18..	5,315
Barriers Burned Away	Spectacle	Dec. 27..	6,236
Is Love Everything?	Sex melo.	Nov. 15..	6,000
Battling Bunyan (Barry)	Comedy-dr.	Dec. 27..	4,718
		1925	
Greatest Love of All (Beban)	Drama	Jan. 17..	6,486
Bad Company (Tearle)	Society drama	Jan. 24..	5,551
Introduce Me (Douglas MacLean)	Comedy thrills	Mar. 21..	6,710
Sky Raider (Logan)	Drama		6,638
Back to Life (Patsy Ruth Miller)	Drama	Feb. 28..	5,628
Manhattan Madness (Dempsey-Taylor)	Action melodrama	Aug. 1..	5,580
Under the Rouge (Percy-T. Moore)	Crook drama	Aug. 1..	6,055
His Buddy's Wife (Glenn Hunter)	Sentiment drama	Aug. 1..	5,226
Headlines (Alice Joyce)	Sacrifice drama	Aug. 1..	5,600
Fifty-Fifty (Hampton-L. Barrymore)	Drama	Aug. 1..	5,531
Keep Smiling (Monty Banks)	Comedy	Aug. 1..	5,460
Camille of Barbary Coast (O. Moore-Busch)	Drama	Aug 1..	5,308
Never Weaken (Harold Lloyd)	Reissued comedy	Aug. 1..	3,000
The Skyrocket (Peggy H. Joyce)	Drama	Jan. 23..	7,350
Counsel for the Defense (Compson)	Human Int. melo.	Feb. 13..	6,622
Pinch Hitter (Glenn Hunter)	College baseball dr.	Feb. 20..	6,259

CHADWICK PICTURES CORP.

		1925	
Tomboy (Devore-Rawlinson)	Melodramatic com.	Jan. 3..	6,000
Midnight Girl (Lila Lee)	Drama	Mar. 28..	6,300
Wizard of Oz (Larry Semon)	Slapstick com.	Apr. 25..	6,300
Man of Iron (L. Barrymore)	Drama	July 4..	6,200
American Pluck (G. Walsh)	Action melodrama	July 11..	5,900
The Bells (L. Barrymore)	Drama		
Perfect Clown (Larry Semon)	Typical comedy		
Blue Blood (G. Walsh)	Action romance		
Paint and Powder (E. Hammerstein)	Stage life drama	Oct. 17..	7,000
Some Pun'kins (Chas. Ray)	Rural comedy-drama	Dec. 26..	6,500
		1926	
Perfect Clown (Larry Semon)	Feature comedy	Jan. 2..	5,700
Prince of Broadway (G. Walsh)	Prize ring drama	Jan. 9..	5,800

COLUMBIA

		1924	
Midnight Express (Hammerstein)	Railroad melo.	Dec. 6..	5,967
		1925	
After Business Hours (Hammerstein)	Domestic melo.	July 4..	5,600
Danger Signal	R.R. melodrama		5,584
Unwritten Law	Drama		5,535

Waldorf

Steppin' Out	Comedy	
Ladies of Leisure	Drama	
S. O. S. (Perils of the Sea)		
Lure of the North		
Enemy of Men	Drama	5,500

When You're Right—Write We're Wrong

BECAUSE thousands of exhibitors turn to this dependable and quick means of learning the right footage review date and so on, we strive constantly to keep this QUICK REFERENCE PICTURE SHART accurate.

Sometimes a picture is cut after we get the review date footage—and we aren't told about it; but as soon as you find out there's a big discrepancy in the footage facts, write us to that effect.

In return for your trouble in writing, we will, as quickly as we can get the thing straightened out, shoot you one dollar as an earnest of our appreciation of your good will and helpfulness.

Not just minor typographical errors—major errors that might work a hardship on exhibitors—these get the Accuracy Bucks.

	Kind of Picture	Review.	Feet
Price of Success	Society drama		5,500
Sealed Lips			
Fate of a Flirt			
Thrill Hunter			
Penalty of Jazz			

Perfection

Speed Mad		4,442
New Champion		4,470
Great Sensation		
Fight to the Finish		
Handsome Brute		

EDUCATIONAL FILM CORP.

		1925	
Hello Goodbye (Conley)	Mermaid comedy	May 30..	2,000
Two Poor Fish	Hurd cartoon	May 30..	1,000
Earth's Other Half	Hodge-Podge	June 6..	2,000
Fun's Fun (Bowes)	Cameo comedy	June 6..	1,000
Clodhopper (Larry Semon)	Comedy	June 6..	2,000
Air Tight (Vernon)	Christie comedy	June 13..	2,000
Going Great	Mermaid comedy	June 13..	2,000
Wake Up (Bowes)	Cameo comedy	June 13..	1,000
Baby Blues	Juvenile comedy	June 20..	2,000
Prop's Dash for Cash	Hurd cartoon	June 20..	1,000
Call a Cop	Christie comedy	June 20..	2,000
Oh, Bridget (Walter Hiers)	Hiers comedy	June 27..	2,000
Mexican Melody	Hodge-Podge	June 27..	1,000
Never Fear (Bowes-Vance)	Comedy	July 4..	1,000
Lewis-Mann Bout	Magazine	July 4..	2,000
Bobby Bumps & Co.	Hurd cartoon	July 4..	1,000
Below Zero (Lige Conley)	Mermand comedy	July 11..	2,000
Permit Me (Bowes)	Comedy	July 11..	1,000
Waiting (Hamilton)	Hamilton comedy	July 11..	2,000
Hot and Heavy (Eddie Nelson)	Mermaid comedy	July 18..	2,000
Travel Treasures	Hodge Podge	July 18..	1,000
Beware	Comedy	Aug. 1..	2,000
Look Out	Comedy	Aug. 1..	1,000
Tourist	Tuxedo comedy	Aug. 15..	2,000
Pictorial Proverbs	Hodge Podge	Aug. 15..	1,000
Be Careful (Adams)	Christie comedy	Aug. 22..	2,000
Pleasure Bound (Conley)	J. White prod.	Aug. 29..	2,000
Watch Out (Vernon)	Christie comedy	Aug. 29..	2,000
Felix the Cat Trifles With Time	Sullivan cartoon	Sep. 5..	1,000
Soup to Nuts (Neal Burns)	Comedy	Sep. 5..	2,000
Props and The Spirits	Pen and Ink Vaud.	Sep. 5..	1,000
Off His Beat (Hiers)	Comedy	Sep. 12..	2,000
Wild Beasts of Borneo	Animal special	Sep. 12..	2,000
Busts into Business	Sullivan cartoon	Sep 19..	1,000
Fair Warning (St. John)	Camedy	Sep 19..	2,000
The Movies (Lloyd Hamilton)	Comedy	Sep. 26..	2,000
Felix the Cat Trips Thru Toyland	Cartoon	Oct. 3..	1,000
In Deep (Bowes)	Comedy	Oct. 3..	1,000
A Misfit Sailor (Billy Dooley)	Comedy	Oct. 3..	2,000
Dog Daze (Cliff Bowes)	Cameo comedy	Oct. 10..	1,000
Felix Cat on the Farm	Sullivan cartoon	Oct. 10..	1,000
Who Which?	Cameo comedy	Oct. 10..	1,000
The Story Teller	Hodge-Podge	Oct. 10..	1,000
Maid in Morocco (Lupino Lane)	Comedy	Oct. 17..	2,000
Scrambled Eggs	Cameo comedy	Oct. 17..	1,000
Spot Light (Lige Conley)	J. White comedy	Oct. 17..	2,000
Baby Be Good	Juvenile comedy	Oct. 24..	2,000
A Goofy Gob (Dooley)	Comedy	Oct. 31..	2,000
Slippery Feet (Vernon)	Comedy	Oct. 31..	2,000
Felix the Cat on the Job	Sullivan cartoon	Oct. 31..	1,000
Knicknacks of Knowledge	Hodge-Podge	Oct. 31..	1,000
Sweet and Pretty (Cliff Bowes)	Cameo comedy	Nov. 7..	1,000
Fire Away (St. John)	Mermaid comedy	Nov. 7..	2,000
Felix, the Cat in the Cold Rush	Sullivan cartoon	Nov. 7..	1,000
Cleaning Up (Johnny Arthur)	Comedy	Nov. 14..	2,000
Hot Feet (Bowes)	Comedy	Nov. 14..	1,000
Hot Doggie (Hiers)	Comedy	Nov. 14..	2,000
On Edge (Conley)	J. White prod.	Nov. 21..	2,000
Eats Are West (Felix-cat)	Sullivan cartoon	Nov. 21..	1,000
Slow Down (Bowes)	Comedy	Nov. 28..	1,000
Framed (Hamilton)	Comedy	Nov. 28..	2,000
Magical Movies	Hodge-Podge	Nov. 28..	1,000
Fighting Dude (Lane)	Acrobatic comedy	Dec. 5..	2,000
Marionettes	Color fantasy	Dec. 5..	1,000
Felix-the-cat Tries the Trades	Sullivan cartoon	Dec. 5..	1,000
Cheap Skates (Conley)	Jack White prod.	Dec. 12..	2,000
Bachelor's Babies	Juvenile comedy	Dec. 12..	2,000
What's Up (Bowes)	Cameo comedy	Dec. 12..	1,000
Weak But Willing	Walter Hires comedy	Dec. 19..	2,000
Yes, Yes Babbette (Vernon)	Christie comedy	Dec. 19..	2,000
Felix the Cat at Rainbow's End	Cartoon	Dec. 26..	1,000
		1926	
A Salty Sap (Dooley)	Christie comedy	Jan. 2..	2,000
Live Cowards (St. John)	Mermaid comedy	Jan. 2..	2,000
Hodge-Podge No. 40	Howe scenic	Jan. 9..	1,000
My Stars (Arthur)	Tuxedo comedy	Jan. 23..	2,000
Felix the Cat Kept on Walking	Sullivan cartoon	Jan. 23..	1,000
Parisian Modes in Color	Special	Jan. 30..	1,000
Brotherly Love (Bowes)	Comedy	Jan. 30..	1,000
For Sadie's Sake (Adams)	Comedy	Feb. 6..	2,000
Be Careful, Dearie (Joe Moore)	Cameo comedy	Feb. 6..	1,000
Felix the cat Spots the Spook	Sullivan cartoon	Jan. 30..	1,000
Careful, Please	Hamilton comedy	Feb. 13..	2,000
Run Tin Can (Burns-Steadman)	Christie comedy	Feb. 20..	2,000
Sea Scamps	Juvenile comedy	Feb. 20..	2,000

Five Facts for Fast Working Theatre Men

Continued from Preceding Page

FILM BOOKING OFFICES OF AMERICA

	Kind of Picture	Review.	Feet
1925			
Helping Hand (Aubrey)	Comedy	Mar. 7..	2,000
Breed of the Border (Lefty Flynn)	Western	Mar. 14..	4,930
Love's Bargain (Marjorie Daw)	Drama	Mar. 21..	6,000
Captain Kidd	Bray cartoon	Mar. 21..	1,000
Scar Hanan (Yakima Canutt)	Western	Mar. 28..	6,020
Galloping Vengeance (Bob Custer)	Texas Ranger dr.	Mar. 28..	5,005
He Who Gets Rapped (Vaughn)	Pacemakers	Mar. 28..	2,000
Forbidden Cargo (Evelyn Brent)	Melodrama	Apr. 4..	4,850
O. U. West (Lefty Flynn)	Western	April 11..	5,000
That Devil Quemado (Thomson)	Thrill western	Apr. 18..	4,720
Merton of the Goofies	Pacemakers	Apr. 18..	2,000
Lilies of the Streets (V. L. Corbin)	Hum. Int. melo.	Apr. 25..	7,216
White Fang (Strongheart-dog)	Drama	May 2..	5,800
Tearing Through (R. Talmadge)	Stunt melodr.	May 9..	4,714
Great Decide	Pacemakers	May 9..	2,000
Fast Male	Pacemakers	May 30..	5,550
Texas Bearcat (Bob Custer)	Western drama	May 9..	2,000
Speed Wild (Flynn)	Melodrama	May 16..	4,770
Alias Mary Flynn (Brent)	Regeneration melo.	May 23..	4,700
Drusilla With a Million (Mary Carr)	Human Interest dr.	June 6..	7,391
Fighting Demon (R. Talmadge)	Thrill drama	June 6..	5,470
Three Bases East	Pacemakers	June 6..	2,000
White Thunder (Yakima Canutt)	Western	June 13..	4,550
If Marriage Fails—? (Logan-Brook)	Domestic drama	June 13..	6,000
Navy Blue Days (Stan Laurel)	Comedy	June 13..	2,000
Bandit's Baby (Fred Thomson)	Western comedy drama	June 20..	5,291
Smooth as Satin (Brent)	Crook drama	July 4.	6,043
Human Tornado (Canutt)	Action western	July 4..	4,472
The Bloodhound (Bob Custer)	Mounted police	July 11..	4,800
That Man Jack (Bob Custer)	Action western	July 25..	5,632
The Sleuth (Stan Laurel)	Comedy	July 25..	2,000
What Price Gloria?	Pacemakers	July 25..	2,000
Wild Bull's Lair (Fred Thomson)	Typical western	Aug. 8..	5,280
Don Coo Coo ((Vaughn-O'Hara)	Pacemakers	Aug. 8..	2,000
Dr. Pyckle and Mr. Pride (Laurel)	Comedy	Aug. 8..	2,000
Lady Robinhood (Evelyn Brent)	Bandit melodr.	Aug. 15..	5,580
Isle of Hope (R. Talmadge)	Sea-adventure-thrill	Sep. 5..	5,800
Let's Go, Gallagher (Tom Tyler)	Action western	Oct. 10..	5,182
Keeper of the Bees (all star)	Drama	Oct. 17..	6,712
Three Wise Crooks (E. Brent)	Crook drama	Oct. 17..	6,074
How the Elephant Got It's Trunk	Bray cartoon	Oct. 17..	1,000
Ridin' the Wind (Thomson)	Western action dr.	Oct. 24..	7,518
Adventures of Mazie (Vaughn)	Comedy series	Oct. 24..	2,000
Last Edition (Ralph Lewis)	Action newspaper	Oct. 31..	6,400
Wall Street Whiz (R. Talmadge)	Stunt comedy-drama	Nov. 7..	6,000
Mazies Won't Tell	Mazie series	Nov. 14..	2,000
Constant Simp	Mazie series	Nov. 14..	2,000
Or What Have You?	Mazie series	Nov. 14..	2,000
No Man's Law (Custer)	Action western	Nov. 21..	4,042
So's Your Old Man	Mazie series	Nov. 21..	2,000
All Around Frying Pan (Thomson)	Action western	Nov. 28..	5,519
How the Camel Got His Hump	Bray cartoon	Nov. 28..	1,000
Wyoming Wildcat (Tom Tyler)	Action western	Dec. 5..	5,150
On the Links (fat men)	Golf-Slapstick	Dec. 5..	1,000
Broadway Lady (Evelyn Brent)	Star a chorus girl	Dec. 19..	5,500
Peaceful Riot (Summerville)	Comedy	Dec. 26..	2,000
Pike's Pique (Vaughn)	Adventures of Mazie	Dec. 26..	2,000
Tea for Tooney (Vaughn)	Adventures of Mazie	Dec. 26..	2,000
Leopard's Spots	Bray unnatural history	Dec. 26..	1,000
1926			
Cowboy Musketeer (Tom Tyler)	Western	Jan. 2..	4,500
Flaming Waters (MacGregor-Garon)	Thrill melodrama	Feb. 6..	6,591
Queen of Diamonds (Brent)	Crook Melodrama	Feb. 13..	5,129
Mazie's Married (Vaughn)	Adventures of Mazie	Feb. 13..	2,000
When Love Grows Cold (Natacha Rambova)	Domestic dr.	Feb. 20..	6,500
In the Air	Fat men comedy	Feb. 20..	2,000

FIRST NATIONAL

1925			
Frivolous Sal (O'Brien-Busch-Alexander)	Western melo.	Jan. 17..	7,307
So Big (C. Moore)	Drama	Jan. 17..	8,501
If I Marry Again (Doris Kenyon)	Drama	Jan. 24..	7,401
A Thief in Paradise (Doris Kenyon)	Melodrama	Jan. 24..	7,231
As Man Desires (Sills-Dana)	Melodrama	Jan. 31..	7,790
Enticement (Mary Astor)	Drama	Feb. 7..	6,224
The Lady (Norma Talmadge)	Emotional dr.	Feb. 14..	7,389
Her Husband's Secret (Moreno-Miller)	Sentiment-dr.	Feb. 21..	6,150
Quo Vadis (Emil Jennings)	Special	Feb. 28..	9,000
Lost World (Conan Doyle story)	Special	Feb. 28..	9,700
New Toys (Barthelmess)	Comedy-drama	Feb. 28..	7,363
Playing With Souls (Jacqueline Logan)	Drama	Mar. 7..	5,831
One Year to Live (Pringle)	Drama	Mar. 7..	6,064
Learning to Love (C. Talmadge)	Comedy-dr.	Mar. 7..	6,099
Heart of a Siren (La Marr)	Drama	Mar. 21..	6,700
Sally (C. Moore-Leon Errol)	Stage success	Mar. 28..	8,636
Declasse (Corinne Griffith)	Society dr.	Apr. 4..	7,869
One Way Street (Lyon-Nilsson)	Society dr.	Apr. 4..	5,600
My Son (Nazimova)	Emotional dr.	Apr. 18..	6,552
I Want My Man (Sills-Kenyon)	Drama	Apr. 18..	6,173
His Supreme Moment (B. Sweet)	Romantic dr.	Apr. 25..	6,565
Chickie (Mackaill)	Drama	May 9..	7,767
Soul Fire (Barthelmess)	Emotional dr.	May 16..	8,262
The Talker (Nilsson-Stone)	Human Interest dr.	May 23..	7,861
Necessary Evil (Lyon-Dana)	Drama	May 23..	6,307
Just a Woman (Windsor-Tearle)	Drama	June 6..	6,363
Desert Flower (C. Moore)	Comedy drama	June 13..	6,837
White Monkey (LaMarr)	Society drama	June 13..	6,121
Making of O'Malley (Sills)	Police romance	July 4..	7,371
Lady Who Lied (Stone-Valli-Naldi)	Algerian drama	July 18..	7,111
Marriage Whirl (Corinne Griffith)	Drama	July 25..	7,672
Half-Way Girl (Doris Kenyon)	Melodrama	Aug. 8..	7,570
Fine Clothes (Stone-Marmont-Griffith)	Comedy drama	Aug. 15..	6,971
Winds of Chance (A. Q. Nilsson)	Klondike drama	Aug. 29..	9,554
Her Sister From Paris (C. Talmadge)	Sprightly comedy	Sep. 5..	7,255
Live Wire (Johnny Hines)	Comedy feature	Sep. 12..	7,000
Dark Angel (Vilma Banky)	Drama	Sep. 19..	7,311
Graustark (Norma Talmadge)	Romance	Sep. 26..	9,900
Shore Leave (Barthelmess)	Sailor drama	Oct. 3..	6,856
What Fools Men (Lewis Stone)	Domestic drama	Oct. 10..	7,349
Knockout (Milton Sills)	Prizefight drama	Oct. 10..	7,450
Pace That Thrills (Lyon-Astor)	Drama	Oct. 24..	6,911
Why Women Love (Blanche Sweet)	Sea melodrama	Oct. 31..	6,570
New Commandment (Sweet-Lyon)	Romantic drama	Nov. 7..	6,980
Beautiful City (Barthelmess)	Melodrama	Nov. 14..	6,488
Classified (C. Griffith)	Newspaper comedy-dr.	Nov. 14..	6,927
Scarlet Saint (Astor-Hughes)	Drama	Nov. 21..	6,880
Unguarded Hour (Sills-Kenyon)	Emotional romance	Dec. 5..	6,615
We Moderns (Colleen Moore)	Typical of star	Dec. 12..	6,609
Clothes Make the Pirate (Errol)	Pirate travesty	Dec. 12..	8,900
Splendid Road (A. Q. Nilsson)	Gold rush drama	Dec. 19..	7,646
Joanna (Dorothy Mackaill)	Newspaper drama	Dec. 26..	7,900
1926			
Bluebeard's Seven Wives (star cast)	Comedy-satire	Jan. 2..	7,774
Infatuation (C. Griffith)	Drama	Jan. 16..	5,794
Just Suppose (Barthelmess)	Romance	Jan. 30..	6,270
Too Much oMney (Stone-Nilsson)	Comedy	Jan. 30..	7,000
Memory Lane (Nagel-Boardman)	Romance-sentiment	Feb. 6..	6,825
Reckless Lady (Bennett-Moran)	Drama	Feb. 13..	7,336

FOX FILM CORP.

1925			
Scuttlers (W.Farnum)	Western drama		4,686
Roaring Lions at Home	Sunshine com.	Jan. 3..	2,000
Uncommon Clay	Educational	Jan. 3..	1,000
Up On the Farm (Lee Moran)	Comedy	Jan. 3..	2,000
The Violin Speaks	Educational	Jan. 10..	1,000
Dangerous Curves	Comedy	Jan. 10..	2,000
Milk Bottle Bandits	Comedy	Jan. 10..	2,000
Ports of Call (E. Lowe)	Regeneration dr.	Jan. 24..	5,500
Sleep Walker (Sid Smith)	Comedy	Jan. 24..	2,000
Hell-Roaring Range	Educational	Jan. 24..	1,000
Corsica the Beautiful	Educational	Jan. 31..	1,000
Nobody Works But Father	Slapstick	Feb. 7..	2,000
Trail Rider (Jones)	Western	Feb. 21..	4,752
Man Without a Country (all-star)	Special	Feb. 28..	10,000
Scarlet Honeymoon (Shirley Mason)	Romantic com.-dr.	Mar. 14..	5,000
Mysterious Stranger	Comedy	Mar. 14..	2,000
Riders of the Purple Sage (Mix)	Western	Mar. 21..	5,970
House of Flickers	Imperial com.	Mar. 21..	2,000
Gold and the Girl (Jones)	Western	Mar. 28..	4,512
Amateur Detective	Van Bibber	Mar. 28..	2,000
Hunted Woman (Seena Owen-Earl Schenck)	Curwood dr.	Apr. 4..	4,954
Butterfly Man (Sid Smith)	Comedy	Apr. 4..	2,000
From Mars to Munich	"arieties"	Apr. 4..	1,000
Marriage in Transit (E. Lowe)	Secret service dr.	April 11..	4,000
Where the Waters Divide	"Varieties"	Apr. 25..	1,000
Rainbow Trail (Mix)	Zane Gray westn.	May 2..	5,251
She Wolves (Rubens-Mulhall)	Drama	May 9..	5,783
Neptune's Stepdaughter	Comedy	May 9..	2,000
Wings of Youth (Bellamy-Clayton)	Modern life dr.	May 9..	5,340
Concerning Cheese	Varieties	May 9..	1,000
Kiss Barrier (Lowe)	Romantic drama	May 23..	5,000
White Paper	Varieties	May 23..	1,000
Papa's Darling	Sunshine comedy	May 23..	2,000
Scandal Proof (Shirley Mason)	Drama	June 6..	4,400
Scientific Husband	Sunshine comedy	June 6..	2,000
Everyman's Wife (Hammerstein-Rawlinson)	Domestic drama	June 13..	4,365
Honeymoon Limited (Lee Moran)	Comedy	June 13..	2,000
Lightnin' (all star)	Famous stage drama	Aug. 1..	8,000
Lucky Horseshoe (Tom Mix)	Romantic western	Aug. 29..	5,000
Kentucky Pride (star cast)	Race horse drama	Aug. 29..	6,597
A Business Engagement	Helen and Warren	Aug. 29..	2,000
Shoes	O. Henry series	Aug. 29..	2,000
Sweet Marie	Imperial comedy	Aug. 29..	2,000
The Wrestler	Van Bibber	Aug. 29..	2,000
Sky Jumper	Van Bibber	Aug. 29..	2,000
My Own Carolina	Varieties	Aug. 29..	1,000
The West Wind	Varieties	Aug. 29..	1,000
The Wheel (H. Ford-Claire Adams)	Human Int. melo.	Sep. 5..	7,264
Big Game Hunter	Van Bibber	Sep. 5..	2,000
Havoc (George O'Brien)	War drama	Sep. 12..	9,200
On the Go (Sid Smith)	Comedy	Sep. 12..	2,000
Timber Wolf (Buck Jones)	Western com.-dr.	Sep 19..	4,809
With Pencil, Brush and Chisel	Varieties	Sep 19..	1,000
Fighting Heart (George O'Brien)	Prizefight drama	Sep. 26..	6,978
Cuba Steps Out	Varieties	Sep. 26..	1,000
Love and Lions	Imperial comedy	Sep. 26..	2,000
Thank You (George O'Brien)	Comedy-drama	Oct. 3..	6,900
On the Go (Sid Smith)	Imperial comedy	Oct. 3..	2,000
Thunder Mountain (Bellamy)	Mountain drama	Oct. 10..	7,360
Cloudy Romance	Comedy	Oct. 10..	2,000
The Sky Tribe	Magazine	Oct. 10..	1,000
Toiling For Rest	Varieties	Oct. 10..	796
Winding Stair (Rubens-Lowe)	Romantic melo.	Oct. 17..	6,056
Heart Breaker (Sid Smith)	Imperial comedy	Oct. 17..	2,000
Durand of the Bad Lands (Jones)	Action western	Oct. 24..	5,844
Everlasting Whisper (Mix)	Action-outdoor	Oct. 31..	5,611
Lazybones (Buck Jones)	Human interest drama	Oct. 31..	7,234
Transients in Arcadia	O. Henry story	Oct. 31..	2,000
All Abroad	Helen & Warren	Oct. 31..	2,000
East Lynne (Rubens-Lowe)	Famous play	Nov. 7..	8,973
Peacemakers	Helen & Warren	Nov. 7..	2,000
When the Door Opened (star cast)	Curwood Canadian	Nov. 28..	6,813
Control Yourself (Sid Smith)	Imperial comedy	Nov. 28..	2,000
River Nile	Varieties	Nov. 28..	1,000
Wages for Wives (Jacqueline Logan)	Golden stage hit	Dec. 5..	6,600
Best Bad Man (Tom Mix)	Action western	Dec. 12..	4,893
Desert's Price (Buck Jones)	Action western	Dec. 19..	5,700
His Own Lawyer	Helen & Warren	Dec. 26..	2,000
Flying Fool (Sid Smith)	Slapstick comedy	Dec. 26..	2,000
Cupid a la Carte	O.Henry series	Dec. 26..	2,000
Parisian Knight	Van Bibber series	Dec. 26..	2,000
Iron Trail Around the World	Variety	Dec. 26..	1,000
1926			
The Feud	Van Bibber series	Jan. 2..	2,000
Gilded Butterfly (Rubens-Lytell)	Drama	Jan. 16..	6,300
Whirlpool of Europe	Variety	Jan. 16..	796
Fighting Tailor	Imperial comedy	Jan. 16..	2,000
Palace of Pleasure (Lowe-Compson)	Romantic drama	Jan. 23..	5,467
Old Virginia	Variety	Jan. 23..	1,000
The Outsider (Tellegen-Logan)	Gypsy-dancer-drama	Jan. 30..	7,600
First Year (K. Perry-M. Moore)	Matrimonial comedy	Feb. 6..	6,038
A Flaming Affair	Imperial comedy	Jan. 30..	2,000
A Bankrupt Honeymoon	Comedy	Feb. 6..	2,000
Yankee Senor (Tom Mix-Tony)	Spanish-western	Feb. 13..	4,902
Cowboy & The Countess (Jones)	Action melodrama	Feb. 13..	5,345
Officer of the Day	Imperial Comedy	Feb. 13..	2,000
Road to Glory (McAvoy-Fenton)	Drama	Feb. 20..	5,600
Egypt Today	Variety	Feb. 20..	707

Title, Star, Story Type, Review, Footage

GOTHAM PRODUCTIONS

	Kind of Picture	Review.	Feet
Overland Limited (McGregor-Lake)	Railroad drama		6,025
Police Patrol (Kirkwood)	Melodrama		6,100
Little Girl in a Big City	Noted play		6,040
His Master's Voice (Thunder, dog)	Melodrama		5,975
Part Time Wife (Alice Calhoun)	Domestic drama		5,950
Shadow on the Wall (Hale-Percy)	Drama		6,010
One of the Bravest (Ralph Lewis)	Fire Dept. drama		5,750
Phantom of the Forest (Thunder-dog)	Drama		5,500
Speed Limit (McKee-Shannon)			5,860
Racing Blood	Racing Drama		6,000
Hearts and Spangles	Circus Romance		5,900
Sign of the Claw (Thunder, dog)	Dog picture		6,000

METRO-GOLDWYN-MAYER

			1925	
So This Is Marriage (all star)	Comedy-dr.	Jan.	3..	6,300
Chu-Chin-Chow (B. Blythe)	Spectacle	Feb.	21..	6,408
Wife of the Centaur	Drama	Jan.	17..	6,586
Dixie Handicap (Windsor-Keenan)	Drama	Jan.	10..	6,905
Cheaper to Marry (All Star)	Drama	Feb.	14..	5,921
Excuse Me (Shearer-Nagel)	Farce-comedy	Mar.	7..	6,435
Monster (Chaney-Olmsted)	Weird com.-dr.	Mar.	7..	5,851
Daddy's Gone a Hunting (Marmont)	Pathos drama	Feb.	7..	5,984
Lady of the Night (Norma Shearer)	Underworld dr.	Mar.	14..	5,441
Denial (Claire Windsor)	Drama	Mar.	21..	4,791
Seven Chances (Keaton)	Comedy	Mar.	28..	5,113
Confessions of a Queen (Terry-Stone)	Mythical romance	Apr.	4..	5,809
Way of a Girl (Boardman)	Thrill-comedy	April	11..	5,000
Man and Maid (Lew Cody)	Elinor Glyn prod.	Apr.	18..	5,307
Proud Flesh (Eleanor Boardman)	Romantic com.	Apr.	25..	5,770
Prairie Wife (Rawlinson-Devore)	Domestic dr.	May	16..	6,487
Zander the Great (Marion Davies)	Human Interest	May	16..	6,844
Sporting Venus (Sweet)	Romantic drama	May	23..	5,958
White Desert (Windsor-O'Malley)	Snow-R.R. drama	July	18..	6,464
Pretty Ladies (Pitts-Moore-Pennington)	Human int. dr.	July	25..	5,828
Slave of Fashion (Norma Shearer)	Drama	Aug.	1..	5,906
Never the Twain Shall Meet (Stewart)	South Sea com.	Aug.	8..	8,143
Unholy Three (Lon Chaney)	Drama	Aug.	15..	6,948
Sun-Up (Starke-Nagel)	Mountain tragedy	Aug.	29..	5,819
Merry Widow (Murray-Gilbert)	Romantic drama	Sep.	12..	10,027
Mystic (Pringle-Tearle)	Fake spiritualism	Sep.	12..	5,147
The Circle (E. Boardman)	Drawing room comedy	Oct.	3..	5,511
Great Divide (all star)	Drama	Feb.	21..	7,811
Rag Man (Coogan)	Comedy-dr.	Mar.	14..	5,908
Beauty Prize (Dana)	Comedy-dr.	Oct.	11..	5,750
Tower of Lies (Chaney-Shearer)	Drama of pathos	Oct.	10..	6,849
Exchange of Wives (Boardman)	Married life com.	Oct.	17..	5,300
Midshipman (Ramon Novarro)	Naval com.-drama	Oct.	31..	7,498
Go West (Buster Keaton)	Burlesque western	Nov.	7..	6,256
Lights of Old Broadway (Davies)	Old N. Y. drama	Nov.	14..	6,437
Old Clothes (Coogan)	Typical feature	Nov.	21..	5,915
Bright Lights (Chas. Ray)	Type com-drama	Nov.	28..	6,260
Only Thing (Boardman-Nagel)	Glyn love drama	Dec.	5..	5,824
Masked Bride (Mae Murray)	Paris underworld	Dec.	12..	5,690
Sally, Irene and Mary (Star cast)	Musical comedy hit	Dec.	19..	5,564
Time, the Comedian (Busch-Cody)	Unique drama	Dec.	26..	4,757
			1926	
His Secretary (Shearer)	Light comedy	Jan.	2..	6,433
Ben-Hur (Ramon Novarro)	Lew Wallace story	Jan.	16..	12,000
Soul Mates (Lowe-Pringle)	Glyn story	Jan.	16..	6,073
Mike (Sally O'Neill)	Human Interest comedy	Jan.	23..	6,755
Dance Madness (Nagel-Windsor)	Comedy-drama	Feb.	6..	6,395
The Blackbird (Lon Chaney)	Crook Drama	Feb.	13..	6,688

PARAMOUNT

			1925	
Forty Winks (Dana-Roberts-Griffith)	Comedy	Feb.	14..	6,293
Goose Hangs High (Cruze production)	Typical	Mar.	21..	6,186
New Lives for Old (Compson)	Drama	Mar.	7..	6,796
Salome of the Tenements (Jetta Goudal)	Drama	Mar.	7..	7,017
Too Many Kisses (Richard Dix)	Comedy	Mar.	14..	5,750
Dressmaker From Paris (Leatrice Joy)	Drama	Mar.	28..	7,080
Air Mail (feature cast)	Melodrama	Mar.	28..	6,986
Grass	Drama	April	11..	6,000
Sackcloth and Scarlet (Alice Terry)	Drama	April	11..	6,732
Men and Women (Dix)	Feature	April	11..	6,223
Kiss in the Dark (Menjou)	Romantic com.	Apr.	18..	5,767
Charmer (Pola Negri)	Romantic dr.	Apr.	18..	6,076
Code of the West (Moore-Bennett)	Westn Rom. com.	Apr.	25..	6,777
Adventure (Moore-Starke-Beery)	Jack London dr.	May	2..	6,602
Crowded Hour (Bebe Daniels)	Drama	May	9..	6,558
Night Club (Raymond Griffith)	Farce-comedy	May	16..	5,721
Shock Punch (Richard Dix)	Comedy-drama	May	23..	6,151
Welcome Home (Cruze Prod.)	Domestic com-dr.	May	30..	5,909
Old Home Week (Meighan)	Comedy	June	6..	6,780
Any Woman (Star cast)	Comedy drama	June	13..	5,963
Little French Girl (Mary Brian)	Drama	June	13..	5,628
Are Parents People? (Betty Bronson)	Domestic problems	June	20..	6,586
Eve's Secret (Betty Compson)	Romantic drama	June	20..	6,205
Beggar on Horseback (all star)	Imaginative	June	20..	6,874
Manicure Girl (Daniels)	Drama	June	27..	5,959
Lost—A Wife (Menjou)	Sophisticated com.	July	4..	6,420
Light of Western Stars (Holt)	Vivid west dr.	July	4..	6,850
Paths to Paradise (R. Griffith)	Whirlwind comedy	July	11..	6,741
Grounds for Divorce (Vidor)	Drama	July	11..	5,692
Lucky Devil (Richard Dix)	Auto race comedy	July	18..	5,935
Night Life of New York (All-star)	Comedy-drama	July	25..	6,908
Marry Me (Vidor)	Small town idyl	July	25..	5,526
Street of Forgotten Men (all star)	Bowery drama	Aug.	1..	6,366
Not So Long Ago (Betty Bronson)	Drama	Aug.	8..	6,943
Rugged Water (Lois Wilson)	Drama	Aug.	8..	6,015
Trouble With Wives (Vidor)	Farce comedy	Aug.	15..	6,489
Wild, Wild Susan (Bebe Daniels)	Farce comedy	Aug.	22..	5,774
Wild Horse Mesa (Jack Holt)	Zane Grey dr.	Aug.	22..	7,164
The Wanderer (all star)	Prodigal son epic	Sep	5..	8,173
Man Who Found Himself (Meighan)	Crook drama	Sep.	5..	7,298
Coast of Folly (Swanson)	Society drama	Sep.	12..	7,001
In the Name of Love (Cortez-Nissen)	Comedy drama	Sep.	12..	5,904
Golden Princess (Betty Bronson)	Bret Harte western	Sep.	19..	6,395
Pony Express (Cruze production)	Epic of west	Sep.	26..	9,929
A Son of His Father (Bessie Love)	Western drama	Oct.	10..	6,925
A Regular Fellow (R. Griffith)	Typical comedy	Oct.	17..	5,027
Vanishing American (Dix-Wilson)	Indian spectacular	Oct.	24..	10,063
Flower of the Night (Negri)	Drama	Oct.	31..	6,374
Lovers in Quarantine (Daniels)	Farce-comedy	Oct.	31..	6,570
Best People (Star cast)	Society comedy	Nov.	7..	5,700
King on Main Street (Menjou)	Comedy	Nov.	7..	6,224
Seven Keys to Baldpate (McLean)	G. M. Cohan play	Nov.	14..	6,048
New Brooms (Bessie Love)	W. DeMille prod.	Nov.	14..	5,443
Ancient Highway (Holt-Dove)	Lumber camp dr.	Nov.	21..	7,506
Lord Jim (Marmont)	Malay locale dr.	Nov.	28..	6,708
Stage Struck (Swanson)	Comedy feature	Nov.	28..	6,691
Irish Luck (Meighan)	Melodrama	Dec.	5..	7,008
Zebra (Valentino)	Drama	Dec.	19..	6,895
A Woman of the World (Negri)	Comedy-drama	Dec.	26..	6,353
[redacted]			1926	
The Splendid Crime (W. DeMille prod.)	Daniels-comedy	Jan.	2..	6,069
A Kiss for Cinderella (Bronson)	Barrie whimsical	Jan.	9..	9,621
Enchanted Hill (Holt)	Western	Jan.	9..	6,326
Womanhandled (Richard Dix)	Western Satire	Jan.	16..	6,765
That Royle Girl (Dempster)	D. W. Griffith prod.	Jan.	23..	10,253
Mannequin (Joyce-Costello)	Crook-comedy-dr.	Jan.	30..	6,981
Hands Up (R. Griffith)	Burlesque on war	Jan.	30..	5,883
American Venus (Ralston-Lanphier)	"Beauties" comedy	Feb.	6..	7,931
Song and Dance Man (all-star)	Comedy-drama	Feb.	13..	6,997
Behind the Front (Beery-Hatton)	War farce-com.	Feb.	20..	5,555

PATHE

			1925	
Adventures of Adenoid	Terry cartoon	Apr.	25..	1,000
Deep Stuff	Terry cartoon	Apr.	25..	1,000
Beauty Spots	Sportlight	Apr.	25..	1,000
Remember When (Langdon)	Comedy	Apr.	25..	2,000
Shootin' Injuns	Our Gang com.	May	2..	2,000
Big Red Riding Hood (Chase)	Comedy	May	2..	1,000
Sporting Judgment	Sportlight	May	2..	1,000
He Who Gets Smacked	Sennett comedy	May	2..	2,000
Permanent Waves	Terry cartoon	May	2	1,000
Looking For Sally (Chase)	Comedy	May	9	2,000
Grief in Bagdad	Comedy	May	9..	1,000
Darkest Africa	Terry cartoon	May	9..	1,000
Wild Papa	Spat Family	May	16..	2,000
Skinners in Silk	Sennett com.	May	16	2,000
Fast Worker	Terry cartoon	May	16..	1,000
Luna-cy	Stereoskopik	May	16..	1,000
Tell it to a Policeman (Tryon)	Comedy	May	23.	2,000
Sure Mike (Martha Sleeper)	Comedy	May	23.	1,000
Echoes From the Alps	Terry cartoon	May	23.	1,000
Good Morning Nurse	Sennett comedy	May	30..	2,000
"Dude Ranch" Days	Sportlight	May	30..	1,000
Ask Grandma	Our Gang comedy	May	30	2,000
What Price Goofy? (Chas. Chase)	Comedy	June	6	2,000
Horace Greeley, Jr. (Langdon)	Burlesque	June	6..	2,000
The Runt	Terry cartoon	June	6.	1,000
Royal Four-flush	Spat Family	June	13.	2,000
Super-Hooper-Dyne Lizzies	Sennett comedy	June	13..	2,000
Riders of the Kitchen Range	Comedy	June	13..	1,000
End of the World	Terry cartoon	June	13.	1,000
Thundering Landlords (Tryon)	Comedy	June	20	2,000
Twinkle-Twinkle	Sportlight	June	20.	1,000
Runaway Balloon	Terry cartoon	June	20	1,000
Play Ball (Allene Ray-Miller)	Serial	June	27	10 ep.
Official Officers	Our Gang com.	June	27	2,000
In the Grease (Jim Findlayson)	Comedy	June	27	1,000
Animal Celebrities	Sportlight	June	27	1,000
Isn't Life Terrible? (Chase)	Comedy	July	4..	2,000
Wine, Women and Song	Terry cartoon	July	4..	1,000
Chasing the Chaser (Findlayson)	Comedy	July	4..	1,000
Sherlock Sleuth (Stone)	Star comedy	July	11..	2,000
The White Wing's Bride (Langdon)	Comedy	July	11..	2,000
Ough!	Stereoskopik	July	11	1,000
Learning How	Sportlight	July	11.	1,000
Daddy Goes a-Grunting (Tryon)	Comedy	July	18..	2,000
Sneezing Beezers	Sennett comedy	July	18..	2,000
For Love of a Gal	Terry cartoon	July	18..	1,000
When Men Were Men	Terry cartoon	July	18..	1,000
The Freshman (Harold Lloyd)	College comedy	July	25.	6,883
Boys Will be Boys	Our Gang comedy	July	25	2,000
Cupid's Boots (Graves)	Comedy	July	25	2,000
Why Kids Leave Home	Sportlight	July	25	1,000
Bugville Field Day	Terry cartoon	July	25	1,000
A Yarn About Yarns	Terry cartoon	Aug	1..	1,000
Tee for Two (Alice Day)	Sennett comedy	Aug	1..	2,000
Innocent Husbands (Chase)	Comedy	Aug	1..	2,000
Kivalina of the Ice Lands	Eskimo life	July	11..	5,700
Bubbles	Terry cartoon	Aug	8..	1,000
Iron Nag	Sennett comedy	Aug	8..	2,000
Sons of Swat	Sportlight	Aug	8..	1,000
Tame Men and Wild Women (A. Stone)	Comedy	Aug	15..	2,000
Lucky Stars (H. Langdon)	Comedy	Aug	22..	2,000
Mary, Queen of Tots	Our Gang	Aug.	22..	1,000
Seven Ages of Sport	Sportlight	Aug.	15..	2,000
Butter Fingers (Bevan)	Comedy	Aug	29..	2,000
Cold Turkey (Alice Day)	Comedy	Aug.	29..	2,000
The Window Washers	Terry cartoon	Aug	29..	1,000
Over the Plate	Terry cartoon	Aug.	29..	1,000
A Runaway Taxi	Stereoskopiks	Sep.	5..	1,000
Barrier Busters	Sportlight	Sep.	5..	1,000
Barnyard Follies	Terry cartoon	Sep	5..	1,000
Wild West (J. Mulhall-H. Ferguson)	Circus serial	Sep.	12..	10 ep.
No Father to Guide Him (Chase)	Comedy	Sep.	12..	2,000
Madame Sans Jane (Findlayson)	Comedy	Sep.	12..	2,000
Ugly Duckling	Terry cartoon	Sep	19..	1,000
Somewhere in Somewhere	Comedy of war zone	Sep	19.	2,000
Big Kick (Engle-Mohan)	Fight comedy	Sep	26..	1,000
Your Own Back Yard	Our Gang	Sep.	26..	2,000
Hungry Hounds	Terry cartoon	Sep.	26.	1,000
Nuts and Squirrels	Terry cartoon	Sep.	26..	1,000
Moonlight and Noses (Clyde Cook)	Comedy	Oct.	3..	2,000
Outings for All	Sportlight	Oct.	3..	1,000
Lion and the Monkey	Terry cartoon	Oct.	3..	1,000

The Right Footage is Here to Get Quickly

	Kind of Picture	Review.	Feet
Caretaker's Daughter (Chase)	Comedy	Oct. 10..	2,000
Hero Wins	Terry cartoon	Oct. 10..	1,000
Love and Kisses (Alice Day)	Sennett comedy	Oct. 10..	2,000
Solid Ivory (Mohan-Engle)	Comedy	Oct. 10..	1,000
Clever Feet	Sportlight	Oct. 17..	1,000
Cuckoo Love (Tryon)	Comedy	Oct. 17..	2,000
Good Morning, Madam (Graves)	Comedy	Oct. 17..	2,000
Air Cooled	Terry cartoon	Oct. 17..	1,000
All Woo (Earl Mohan)	Roach comedy	Oct. 24..	1,000
Closer than a Brother	Terry cartoon	Oct. 24..	1,000
A Punch in the Nose	Roach comedy	Oct. 24..	2,000
A Sweet Pickle	Sennett comedy	Oct. 24..	2,000
Dangerous Curves Behind	Sennett comedy	Oct. 31..	2,000
Better Movies	Our Gang	Oct. 31..	2,000
Honor System	Terry cartoon	Oct. 31..	1,000
Should Sailors Marry (Cook)	Comedy	Nov. 7..	2,000
Amundsen Polar Flight	Specialette	Nov. 7..	2,000
Papa, Be Good (Tryon)	Comedy	Nov. 14..	2,683
Soapsuds Lady (Alice Day)	Comedy	Nov. 21..	2,000
Great Open Spaces	Terry cartoon	Nov. 21..	2,000
Uneasy Three (Chase)	Roach prod.	Nov. 21..	1,000
Take Your Time (Graves)	Sennett comedy	Nov. 28..	1,000
More Mice Than Brains	Terry cartoon	Nov. 21..	1,000
Laughing Ladies (star cast)	Comedy	Nov. 21..	1,000
A Day's Outing	Terry cartoon	Nov. 21..	1,000
Garden of Gethsemane	Pilgrimage of Palestine	Nov. 28..	1,000
Walloping Wonders	Sportlight	Nov. 28..	1,000
Green Archer (A. Ray-W. Miller)	Mystery-action serial	Dec. 5..	10ep.
Bonehead Age	Terry cartoon	Nov. 28..	1,000
One Wild Ride	Our Gang Comedy	Dec. 5..	1,000
Hold Everything	Comedy	Dec. 5..	2,000
Starvation Blues (Cook)	Hal Roach comedy	Dec. 5..	1,000
Window Dummy (Graves)	Sennett comedy	Dec. 12..	2,000
From Rags to Britches	Sennett travesty	Dec. 12..	2,000
Haunted House	Terry cartoon	Dec. 12..	2,000
His Wooden Wedding (Chase)	Comedy	Dec. 12..	1,000
English Channel Swim	Terry cartoon	Dec. 19..	2,000
Tol'able Romeo	Hal Roach Comedy	Dec. 19..	1,000
Hotsy Totsy	Sennett comedy	Dec. 26..	1,000
Wild Cats of Paris	Comedy	Dec. 26..	2,000
		1926	
Gosh Darn Mortgage	Sennett comedy	Jan. 2..	2,000
Good Cheer	Our Gang	Jan. 9..	2,000
Wide Open Faces	Sennett Comedy	Jan. 9..	2,000
Between Meals	Roach comedy	Jan. 9..	1,000
All Astride	Sportlight	Jan. 9..	1,000
Gold Push	Terry cartoon	Jan. 9..	1,000
Three Blind Mice	Terry cartoon	Jan. 9..	1,000
Stop, Look and Listen	L. Semon comedy	Jan. 23..	5,305
What's the World Coming To?	C. Cook comedy	Jan. 16..	2,000
Hot Cakes for Two (Day)	Comedy	Jan. 16..	2,000
Lighter Than Air	Terry cartoon	Jan. 16..	1,000
New Melody Series	Song series (13)	Jan. 23..	1,000
Charley, My Boy (Chase)	Comedy	Jan. 23..	2,000
Saturday Afternoon (Langdon)	Comedy	Jan. 30..	3,000
Whispering Whiskers (Bevan)	Comedy	Jan. 30..	2,000
Little Brown Jug	Terry cartoon	Jan. 30..	1,000
Long Pants (Tryon)	Comedy	Jan. 30..	2,000
A June Bride	Terry cartoon	Jan. 30..	1,000
The Uprising Generation	Sportlight	Jan. 30..	1,000
Soft Pedal (Parrott)	Comedy	Jan. 30..	1,000
Funnymooners (Graves)	Comedy	Feb. 6..	2,000
Strenuous Life	Sportlight	Feb. 6..	1,000
Windjammers	Terry cartoon	Feb. 6..	1,000
Your Husband's Past	Comedy	Feb. 6..	2,000
Casey of the Coast Guard	Action serial	Feb. 13..	10 ep.
Buried Treasure	Our Gang comedy	Feb. 20..	2,000
Wicked City	Terry Cartoon	Feb. 20..	1,000

PRODUCERS DISTRIBUTING CORP.

			1924	
Another Scandal (Lois Wilson)	Sex theme	Nov.	1..	7,000
Another Man's Wife (Lee-Kirkwood)	Drama			5,015
Trouping With Ellen (H. Chadwick)	Comedy-dr.			6,452
Reckless Romance (Star cast)	Comedy feature	Nov.	22..	5,530
Siren of Seville (Dean)	Drama	Nov.	29..	6,724
		1925		
Chorus Lady (Livingston)	Comedy-dr.	Feb.	21..	6,020
Cafe in Cairo (Dean)	Drama	Mar.	28..	5,656
Flaming Forties (Carey)	Western			5,770
The Mirage (Vidor)	Drama			5,770
Let Women Alone (O'Malley-Hawley)	Drama			5,620
Soft Shoes (Carey)	Western			
Charley's Aunt (Syd Chaplin)	Farce-comedy	Feb.	21..	7,240
Her Market Value (Ayres)	Drama			5,931
Girl of Gold (Vidor)	Drama			4,969
On the Threshold (all-star)	Drama			
Beyond the Border (Carey)	Western			4,469
Friendly Enemies (Weber & Fields)	Comedy dr.	May	16..	6,288
Crimson Runner (Priscilla Dean)	Stromberg melo.	June	13..	4,775
Silent Sanderson (Carey)	Cattle—gold fields	June	20..	4,841
Stop Flirting (all star)	Light comedy	June	27..	5,161
Beauty and the Bad Man (Mabel Ballin)	Drama	July	4..	5,794
Awful Truth (Agnes Ayres)	Light comedy	July	11..	5,917
Texas Trail (Carey)	Typical western	July	18..	4,720
Private Affairs (Hulette)	Character drama	Aug.	1..	6,132
Hell's Highroad (Leatrice Joy)	Love drama	Sep.	12..	6,084
Seven Days (Lillian Rich)	Comedy feature	Sep.	12..	6,974
Coming of Amos (Rod LaRoque)	Comedy-drama	Sep	19..	5,077
Without Mercy (Vera Reynolds)	Drama			
Prairie Pirate (Harry Carey)	Western			
People vs. Nancy Preston	Underworld drama			
Road to Yesterday (Schildkraut)	Spectacular drama			
Man from Red Gulch (Carey)	Western			
Madame Lucy (Julian Eltinge)	Farce-comedy			
Off the Highway (W.V. Mong)	Drama	Oct.	3..	7,641
Simon the Jester (O'Brien-Rich)	Comedy-drama	Nov.	28..	6,168
Road to Yesterday (J. Schildkraut)	Tense drama	Dec.	12..	9,980
		1926		
Wedding Song (Leatrice Joy)	Comedy-heart int.-dr.	Jan.	2..	7,373
Steel, Preferred (star cast)	Steel industry dr.	Jan.	9..	6,717
Braveheart (LaRoque)	Indian drama	Jan.	23..	7,238
Rocking Moon (Tashman-Bowers)	Alaskan drama	Jan.	30..	6,013
Danger Girl (Constance Dean)	Comedy-drama	Feb.	6..	5,660
Million Dollar Handicap (all star)	Horse race melo.	Feb.	13..	6,095
Three Faces East (Jetta Goudal)	Suspense-spy-melo.	Feb.	20..	7,419
Fifth Avenue (De La Motte)	Human Int. Drama	Feb.	20..	5,503

B. P. SCHULBERG PROD.

	Kind of Picture	Review.	Feet
Capital Punishment (Clara Bow)	Prison dr.	Jan. 24..	5,950
Boomerang (Clara Bow)	Comedy-dr.	Mar. 21..	6,714
Paramite (Bellamy-Moore-Washburn)	Drama	Jan. 31..	5,140
Mansion of Aching Hearts (all-star)	Melodrama	Mar. 14..	6,147
Go Straight (Star cast)	Drama	May 9..	6,107
Faint Perfume (Seena Owen)	Romantic drama	June 27..	6,228
My Lady's Lips (Clara Bow)	Crook drama	July 25..	6,009
Parisian Love (Clara Bow)	Apache drama	Aug. 15..	6,324
Girl Who Wouldn't Work (De La Motte)	Modern drama	Aug. 22..	5,979
Plastic Age (Bow-Kieth)	College story	Oct. 10..	6,488
The Other Woman's Story (Calhoun)	Mystery drama	Oct. 31..	6,080

TIFFANY PRODUCTIONS, INC.

			1925	
Souls for Sables	Society drama	Sep.	5..	7,721
The Sporting Chance	Racing drama			6,500
Lightning	Drama			6,500
Morals for Men	Society drama			6,500
The Lodge in the Wilderness	Drama			6,500
Morganson's Finish	Drama			6,500
Tale of a Vanishing People	Drama			6,500
The Travis Cup	Drama			6,500
The Wrong Coat	Drama			6,500
The Dumb Head	Drama			6,500
The Life of a Woman	Drama			6,500

TRUART FILM CORPORATION

Passionate Youth	Society drama		5,800
Marrying Money	Society drama		5,700
Dollar Down	Society drama		5,100
Age of Indiscretion	Drama		5,100
"Where the Worst Begins"	Comedy drama		5,100
The Hurricane	Drama		5,100
Salvage	Drama		5,100
Romance Road	Drama		5,700
The Fighting Cub	Newspaper drama		5,100
NOVELTY SERIES			
Three in Exile			5,800
The Wild Girl			5,800
Pals			5,800
The Silent Witness			5,800

UNITED ARTISTS

			1925	
Thief of Bagdad (D. Fairbanks)	Fantasy	Mar.	29..	12,000
America (Griffith prod.)	Historical drama	Mar.	8..	11,442
Waking Up the Town (J. Pickford-Shearer)	Comedy-dr.	April	11..	4,897
Don Q, Son of Zorro (D. Fairbanks)	Typical Fairbanks	June	27..	11,000
Sally of the Sawdust (Dempster)	D. W. Griffith prod.	Aug.	15..	9,300
Gold Rush (Chaplin)	A Dramatic comedy	Aug.	29..	8,535
Wild Justice (Peter the Great)	Dog melodrama	Aug.	29..	5,800
Little Annie Rooney (Pickford)	Typical "Mary"	Oct.	31..	8,500
Eagle (Rudolph Valentino)	Romantic drama	Nov.	28..	6,754
Stella Dallas (star cast)	Mother-love drama	Nov.	21..	10,157
		1926		
Tumbleweeds (W. S. Hart)	Land rush drama	Jan.	2..	7,254

UNIVERSAL

			1925	
Goose Woman (Louise Dresser)	Drama	Aug.	1..	7,500
Milky Way (Puffy)	Comedy	Aug.	1..	1,000
Short Pants	Sweet 16 comedy	Aug.	1..	1,000
Paging A Wife (Al Alt)	Century comedy	Aug.	1..	2,000
Fighting Schoolmarm (Sedgwick)	Short western	Aug.	1..	2,000
Home Maker (Alice Joyce-Clove Brook)	Domestic drama	Aug.	8..	7,738
Lorraine of the Lions (Miller-Kerry)	Jungle melodr.	Aug.	8..	6,700
Raiders of the North (Larkin)	Northwest dr.	Aug.	8..	2,000
After a Reputation (Edna Marian	Century comedy	Aug.	8..	2,000
Greenhorn (Chas. Puffy)	Comedy	Aug.	8..	1,000
A Woman's Faith (Rubens-Marmont)	Drama	Aug.	15..	6,023
Crying For Love (Gordon)	Century comedy	Aug.	15..	2,000
His New Suit (Arthur Lake)	Comedy	Aug.	15..	1,000
Best Man (Josie Sedgwick)	Western	Aug.	15..	2,000
Circus Cyclone (Art Acord)	Western	Aug.	22..	4,397
Won By Law (Wanda Wiley)	Century comedy	Aug.	22..	2,000
Speak Easy (Chas. Puffy)	Comedy	Aug.	22..	1,000
Stand Up and Fight (Jack Perrin)	Western	Aug.	22..	2,000
Where Was I? (Reginald Denny)	Farce-com-romance	Aug.	29..	6,630
Buster Brown Series	Outcault's "kid" ser.	Aug.	29..	2,000
Educating Buster Brown	Buster Brown	Aug.	29..	2,000
Buster, Be Good	Buster Brown	Aug.	29..	2,000
Perils of the Wilds (Bonomo)	Serial	Sep.	5..	10 ep
California Straight Ahead (Denny)	Thrill comedy	Sep.	5..	7,238
Peacock Feathers (J. Logan)	Domestic drama	Sep.	5..	6,747
Stranded (Edna Marian)	Century comedy	Sep.	5..	2,000
The Party	Sweet 16 comedy	Sep.	5..	1,000
Dynamite's Daughter (Sedgwick)	Mustang western	Sep.	5..	2,000
Pleasure Bent (Puffy)	Fat man comedy	Sep.	5..	1,000
Call of Courage (Art Acord)	Blue Streak western	Sep.	12..	4,063
Tricked (Cobb)	Mustang western	Sep.	12..	2,000
Fight Within (Larkin)	Mustang western	Sep.	12..	2,000
Phantom of the Opera (Chaney)	Suspense-mystery	Sep	19..	8,40
Storm Breaker (House Peters)	Sea town melo.	Sep	19..	6,06
Westward Ho (Puffy)	BlueBird comedy	Sep	19..	1,000
Too Much Mother-in-Law	Century comedy	Sep	19..	2,000
Uncle Tom's Gal	Century comedy	Sep	19..	2,000
Life's Greatest Thrills	Special	Sep	19..	2,000
Sporting Life (Bert Lytell)	Melodrama	Sep.	26..	6,709
One Wild Night (Edwards)	Comedy	Sep.	26..	1,000
Officer No. 13 (Eddie Gordon)	Comedy	Sep.	26..	2,000
Bustin' Through (Hoxie)	Blue streak western	Oct.	3..	4,500
Cupid's Victory (Wanda Wiley)	Comedy	Oct.	3..	2,000
By the Sea (Puffy)	Comedy	Oct.	3..	1,000
Calgary Stampede (Hoot Gibson)	Thrill western	Oct.	10..	5,924
Just Cowboys	Short western	Oct.	10..	2,000
Taking Chances	Short western	Oct.	10..	2,000
The Raid	Short western	Oct.	10..	2,000
Green Eyed Monster (Arthur Lake)	Comedy	Oct.	10..	1,000
Absent Minded (Neely Edwards)	Bulls-eye com.	Oct.	17..	1,000
Road from Latigo (E. Cobb)	Short western	Oct.	17..	2,000
Ace of Spades (Desmond)	Western chapterplay	Oct.	24	
Nursery Troubles (Edna Marian)	Century comedy	Oct.	24..	1,000
Hectic Wife	Meeting western	Oct.	24..	4,000

Quick Reference as Accurate as It's Handy

	Kind of Picture	Review.	Feet
Hidden Loot (Hoxie)	Action western	Oct. 31	4,738
Boundary Line (Fred Humes)	Short western	Oct. 31	2,000
A Taxi War (Eddie Gordon)	Comedy	Oct. 31	2,000
Triple Action (Pete Morrison)	Action western	Nov. 7	4,800
Rustlers From Boulder Canyon	Short western	Nov. 7	2,000
Kick Me Again (Puffy)	Comedy	Nov. 7	1,000
Oh, Buster	Buster Brown	Nov. 7	2,000
Proud Heart (R. Schildkraut)	Father-love dr.	Nov. 14	8,948
Two Many Ducks	Mustang westn-com.	Nov. 14	2,000
Beware of Your Relatives	Bluebird comedy	Nov. 14	1,000
A Speedy Marriage	Century comedy	Nov. 14	2,000
Arizona Sweepstakes (Hoot Gibson)	Arizona-Chinatown	Nov. 21	5,418
Scarlet Streak (Daugherty-Todd)	Adventure serial	Nov. 21	ep
Range Law	Mustang western	Nov. 28	2,000
Scandal Hunters (Alt)	Century comedy	Nov. 28	1,000
Faint Heart (Puffy)	Fat man comedy	Nov. 28	1,000
Scrappin' Kid (Art Acord)	Heart-int. western	Dec. 5	4,064
Eighteen Carat (Edna Marian)	Century comedy	Dec. 5	2,000
Happy-Go-Lucky (N. Edwards)	Comedy	Dec. 12	1,000
One Man Ranch (Morrison)	Action western	Dec. 12	4,400
Breaking Loose (Holmes-Corbett)	Mustang comedy	Dec. 12	2,000
What Happened to Jones (Denny)	Farce-comedy	Dec. 19	6,700
Top Hand	Short western	Dec. 19	2,000
Skinner's Dress Suit (Denny)	Comedy	Dec. 26	6,887
Buster's Nightmare	Buster Brown	Dec. 26	2,000
Captain Suds (Eddie Gordon)	Century comedy	Dec. 26	2,000
Love My Dog (Arthur Lake)	Sweet 16 comedy	Dec. 26	1,000
		1926	
Call of Hazard (Humes)	Mustang western	Jan. 2	2,000
Going Good (Wanda Wiley)	Century comedy	Jan. 2	2,000
Prep School (A. Lake)	Bluebird comedy	Jan. 2	1,000
Still Alarm (star cast)	Fire-thrill melo.	Jan. 9	7,207
Honeymoon Hotel (Edwards)	Comedy	Dec. 26	1,000
Blue Blazes (P. Morrison)	Western	Jan. 16	4,700
Six Shootin' Romance (Hoxie)	Western	Jan. 23	4,837
Buster's Bust-up	Buster Brown comedy	Jan. 23	2,000
Stella Maris (Mary Philbin)	Wm. Locke novel	Jan. 30	5,786
Man With the Scar	Short western	Jan. 30	2,000
Honeymoon Squabble (Edna Marian)	Comedy	Jan. 30	2,000
Hero of Piperock	Mustang comedy	Jan. 30	2,000
Her Lucky Leap	Century comedy	Jan. 30	2,000
Badly Broke	Bluebird comedy	Jan. 30	1,000
Hot Dog	Bluebird comedy	Jan. 30	1,000
Hearts of the West	Short western	Feb. 6	2,000
Helpful Al	Century comedy	Feb. 6	2,000
Montana of the Ranges	Short western	Feb. 6	2,000
Winged Rider (Cobb)	Mustang drama	Feb. 13	2,000
A Dumb Friend (Lake)	Bluebird comedy	Feb. 13	1,000
Beautiful Cheat (Laura LaPlante)	Comedy-drama	Feb. 20	6,583
Big City (Marian)	Century comedy	Feb. 20	2,000
Big Game (Holmes)	Mustang western	Feb. 20	2,000

VITAGRAPH

		1925		
Two Shall Be Born (Novak-Harlan)	Drama			
Pampered Youth (Landis-Calhoun)	Drama	Feb.	21	6,640
Redeeming Sin (Nazimova-Tellegen)	Apache dr.	Jan.	31	6,227
Fearbound (Daw-Welch)	Melodrama	Feb.	14	5,700
Tides of Passion	Drama	May	2	6,279
School for Wives (Tearle-Holmquist)	Drama	April	11	6,182
Baree, Son of Kazan (Stewart)	Northern drama	May	30	6,893
Wildfire (Aileen Pringle)	Racing melo.	June	20	6,550
Steele of the Royal Mounted	N. W. Drama	June	27	5,700
Happy Warrior	Drama	July	18	7,865
Ranger of the Big Pines (K. Harlan)	Forest Ranger dr.	Aug.	8	7,032
Love Hour (H. Gordon-Fazenda)	Melodrama	Sep.	12	7,036

WARNER BROS.

		1925		
Lost Lady (Irene Rich)	Social drama	Feb.	7	6,700
Recompense (Prevost-Blue)	Society drama	May	2	7,480
On Thin Ice (T. Moore-Edith Roberts)	Drama	Mar.	21	7,046
Bridge of Sighs (Dorothy MacKaill)	Pathos dr.	Apr.	4	6,694
My Wife and I (Rich)	Emotional drama	May	30	
Man Without A Conscience (Louis-Rich)	Drama	June	27	7,182
How Baxter Butted In (M. Moore-Devore)	Comedy	July	4	6,592
Woman Hater (Chadwick-Brook)	Love drama	July	25	6,591
Tracked in Snow Country (Rin-Tin-Tin)	North drama	Aug.	1	7,139
Eve's lover (Rich-Lytell-Louis-Bow)	Drama	Aug.	8	7,237
Kiss Me Again (Lubitsch prod.)	Light comedy	Aug.	15	6,722
Limited Mail (Monte Blue)	Railroad melo.	Sep.	12	7,144
Wife Who Wasn't Wanted (Rich)	Romantic drama	Sep	19	6,858
His Majesty, Bunker Bean (M. Moore)	Farce comedy	Sep.	26	7,291
Below the Line (Rin-Tin-Tin)	Dog melodrama	Oct.	3	6,053
Man on the Box (Syd Chaplin)	Farce-comedy	Oct.	10	7,481
Compromise (I. Rich, C. & Brook)	Domestic drama	Nov.	7	6,789
Red Hot Tires (Monte Blue)	Farce comedy	Nov.	7	5,452
Bobbed Hair (Prevost-Harlan)	Comedy-melodrama	Nov.	14	7,817
Rose of the World (P. R. Miller)	Human Interest dr.	Nov.	21	7,206
Clash of the Wolves (Rin-Tin-Tin)	Curwood dog dr.	Nov.	28	5,819
Hogan's Alley (Blue-Miller)	Farce-comedy	Dec.	5	6,310
Lady Windermere's Fan (I. Rich)	Stage classic	Dec.	12	7,816
Seven Sinners (Prevost-Brook)	Crook-action drama	Dec.	19	6,927
Golden Cocoon (H. Chadwick-H. Gordon)	Human interest melo.	Dec.	26	7,200
Sea Beast (John Barrymore)	Whaling epic	Jan.	30	10,250

MISCELLANEOUS

ARTCLASS PICTURES CORP.

		1925		
Gold and Grit (B. Roosevelt)	Thrill dr.	April	11	4,650
Deerslayer (J. W. Kerrigan)				5,700
On the Go (Buffalo Bill, Jr.)	Western			4,825
Reckless Courage (Buddy Roosevelt)	Thrill western	May	2	4,851
Quicker 'N Lightning (Buffalo Bill, Jr.)	Thrill drama	June	6	5,000
Tearin' Loose (Wally Wales)	Stunt western	June	13	5,000

ASTOR DISTRIBUTING CORPORATION

A Lover's Oath (Novarro)	Melodrama	5,845
Business of Love (Horton)	Comedy-drama	6,038
The Shining Adventure (Marmont)	Drama	5,126
The Wrongdoers (Barrymore)	Melodrama	6,424

BANNER PRODUCTIONS

	Kind of Picture	Review.	Feet
		1924	
The Truth About Women	Sherman-Hampton	Aug. 2	5,600
The Man Without a Heart	Novak-Harlan	Aug. 2	6,000
Those Who Judge	All star	Aug. 2	5,700
		1925	
Daughters Who Pay	All star cast	May 30	5,800
Wreckage (May Allison)	Drama	Sep. 5	5,992

BRITISH NATIONAL PROD.

Nell Gwyn (Dorothy Gish)	Comedy-drama	Feb.	6	9,000
		1924		
Average Woman (Pauline Garon)	Drama	Feb.	9	6,400
Lend Me Your Husband (Kenyon)	Drama			6,700
Youth for Sale (S. Holmquist)	Drama	Oct.	18	6,500
The Early Bird (Hines)	Comedy	Dec.	27	7,000
		1925		
Crackerjack (Hines)	Typical comedy	May	23	6,700

CRANFIELD & CLARK

Let's Go Fishing	Holland—scenic	Nov.	7	1,000

GINSBERG DISTRIBUTING CORP.

		1925		
Love Gamble (Lillian Rich)	Melodrama	July	11	5,76
Before Midnight (Wm. Russell)	Crook melodrama	July	11	4,89
Big Pal (Wm. Russell)	Prize fight dr.	Oct.	24	5,800

INDEPENDENT PICTURES CORP.

		1925		
Drug-Store Cowboy (F. Farnum)	Western com.-dr.	Feb.	7	4,35
Riders of Mystery (Bill Cody)	Western	May	2	5,000
Gambling Fool (F. Farnum)	Western	May	9	5,000
Fighting Sheriff (Bill Cody)	Western	May	23	5,000
Border Intrigue (F. Farnum)	Western	May	30	5,000

LEE-BRADFORD CORP.

Lights of London (Wanda Hawley)		6,000
Passion's Pathway (Estelle Taylor)		6,000
Unrestrained Youth (Brandon Tynan)		6,000
Passionate Adventure (Joyce-Brook)		8,000
Way Down Upon the Swanee River		6,000
Wolfblood (M Clayton)		6,000
Wives of the Prophet (star cast)	Opie Read novel	Jan. 9	6,500

MADOC SALES CORPORATION

After Marriage (M. Livingston)	Marriage drama	Nov.	21	4,900

POST SCENICS

Holland	Scenic	Nov.	7	1,000

RAYART

Butterfly Comedies (Gloria Joy)				
		1925		
Super Speed (Reed Howes)	Automobile com.-dr.	Feb.	7	5,227
Quick Change (Larkin)	Drama			
Youths Gamble (Howes)	Drama			
Double Fister (Perrin)	Drama			
Fear Fighter				
Crack O' Dawn				
Goat Getter				
Snob Buster (Reed Howes)	Action melodr.	Aug.	22	4,970
Cyclone Cavalier (Reed Howes)	Action-romance	Sep.	26	4,928
Midnight Limited (star cast)	Railroad melodrama	Dec.	26	5,855

RED SEAL

		1925		
Film Facts (Issue H)	Magazine	Oct.	17	1,000
Ko-Ko in Toyland	Fleischer cartoon	Dec.	19	1,000
Magic Hour	Gem of the Screen	Dec.	26	1,000
Marvels of Motion	Issue C	Jan.	2	1,000
Golden Strain (Bosworth-Harlan)	Western	Jan.	9	5,989
Friend of all the World	Xmas special	Dec.	26	1,000
Searchlights (Urban-Kineto Corp)	Instructive	Jan.	16	1,000
Ko-Ko Song Cartune	Fleischer cartoon	Jan.	16	1,000
Reelview (Urban-Kineto)	Magazine	Jan.	16	1,000
Film Facts (Issue I)	Magazine	Jan.	16	1,000
Hair Cartoons	Marcus cartoon	Jan.	16	1,000
Ko-Ko Steps Out	Fleischer cartoon	Jan.	23	1,000
Film Facts	Magazine	Jan.	30	1,000
Song Car-tune	Novelty	Jan.	30	1,000
Marvels of Motion	Slow motion	Jan.	30	1,000
Marvels of Motion (Issue I)	Novelty	Feb.	6	1,000
Hair cartoon (Issue Z)	Marcus cartoon	Feb.	6	1,000
Reelview (Issue B)	Urban magazine	Feb.	6	1,000
Dolly Gray	Song car-tune	Feb.	6	1,000
Fish for Two	Gem of the Screen	Feb.	13	1,000
Hair Cartoons (No. 4)	Marcus Cartoon	Feb.	20	1,000

SHORT FILMS SYNDICATE

		1925		
Thirty Years Ago	Novelty	Aug.	15	1,000
I Remember	Pastoral	Aug.	15	1,000
Mixing in Mexico	Bud Fisher cartoon	Oct.	17	1,000
Invisible Revenge	Mutt & Jeff	Oct.	31	1,000

TENNEK FILM CORP.

Hank Mann Comedies	Twelve subjects	
Chester Conklin Comedies	Twelve subjects	
Two Star Comedies (Layman-Dorety)	Twelve subjects	
All Star Comedies (star casts)	Twelve subjects	
International Detective Stories	Twelve subjects	
Laugh Stories (Selig Animals)	Twelve subjects	
Chuckles	Twelve novelties	1,000
Travelogues		1,000
Fantasies		1,000

Your Equipment

Service for You—Theatre Owner—Builder—Studio—Laboratory—Exchange Executive—From Your Angle

Edited by A. Van Buren Powell

Moving Picture World Prints Prize Letter from Legler, of Redfield, S. D.

Winner of Chalmers Publishing Co. Award Has Own Letter-Head, "Damage Card" and "System" in the Lyric Theatre—Has Full Support of His Boss

PROTECTING THE PRINT is no joke—if you do all the things and look after all the easy-to-forget points that Fred K. Legler mentions as his contribution to the protection of the prints which come into his hands.

Fred's letter about what he DOES is backed up by two exhibits—his letter-head and his notice-of-damage card. Fred considers his projectors as precise mechanisms and treats them accordingly. He keeps his print equipment in perfect condition—AND HIS THEATRE MANAGER BACKS HIM UP—THAT'S THE BEST PART OF THE STORY!

Here's Fred's letter:

An attempt to tell what I am doing to protect the print would, if told in narrative form be very long, although probably exceedingly interesting.

Two years ago when I took charge of the projection department of this theatre, friend boss told me that he wanted perfect screen results, and that anything within reason that I needed in the line of equipment I was to order.

I found that the two projectors were in bad mechanical shape, and that the prints we were having to use were in worse shape. Knowing that perfect screen results could not be obtained unless we had good prints and good projectors, I sent the two projectors to the factory where they were put in excellent condition.

Now to sum up briefly just what I did to secure good prints and to protect the hard working print from damage, I will give you what I consider the "TEN COMMANDMENTS FOR GOOD PRINTS."

1. Keep my projectors in first class mechanical condition.

A. Replace upper, intermittent, and lower sprockets when any sign of wear begins to show. Inspect sprockets once every week, look for wear or other defects.

B. Have upper magazine in perfect alignment, so that the edge of the film will not be damaged.

C. Adjust guide rollers, and be sure that they do not bind, if they do bind the film edges will be damaged.

D. The tension at aperture should not be any more than necessary to maintain a steady picture at average projection speed.

E. Adjustment of take-up is important and should be checked up at least once every week. Excessive pull will cause severe damage to upper side of perforation of film.

F. Watch tension on upper magazine shaft, it may cause ripped perforations if a bad reel is used.

G. Have all sprocket idlers properly adjusted, watch for wear, as worn idlers will mark film.

H. Be sure the intermittent film guide is in correct position. If not great strain is imposed upon the print.

I. Watch film trap shoes for wear, replace as soon as any wear is noticeable.

J. Have entire projector that comes in direct contact, and that part which is next to film free from oil, grit, and dirt. I wipe out upper magazine, around upper sprocket, between film trap door, around intermittent movement, and lower magazine before threading projector up each time. It only takes a second, and is a good habit to get into.

2. I keep my projection room floor very clean. My reason for this is that in case anything should happen that the film will come in contact with the floor it will not pick up any excessive amount of dirt, grease, or other objectionable material.

3. Have a film cabinet to keep the films in. Some projection rooms don't have a film cabinet, leaving the films sit around on the dirty floor, so that they will gather up lots of dirt, oil, and so forth.

4. My rewind runs slow, is properly lined, and does no damage to the print, always keeping it very clean.

5. Have a splicing block, and use a good grade of cement.

(Continued on following page)

FRED K. LEGLER
He gets first prize in YOUR EQUIPMENT'S *Protect-the-Print awards.*

How He Won

"My Dear Van: Your letter of the 3rd flatters me very highly, but Van, I must truthfully say that if I had not been a student of RICHARDSON, I am betting that someone else would have been selected for the FIRST AWARD.

"I entered the PROFESSION 10 years ago with a Second Edition of Rich. Handbook as my guide. I used this book as a textbook, and studied its contents very carefully. I know that some use the Blue Book as a reference book, but I want my knowledge at my finger tips, for as Rich has said, 'When it comes to the showdown, be able to show up.'"—Fred K. Legler.

Legler's First-Award Letter Is a Bear

(Continued from preceding page)

A. A spicing block is a necessity in every projection room, although many don't have one. Much film is ruined by poor splicing.

B. The cement must be of a good grade or splices will pull apart, maybe in the film gate or trap, which is a bad fire hazard.

IMPORTANT

Gentlemen.

Reel 2 of your film attraction "The Hard Working Print" was received by the Projection Department of this Theatre in BAD condition. Film inspected at your exchange by #- Kind of faults found therein:

Sprocket holes ripped on last 200 feet.

Remarks:

Letter follows. Read it and weep.

Cooperation appreciated.

FRED K. LEGLER
Projectionist Lyric Theatre
Redfield, South Dakota

Date 12/31/25

Legler's Own Card

6. I keep an entire set of good projection room reels and never, under any condition, use the reels a print is shipped on in the projector, unless the reels are in perfect condition, and then only on the last showing.

7. Inspect print before showing.

A. I always look the print over before showing, I do this while I am putting it on the 2,000-foot reels. Often bad splices, torn perforations, or other faults are found that if they were not fixed would probably delay the show and damage many more feet of film.

8. Make a cue sheet for dissolving from one reel to another.

A. As long as I can remember I have always made a cue sheet for dissolving one reel into another. I protest very strongly against punch holes, scratches, and goodness knows what else as a substitute for a cue sheet. I place a little notch on the edge of the film where two reels are joined. This helps me to find the right place when it comes time to separate the reels.

9. Empty rubbish from containers. I find that much dirt that creeps into the prints can be traced to the containers in which the print is shipped. I empty and clean out every container that comes to this theatre. This makes the janitor mad, he has so much rubbish to haul out. I have found everything from love letters to bill posting tacks and shingle nails in the containers. Fine stuff for the poor working print to travel with.

10. Report the condition of all prints when they are received by us in bad shape.

A. I have regular report cards as per the one enclosed on which I report the condition in which I find the print, when it was received by our projection department. I mail this card to the manager of the exchange PROMPTLY.

B. Besides the report cards I have my own letterheads as per the first sheet of this letter. I use this when it becomes necessary to complain to a greater length.

Letterhead Dignifies Protect-the-Print Projectionist.

In closing may I say that I have many letters from film exchange managers in which they congratulate and comment to me on the business-like manner in which I freely express my opinion on their prints.

And let me farther say that the exchanges are not afraid to send me their best print, because they know that it will be returned in as good or better condition than in which it was shipped. Wishing you a Happy New Year.

Respectfully,
FRED K. LEGLER.

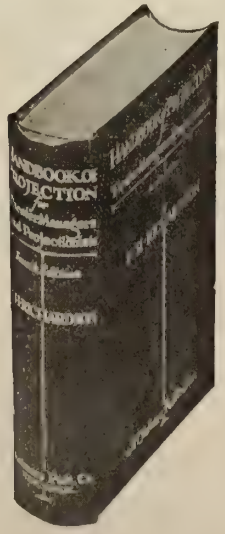
Are You Getting
Your Money's Worth?

YOU may have a fine house and good pictures, but you are not getting your money's worth out of them unless your projection system itself is right.

Crowds come back to see pictures that are clear, with strongly defined contrasts of black and white—pictures that make the characters *live*, because they are vividly projected. . . . The Bausch & Lomb Optical Condensing System increases illumination, distributes the light evenly, and assures perfect projection.

BAUSCH & LOMB OPTICAL CO.
654 St. Paul Street Rochester, N. Y.

Mr. Projectionist



The quickest way to make more money is to make yourself more valuable than the other fellow.

Thousands of projectionists are rapidly advancing themselves by using F. H. Richardson's 4th Edition Handbook of Projection.

It contains the real "know how."

The knowledge it imparts gives you the balance of power.

And it is just that added power——the ability to guarantee Perfect Projection—that is earning projectionists the most money today.

Price $6.00 Postpaid

At Your Dealer's or

CHALMERS PUBLISHING CO.
516 FIFTH AVENUE NEW YORK

JACOB FABIAN knows that equipment and patron-appealing charm are important factors; these views of the New Fabian Theatre prove that he gets both into this house, his twentieth.

Fabian's Fabian Proves Romance Can Have a Part in Showmanship

Jacob Fabian's Newest in Chain an Ideal; Embodies Owner's Dictum, "Only the Best"; Projection Room and Organ Are Features

REMEMBER when you used to read those paper backed books telling the stories dear to the youthful heart, of the hero who struggled against adversity and won by sheer pluck?

Well, that stuff isn't "blah" at all! You can look around this country of opportunities and see romances of pluck and perseverance, of ideals upheld and dreams come true.

Jacob Fabian could tell you a life story that would make "Winning by Pluck" a corkingly apt title. And the climax of the story would tell of the opening of the New Fabian Theatre in Paterson, New Jersey, would show the dreams come true, the evolution of a showman who isn't too busy with business to admit that there's romance in the show game.

1884—a lonely lad landing in New York, adventuring from Austria, with head up and eyes forward. That was Jacob Fabian's entry into the land that was to be a ladder if he could only climb.

That climb was a struggle, but as years rolled along the merging of youth into manhood brought fresh courage to meet adversity, to conquer obstacles—and then came a day when business took Jacob to Paterson, which he liked better than congested New York—and from the moment that he opened his own little business, through the creating of his own business block, and the inaugural of his film career with the old Regent, to this culmination of dreams in the opening of the present Fabian Theatre, this upstanding, forward looking citizen has held to ideals, built for permanence, striven and achieved.

This new Fabian Theatre is the fourteenth of the Fabian creations. It stands at the corner of Church and Market streets, a massive building, with offices topping the structure that houses the theatre itself.

"I want my patrons to have the best, in equipment just as much as entertainment," is the keynote of Jacob Fabian's instructions to his architect, Fred W. Wentworth—and Fred not only embodied the Fabian dream of a monument to his citizenship for Paterson, but, as well, carried out the ideal in his specifications.

Every one of the four thousand seats, all specially chosen for patron comfort, and supplied by the New York office of the American Seating Company, lives up to this desire.

The magnificent Wurlitzer organ, conceded to be among the finest of these instruments in any American or other theatre, carries out the determination to have only the best.

The electrical equipment is said to be a marvel of modern engineering construction and installation—the J. W. Broadfoot Company saw to that. There is not a detail overlooked, from the connecting-in from city supply, in the big transformer vault under the sidewalk, right on through the house and stage lighting, to the projection room.

And that projection room! The Independent Movie Supply Company were told to go the limit—result, the most perfectly appointed projection room attainable, with three Power Projectors, with Power High Intensity arc lamps, and Power speed indicators, Power's Dissolving Stereopticon, and two Power's Projectors with Mazda equipment for the reviewing room which has a special 16x20 foot screen. The projection is abetted by equipment that includes Balluna spotlights.

There is a Fulco automatic rewind unit installed, and two Westinghouse generators

JACOB FABIAN
Who has built ideals with steel and stone into the growing Fabian Theatre Enterprises.

are an essential part of this galaxy of equipment in the heart of the theatre—projection. As for the class, the quality of the house—the illustration below shows you only in a meagre way how fully this is carried into effect.

You don't see the cashier's window—but if you did, you'd see the devices of the Automatic Ticket Register Company doing their part toward giving the house dignity and efficiency.

Heat is provided for, with mammoth boilers carrying the transformed energy of the coal up to thermostatically controlled radiators. Mushroom ventilation, and a cooling system are essential—and they're there.

Charles L. Dooley made the original Regent "a big help to its papa" as one patron at the Fabian's opening night was heard to remark; and it is only natural that Mr. Fabian should give to this able lieutenant the directorship of his biggest and most perfectly appointed house.

A. M. Fabian and S. H. Fabian, sons of the big theatre promulgator, have done a lot to help make the New Fabian the perfect house that it is. They hold with their father that only with the best in equipment can the best in entertainment be properly presented—more power to them and their ideal.

TYPHOON COOLING SYSTEM
TYPHOON FAN CO. 345 W. 39 ST. NEW YORK

The Theatre of To-Day
Presentations ~ Prologues ~ Music
Edited by Colby Harriman

"The Scenic" In a Presentation

Specially Devised on An Exhibitor's Request by Colby Harriman

THE Scenic may be termed a last-minute booking, an eleventh hour selection. It is usually charged that an exhibitor never plays a Scenic unless he has to; that he prefers the subjects which have a story or theme, and not consisting simply of a succession of outdoor scenes.

The Scenic is one of our oldest forms of short subjects. It was the first type of subject which producers consistently tried to develop and perfect. Perhaps its long usage has made it become commonplace. However, the Scenic today with all of the advantages of improved photography offers opportunities to exhibitors which cannot be enjoyed by film subjects of other characteristics. A scenic may be used in connection with an over ture; it may form the basis for a presentation; it may create the atmospere for a prologue or an epilogue; it can be used advantageously to round out a program and give it balance, and the treatments to which a Scenic lends itself are as numerous as its advantageous spots in a program.

We have selected a treatment for a Scenic on the request of an exhibitor who wanted to use the Scenic in a novel form, in other words, to emphasize its value and subsequently sell it to his patrons. The treatment we are submitting is very simple to achieve and highly effective. It is inexpensive as we have given this an actual demonstration and found that it came up to our expectations. This presentation employs a singer and pianist or as many musicians as desired, even dancers can be added. The treatment is as follows:

SETTING:

The setting consists of a drop upon which the Scenic is projected and which also serves as a silhouette cloth for the artist accompanying it.

THE DROP:

The drop as indicated in Diagram B should be of heavy muslin or cotton sewn with hair seams, drawn taut on the top battan with a heavy battan placed in the pocket at the bottom of the drop so that the surface is free from wrinkles. The center of the drop should be opaqued on its reverse side. The area to be opaqued should be equal to that consumed by the projected picture. To secure the proper dimensions it would be advisable to hang the drop, project the light upon it giving the area to be covered with the paint. On the face of the drop a large black border should encircle the frame line. The circular effect may be achieved with an iris or a mask on the aperture of the projection machine. The balance of the drop should not be opaqued thereby permitting the characters who ap pear back of the drop during the showing of the Scenic to be revealed in silhouette.

UNITS BACK OF DROP

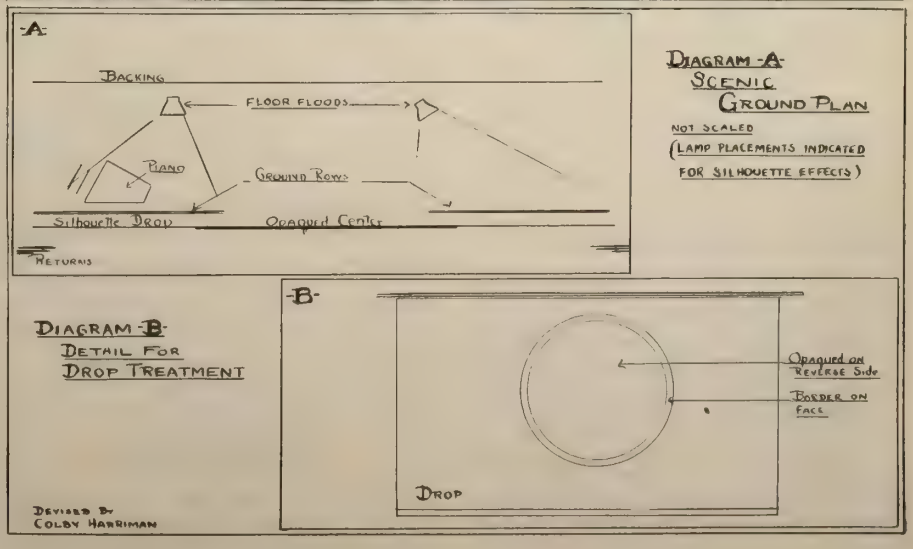
A low ground or bush row may be placed right and left back of the drop, these rows to extend from the lower portion of the opaqued section of the drop off to right and left. A grand piano may be placed right. The treatment back of the drop may be as elaborate as desired, but attention must be given that the units are placed close to the drop so that they will not be enlarged out of proportion to the balance of the setting.

LIGHTING TREATMENT

The foreground should carry a dull dark blue haze by having the foots in blue, about one quarter. Back of the silhouette drop two floor floods may be placed and angled on the characters right and left to give them a single shadow. Care must be taken that rays of both lamps do not fall upon each group at the same time, otherwise there will be a double shadow. The lamp at right may carry an orange amber medium, the one at left a magenta or purple. No other lighting is necessary.

THE ROUTINE

It is suggested that a song arrangement be used in harmony with the theme of the picture. If desired a dancer may be used at left to interpret the mood of the Scenic. This is an extremely simple arrangement but very effective.



"Garden of Girls"

Produced by GUS EDWARDS
RIVOLI THEATRE, NEW YORK CITY

THE first production staged by Mr. Edwards for Publix Theatres is a colorful revue of a characteristic nature. The setting itself is exquisite. It represents a conventional garden constructed along formal lines. In the center of the stage is a low terrace covered with grass mats. Two white steps are placed in the center leading to a low platform with another step unit adjoining a three foot platform up center in the form of a landing. This landing is flanked on either side by two high walls, possibly eight feet in height which extend off right and left. The wall is continued down on an angle to the rear of the center landing where a curved backing carrying out the same wall design is placed at the upstage side of the center landing. Very formal cut out poplar trees are placed right and left back of the walls. A blue sky drop is hung back. Red rambler roses are gracefully placed over the corners of the high wall pieces, the wall units being given a gray and silver treatment. In front of the wall pieces along the terrace in the foreground are placed flowering stalks. There is a foliage cluster up on the landing. Characters entering appear on a high platform back of the wall pieces and descend steps which are also masked to the center landing on to the stage. Painted fabrics are hung in one. The various characters are dressed to represent flowers, costumes being very colorful and attractive. Beside the thirteen principals there are six Little Boy Gardeners singing ensemble and the Daisy Coeds, about twelve girls comprise the dancing ensemble. The following program is offered:

"Six Little Gardeners Are We,"
Six Little Gardeners
"Every Girl Is a Beautiful Flower,"
Louis Lazarin
"Dance of the Golden Chrysanthemum,"
Helen Maicox
"Blue Bell".....Lillian White
"Mommy Loves Poppy".Sung by Philip Silvers
"I Love a Lassie".....Sung by Tom Whited
"California Poppy".....Evelyn Martin
"Carnation—("Mother Machree")
Sung by Vincent O'Donnell
"Daffydill" .....Eddie Ellis
Vassar Daisy Chain,
The Misses Martin, Sonia, Arlyn, James, Marned and Lazy Daisy Coeds
"For You a Rose".....Danced by Rosita
Sung by Mr. Lazarin
"Mighty Lak a Rose,"
Misses Newbegin and Stetson
"Wild Irish Rose".Sung by Vincent O'Donnell
Irish jigs and reels by Misses James and Marned
"Rose of Washington Square,"
Rosita and Ramon
Sung by Stuart Arles
"Rosy Posy,"
(Fay Templeton's Famous Weber & Fields' (Song) Sung by Miss Stetson
FINALE .....Entire Company

HARRY SHAW LEAVES COLONY

HARRY SHAW, who has been co-producer with Jerry DeRosa at the Colony Theatre, New York City, has left the production department since the incumbency of Universal at this theatre, and returns to head the Production Department of the B. S. Moss chain. Mr. Shaw will produce a series of revues in the various houses in his well known manner which always proves his attractions to be business stimulators. Jerry DeRosa will assume the work of Production Director at this theatre with the assistance of Managing Director Gittelson.

"Mark Strand Frolics"

Week, February 14th
Produced by JOSEPH PLUNKETT
MARK STRAND THEATRE, NEW YORK CITY

TWO of the five units comprising this week's "Frolics" are most attractive. The first is entitled "Fete de Jardin." A very pretentious garden suggestive of Versailles is given a full stage treatment. An enormous hedge row approximately fourteen feet high extends across stage in a screenlike setup. The hedge is given a practical rather than a painted treatment, the entire surface being covered with the artificial hedge leaves. The top of the hedge row is treated with a series of graceful curves. In the foreground right and left is about an eight foot step unit painted to represent stone and flowering units are placed at the base of them. At center right and left are two pedestals surmounted by bronze figures. The entire setting is very rich in its appearance. Pauline Miller and John Quinlan dressed in Louis costumes open the action with the rendition of the song "You and I" by Gruenberg. At the conclusion of their song the Mark Strand Ballet of twelve, dressed as ladies and courtiers all in the Louis costumes appear, and with Mlle. Klemova, a very pretty ensemble number ensues. At the finale the voices of the two singers are heard up center back of the hedge row. The ensemble divide, each half standing at the stairway right and left in front of the hedge. Presently the hedge divides each section including the stairway moving slowly off revealing a huge cascading fountain up stage, constructed of strung crystals at the base of which a fan agitates the glittering cluster. Two smaller units follow, which are Gene Austin, a record artist, in a group of popular songs; "Betty Hale and the Banjophiends"; Robert Stickney, the Charleston dancer on stilts, who appears for the second week as "The Traffic Cop." The last number is a stage novelty which proved most attractive. A large set piece painted and constructed to represent an envelope with the inscription "To My Valentine," written upon it bearing the postmark "Loveland, Feb. 14," and a stamp in the shape of a heart with arrows cancelling it. The set piece which is about eight by ten feet is placed in two in front of a black plush drop. Mr. Quinlan appears in one and sings a little love song and the face of Miss Miller appears in the opening occupied by the heart stamp in the upper right hand corner of the envelope. At the conclusion of the song two pages enter and open the envelope from the center revealing the twelve girls dressed in attractive Valentine costumes standing on a stair formation inside the envelope. The envelope when opened extends across stage, the interior as revealed to the audience being covered with silk fabrics which resemble some of the more ornate Valentine creations. There is a huge red heart background at center. This opens and Santry and Norton in the famous bowery makeup appear and do one of their characteristic dances. This is followed with the ballet doing an attractive routine which is climaxed with the introduction of an unprogrammed male dancer who brings the action to a speedy climax.

NEXT WEEK
A Super-Prologue
To
"IRENE"
(First National)

THE SHADOWGRAPH

Stage Novelty Colony Theatre

THE majority of motion picture patrons are familiar with the "dimensional movies" or plastic subjects which have been successfully introduced in programs. The stage counterpart or principles of the original idea itself is presented at this theatre with the programmed caption, "First time at popular prices."

Before the novelty is introduced ushers pass through the audience giving the little bits of cardboard containing red and green gelatine, and a man appears in front of the curtains introducing the Shadowgraph, telling the patrons how to use the glasses, "holding the green one to the left eye and the red one to the right eye."

With the audience set the curtains open revealing a large white screen made of muslin which fills the opening battened at the bottom to make it taut. Back stage is a device, patented, with 2000-watt lamps in an air cooled chamber, and in front of the lamps a gelatine frame of the colors similar to those used in the glasses by the patrons.

The silhouette of a man carrying a ladder appears and as he lays the ladder down the effect of the ladder protruding out over the audience is given; then comes the man who starts mopping and the effect of throwing the water in the patrons' eyes is achieved; another character appears with a sword, who steals up toward the patrons giving the effect of chopping their heads off. A beautifully formed lady appears and starts to disrobe, taking off her shoes and stockings and flinging them into the audience.

The novelty is well received and the hilarity of the audience created by each character introduced proved that it was a sure fire picture house attraction. It can be worked on practically any stage which has a depth of ten feet.

"Danza Siberiana"

Produced by EDWARD BOWES
CAPITOL THEATRE, NEW YORK CITY

OF the four units offered on the presentation program it is our belief that this artistic number featuring Doris Niles, is the best. First of all the setting is not only striking, but unusual. A drop painted with a succession of wide jagged lightning forks is hung in two. This design is silver on a black background, tassels being appended to the jagged points. The drop gives the appearance of being split in the center and drawn aside in a sweeping fold. The center opening is filled with a section of a spiral design, four orange shafts are clustered at right of center and sweep up widening as they ascend. It is a weird background but ideal for the interpretive dance of Miss Niles, which as usually is so expressed in rythm and action that the motif can be easily understood. Miss Niles is dressed in a costume embodying a green skirt, red blouse and boots, and a headgear of metallic mesh. She wears handcuffs and employs them in her dance. The lighting treatment is principally red and green blue with an amber spot on the dancer. It is really delightful to see a unit that has a truly futuristic background for a weird and exotic number.

Better Projection

This Department Was founded in 1910 by its Present Editor~
F. H. Richardson

Better Projection Pays

Alternating Current Arc

FRANCIS GALLAGHER, Auburn, Indiana, is in trouble, which same he sets forth as follows:

Have been reading the Bluebook School questions and answers, and am very much interested. Am projecting pictures in a small theatre which uses alternating current at the arc. Sometimes I find it very difficult to get a decent light. Would like to know just what angle to set my carbons.

We use two Powers 6 A projectors, with 6 B lamphouses. I admit that I am pretty green. Have been projecting motion pictures for a year, off and on, but have started in steady now. Would be very thankful if you would advise me as to where I can get a handbook on projection.

If you are studying the Bluebook School questions and answers, and read the department, it is a bit queer that you ask where to get a handbook. The Bluebook is the Fourth Edition of the Handbook of Projection. It is advertised in the Moving Picture World. Its price is six dollars. It has 934 pages, and 374 illustrations. Six dollars may seem a lot of money to you, but surely you cannot expect to master a profession like motion picture projection without putting at least a few dollars into it. Better get a Bluebook IMMEDIATELY. That is my advice. Send six dollars to the Moving Picture World, 516 Fifth Avenue, New York City. If you cannot spare six dollars all at one time, get your manager to order it, and deduct a small sum from your wages each week until it is paid for. As a matter of fact the theatre OUGHT to provide a Bluebook as a part and parcel of its projection room equipment, just as it provides projectors, or carbons.

Would Suggest Mazda Lamps

With regard to your A. C. arcs, my advice would be that the theatre discontinue their use and install Mazda, or reflector type arc lamps. IT WOULD BE TRUE ECONOMY, IN THE END, TO DO SO. You would then get excellent, steady screen illumination with 900 watts, using Mazda, or a brilliant, white illumination with about 20 amperes, using reflector type lamps. A. C. at the arc is out of date, poor practice and poor economy, from any and every viewpoint.

However, if the theatre management cannot or will not discard the alternating current light source, then you must do the best you can, but it is a hard game. You cannot hope to get really decent results with less than forty amperes A. C. at the arc, and projection with less than sixty amperes A. C. at the arc is seldom really good. The crater is so very small that it is extremely difficult, if not impossible to maintain steady, clear screen illumination.

There are several methods of handling A. C. as to carbon angles. Some use what is known as the "jack knife set," which means that the lower carbon is angled out, with relation to the rack bars of the lamp, or is even set straight up and down, with the upper carbon angled out to meet it.

This is a practice I have never agreed with. It is a fact that one may get a higher illumination on the screen by the jack knife set, BUT it is extremely difficult, if not impossible to maintain the illumination at a steady value, and to prevent discolorations of the light upon the screen.

Bluebook School

Question No. 458—What has projection room location to do with picture distortion? Explain, using drawing if necessary.

Question No. 459—Is it possible to remedy picture distortion (keystone) by means of a specially ground projection lens? Explain why you say yes or no.

Question No. 460—If the projection room be 20 feet above the screen center will the amount of distortion be affected by moving the projector nearer to or further from the screen? Tell us your reasons for concluding it will or will not be.

Question No. 461—Will altering projection distance change the amount of picture distortion if the angle of projection remains the same.

(Note—DON'T just merely answer yes or no to these questions, but explain the reason for your answer, in detail. If you say "yes," then WHY do you answer thus? If "no," also why do you say that?)

The
DUPLEX SPECIAL No. 2

1 Patching Block	$14.00
1 Reel Rewinder	9.50
1 Reel Holder	3.00
1 8 oz. Film Cement	1.00

for

$22.00

F. O. B. Factory

DUPLEX MOTION PICTURE INDUSTRIES, INC.
Dept. W. LONG ISLAND CITY, N. Y.

I have always favored the regular D. C. set over A. C., which means that the upper carbon is set parallel with the lamp rack bars, and the lower carbon angled out just a trifle—just enough to bring the crater into proper position facing the collector lens of the condenser.

The trouble with the jack knife set is that as the carbons burn away their relation to each other is altered, and the upper carbon must be fed down independent of the lower one.

With the straight D. C. set, the relation of the carbons remains unaltered or practically so, and if the carbons be in exact line sidewise, then it is only necessary to slightly alter the very small angle of the lower from time to time, as may be necessary in order to keep the crater at the correct angle to the collector lens.

First of all, however, be very sure that your carbons are in exact line with each other sidewise. This you may determine by removing the condenser, putting two new, long carbons, looking in through the condenser opening and laying a straight edge against their sides. If they do not appear to be in line, up and down, with each other, first making sure that the carbons themselves are perfectly straight, by using your straight edge on one carbon alone, and measuring from its edge to the edge of the other jaw when the straight-edge is in perfect contact with the side of the carbon, see which one it is that is "out" or if both of them are out and, using a not-too-coarse file, carefully file the inside of the carbon jaw, or jaws, until the carbons line perfectly with each other sidewise.

CAUTION. In filing the jaws be very sure that you keep the face of the same perfectly flat clear across its surface. If you don't, then the carbon will not make perfect electrical contact with the jaw, and there will probably be heating and burning of the metal.

What is meant by carbons out of line sidewise is illustrated in figure 118, page 403 of the Bluebook, while the straight D. C. set, which I have tried to adequately describe, is photographically illustrated in figure 119, page 404. Crater angles are diagramatically illustrated in figures 122A and 120B, pages 406 and 407. To print these illustrations here would be expensive, both in the time required to make drawings and a photograph, and in the cost of making the cuts, besides consuming space in the department for something which is contained in the book EVERY MAN WHO PROJECTS MOTION PICTURES PROFESSIONALLY SHOULD OWN.

There are still some single-track minded men who will bla bla bla that I am "trying to force you to buy a Bluebook." Well,

for their information, my good brother, I would do that very thing, without the slightest compunction, if I could, but NOT for the reason Mr. S. T. Mind imagines. My reason would be that the book would help YOU, and be well worth a HUNDRED TIMES ITS PRICE TO YOU IN THE END, always presuming that you studied and used it, if you propose to make your living projecting motion pictures. And since it would improve your efficiency, its sale would also benefit the motion picture industry as a whole, the finished product of which must depend for its excellence before your audiences upon your skill in placing it before them.

Of course Mr. Single Track Mind cannot be expected to understand such a complicated thing as that. To him my whole and entire idea in advising you to buy a Bluebook is to sell that particular book. It is utterly beyond his comprehension that I could possibly have anything in view other than the few cents I make on the sale.

Pin Wheels and Heavenly Bodies Where They Ain't

SUPPOSING that in the office of a large, powerful union, the practice were such that the business agent could keep an obscure, though worthy member out of work if he saw fit to do so.

Supposing he did keep such a member out of work until the member became desperate and went up to demand his RIGHTS.

Supposing the business agent proceeded to, in effect, tell the said worthy member that he might go straight to some place or other which you and I have heard of many times.

Supposing the aforesaid member then lost complete control of one of his arms, which shot out a few times, with his fingers all doubled up into a bunch, and that the aforesaid B. A. happened to be in the way, and had an excellent view of pin wheels, stars and constellations where they were none, and then lay quickly down to sleep.

Well, which one OUGHT the local to haul over the coals? The man made desperate by wrongs, or the man who inflicted them?

I'm merely asking, because something of this sort MIGHT happen some time, don't you think? Though of course it's not at all likely, because we all know that unions are founded upon RIGHT and JUSTICE and could not possibly deal in anything else.

Ought to Get Written Report of Exception

And of course since this is true, ANY union officer will deal honestly with ALL members, and give them their exact RIGHTS in the matter of filling vacancies. True, they have the power, or some of them have anyhow, to select the man they think best fitted for any given job, and to refuse a job to the man at the head of the list, if in their opinion he is not competent to handle it. That is right and proper, as far as it goes. After all though, don't you think it is only fair to the BUSINESS AGENT, to the MEN and to the UNION to require a written report of any exceptions thus made, and the REASONS, in detail, why they were made, at the next meeting of the union. Don't YOU think such action might operate to prevent the Business Agent from making MISTAKES?

And another thing, while I'm on this subject. Supposing a local union—a large powerful one—controls at least nine tenths of the theatres in its territory. Supposing there is a surplus of members—more than enough to fill all positions, except in the comparatively few unorganized theatres, in its territory, BUT that a goodly percentage of its members are only machine attendants, or operators, and pretend to be nothing else; also that a goodly number of them are not even competent machine operators, and have no apparent desire to make themselves competent, and that the union makes absolutely NO effort to compel them to become competent; also suppose the chief executive officer of the union is not a projectionist, but a supply dealer and manufacturer. Suppose that within this territory, in a non-union house, a studious, hard working man of middle age, supporting a family, is projecting pictures, and has been doing so for something like two years past. Suppose that as soon as he became eligible this man acting in good faith, made application for membership in the union, which collected fifty dollars' "deposit" from him, and gave him an examination.

Suppose that after more than a YEAR the union, in which jurisdiction the man has meanwhile been constantly working, while retaining his fifty dollars, HAD NOT EVEN BOTHERED TO NOTIFY HIM THAT HE HAD PASSED, OR HAD NOT PASSED.

Suppose that a friend of his went to the union office, made inquiries, and was informed by one high-up officer that he was not on the list of those awaiting initiation, therefore had NOT passed the examination.

How Would Such Methods Impress You

Suppose that as soon as the aforesaid officer left the room, another high-up officer informed the friend of the man that he HAD passed, and that in about a month, he, the man in question, was to come and see him, the officer who said he HAD passed, and it would be alright. That the man did go up, and was discouraged in every possible way and advised not to try for membership.

Well, what would YOU think of the methods of such an organization, and how would YOU care to submit yourself to its brand of JUSTICE ? ? ?

Of course, we're just SUPPOSING. Nothing of the sort could POSSIBLY happen in a union founded on and in RIGHT and JUSTICE, and conducted along the lines of SQUARE DEALING. And of COURSE all unions MUST, in the VERY NATURE OF THINGS, deal JUSTLY and FAIRLY with all men. How COULD it be otherwise?

Come to think of it though, a certain document edited and circulated by members of the union during the last election of officers in the New York City Machine Operators' Union. (That is what they, by their name, declare themselves to be) did seem to cast considerable doubt on right, justice or even ordinary decency being the guiding star in that particular union.

Harsh words? Well, maybe, but if you think so, ask any one of the several EXHIBITORS who showed me a copy of the publication referred to, to show it to you. Read it and judge for YOURSELVES. If any words there seem too harsh, I will tender ample apology for them. It was issued and circulated by UNION MEN—members of the union referred to—hence must be filled with truth and brotherly love. If what it contained was the opposite, hence opposed to the very foundation of unionism, I have not heard of any one being taken to task for having circulated it in printed form, hence we may conclude that the union must itself approve.

SPECIAL ROLL and MACHINE TICKETS

Your own special Ticket, any colors, accurately numbered; every roll guaranteed. Coupon Tickets for Prize Drawings: 5,000 for $7.00. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated.

ROLL AND MACHINE TICKET PRICES

Five Thousand	$3.50
Ten Thousand	6.00
Fifteen Thousand	7.00
Twenty-five Thousand	9.00
Fifty Thousand	12.50
One Hundred Thousand	18.00

National Ticket Co. Shamokin, Pa.

CLASSIFIED ADVERTISEMENTS
Help and Situations Wanted Only

3c per word per insertion
Minimum charge 60c
Terms, Strictly Cash with Order

Copy must reach us by Tuesday noon to insure publication in that week's issue.

SITUATIONS WANTED

MANAGER, with five years' experience, now at liberty. Address Manager, Moving Picture World, New York City.

WOMAN PICTURE ORGANIST—A-1. Large library. Country preferred. Madame Quinney, 1015½ Bangs Avenue, Asbury Park, N. J.

MANAGER—At liberty after March 15th. 20 years' experience managing and owning vaudeville, picture combination, road show and picture with presentation houses. Do own publicity, exploitation—build own prologue and presentations. Can buy and book vaudeville, pictures. Bets of references from former positions and recognized showmen. Am a business getter as proven, and like lots of work. Prefer large class A theatre or group smaller houses. Salary, what I am worth to you, or will consider percentage proposition, or fair salary to start. Married, age 39. Go anywhere, if there is chance of advancement. Box 386, Moving Picture World, New York City.

THE MASSIVE

Preddey Reflector Lamp

BUILT LIKE A BATTLESHIP
SAVE TWO-THIRDS ON CURRENT
25% ON CARBONS and BETTER LIGHT

AUTOMATIC FEED, $300 COMPLETE
WRITE FOR BULLETIN
BUILT TO LAST

WALTER G. PREDDEY
187 Golden Gate Ave., San Francisco, Cal.

You can check up

There is no question about the popular demand for photographic quality on the screen. Your patrons expect it.

Eastman Positive is the film that carries the quality of the negative through to the screen.

And you can check up—the black-lettered identification "Eastman" "Kodak" is in the transparent margin. Look for it.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

Bluebook School Answers 440 to 444

NOTE—I shall lay the answer to question 439 over at least one week, as neither Michael Campbell, Charlie Johnson or Eddie Schultz have yet answered it, and certainly, since they hold important positions in the projection field, they will wish to do so. I feel that I would be rather mean did I deprive them of the privilege. However, gentlemen, hurry up, as I cannot delay matters too long, even in your favor.

Question No. 440—What is meant by a T. P. S. T. and a T. P. D. T. switch, and where are such switches used in projection practice?

This last brought out a large list of correct answers: W. C. Budge, Springfield Gardens, Long Island, Thoreau, Clark and Richards, Vancouver, B. C., C. H. Hanover, Burlington, Ia., Roy Saxon and John Read, Lufkin, Texas, G. L. Doe, Chicago, Ill., Jack H. Jalet, Glens Falls, N. Y., Allan R. Gengenbeck, New Orleans, La., Charles Oldham, Norwich, Conn., Chas. C. Colby, Santa Fe, N. Mex., F. H. Moore, Taunton, Mass., T. R. Guimond, Mobile, Ala., James Harrison, Arcade Theatre, Georgetown, Ohio, T. L. Hough, Ashland, Wisconsin, R. L. Allby, Winnepeg, Manitoba, C. C. Davidson, Unionville, Mo., John Larowitz, Boston, Mass., L. T. Sefton, Baltimore, Md., and Albert Connover, St. Louis, Mo., have all answered this question correctly.

Brother Hanover says:

T. P. S. T. means Triple Pole Single Throw, and T. P. D. T. means Triple Pole Double Throw switch.

The first is used, insofar as concerns projection, at any point where a three-wide circuit must be opened or closed. If the projection room circuit passes through the main house switchboard, or the stage switchboard, and is a 3-wire circuit, then there must be one on the main or stage board, of course, to open the circuit when necessary. There will, of course, be one on the projection room switchboard, or in the switch cabinet if there be no board, to control the projection room feeders. There will be others to control any other 3-wire circuits there may be, though there are not likely to be any other circuits of three wires used for projection purposes. As to whether or not these switches be single or double throw, it will depend. About the only thing a double-throw triple pole switch would be used for, so far as I can think now, is to double-fuse the projection room 3-wire feed circuit, so that in event of a fuse blowing the switch may be immediately thrown over to a new set of fuses.

Saxon and Read add to this the following:

The D. P. D. T. switch may be used where 3-phase motors are used, so wired that it has a starting side and a running side.

Question No. 441—What is a D. P. D. T. switch, and in what places might we have use for them in a projection room?

Doe replies thus:

A D. P. D. T. switch is one having two blades and four contacts, not counting the hinged ones. It is a switch by means of which a live circuit may be connected to either of two dead circuits, or by means of which either of two live circuits may be connected to a dead circuit.

Such a switch may be used for double fusing a 2-wire circuit so that it, the circuit, may be supplied through either of two separate sets of fuses merely by reversing the position of the switch blades. It may also be used for connecting the projection circuits to either one of two separate sources of electrical supply, merely by throwing the switch over. They are also used, when using certain types of current rectifying devices, to reverse the polarity at the arc.

Question No. 442—What marks must be stamped on some part of all knife switches?

Brother Oldham says:

The voltage and amperage rating must be stamped on some part (usually on the insulating cross-bar to which the handle is attached) of all knife switches.

Which is quite correct, but Saxon and Read and several others very rightly remark that the projectionist should refuse to accept any knife switch which does not conform to Underwriters' rules by having these stampings.

Question No. 443—May a knife switch be used for a higher or lower amperage or voltage than it is marked for?

Everyone agrees that they may be used for any amperage or voltage lower than their rating, but neither for a higher volt- or amperage than their rating. Since this is correct you may ALL go up to the head of the class—an' I 'ope y' stay there!

Question. No.. 444—In. inspecting. your switches each week, what faults do you look for, and DO you make a weekly inspection—or any periodic inspection at all?

Brother Oldham says:

Once each week I go over all my switches and see that the hinges fit tightly, that the knife blades make good contact, that the blades and cross-bars connect tightly and that the wire contacts at the binding posts are in good condition. At that time I rub a very thin coating of vaseline on all working contacts.

Not so bad, brother Oldham, if you'll hold your right hand, or in fact any hand at all up to the blue skies and swear a mighty swear that you are not stringing us, but do as you have said once EVERY week. However, you said you did, so that's that.

Friend Budge puts it this way:

All switches should be examined at regular intervals to see that all contacts and wire connections are in good shape, that everything is tight and there is no wobbling of the blades; also there is more or less arcing at the make and break contacts, which causes roughening of the copper and therefore a relatively poor contact. This should be smoothed up carefully, and if it is too bad to be made smooth, then a new switch is needed.

Thoreau, Clark and Richards say:

Yes, by all means a weekly inspection.

Which remark they follow with essentially the same advice as has been given by Messrs. Budge and Oldham.

Bum Prints, Informs Exchange; Conditions Better

A PROJECTIONIST in a small town in Pennsylvania has the following to say and—says it:

The house I am in is one of the sort exchanges delight in using as a dumping ground for JUNK prints. However, every time we got a bum one we let the exchange know about it in no uncertain terms. As a consequence we have been getting fairly decent prints, except for an occasional slip-up, when a bunch of film refuse comes gaily in.

Some time since, we had Warner Brothers' "Find Your Man," from which I amputated at least ten slices before it was fit to run—in fact any one of the ten would have stopped the show. You may imagine what would have happened had I not inspected the show before attempting its projection.

I sent the splices I cut out to Mr. H. Warner offering to enter their employ as film inspector, and received a letter from Mr. Morris, the general manager, saying he had instructed the manager of their Philadelphia exchange to get in touch with me. I have not heard from him, however, and do not expect to, because no exchange manager wants any one to butt into his business.

And right there the good brother is wrong. Poor film service is NOT the exchange manager's business any more or as much as it is the business of the exhibitor, who's show runs a big chance of being damaged, or of the projectionist, who runs the chance of either having serious trouble or else doing the inspection work of the exchange for nothing.

Probably Employs Girls As Inspectors

The probability is that the reason you did not hear from the Philadelphia exchange manager was that he did not wish to have you as an inspector. His reason probably would be that he employs girls for film inspection and could not hope to get you for what he pays them; also because he knows you would want to really inspect and repair the film, which takes time and costs money.

"And why on earth," he reasons, "should I inspect and really repair film when I can force the projectionist to do it for nothing?"

As I have time, time and again said, the film exchange receives money on an agreement to supply film SERVICE, and no man with an ounce of brains in his head would call films in the condition you say those were in "service."

I am quite certain that neither Warner Brothers nor any other reputable firm want their exchanges sending out films in any other than first class projectionable condition, but exchange managers—pardon me! Exchange MISmanagers very often try to "make a showing" by reducing the overhead expenses of the exchange to the point where a real inspection and repair of film becomes utterly impossible.

They expect a girl who could not really inspect and competently repair an eight-reel feature in less than from one to two hours, to do it in anywhere from ten minutes to half an hour—the latter time only to be expended if the film be torn in two in half a dozen or more places. In fact under such "inspection" about the only thing repaired is complete breaks in the film.

Such Condition Usually Due to Small Town Exhibitors

Much of this condition is directly due to small town exhibitors demanding excessive cheapness in film rentals. They pay just plain junk prices for which they of course get junk, and then demand a further lowering, often to the point where a competent inspection and repairing is impossible.

This, I hold to be a mistaken policy. I am firmly convinced that any—yes, I said ANY village theatre can make as much or more clear money by paying a price sufficiently high to rent prints in at least fairly good condition—good condition as to "rain" etc.—than it can by renting rainy, jumpy junk—that is provided the better film be projected in a creditable way. The subjects may be old. They must be old because village theatres cannot possibly pay the prices for even fairly new subjects, but the prints themselves need NOT be in any other than fairly good condition.

Your Handy Picture Index

Covering ALL photoplays reviewed in Volume 78 (January and February, 1926) of Moving Picture World

This is a useful supplement to your weekly service "Quick Reference Picture Chart" ALPHABETICALLY arranged for your convenience

A

Accidents Can Happen (2 reels) (Al Alt) (Universal-Century Comedy) (Review—February 27).

All Astride (1 reel) (Pathe-Sportlight) (Review—January 9).

American Venus, The (7,931 ft). (Esther Ralston and "Miss America") (Directed by Frank Tuttle) (Paramount) (Review—February 6).

Auction Block, The (6,239 feet) (Eleanor Boardman and Charles Ray) (Based on novel by Rex Beach) (Directed by Hobart Henley) (Metro-Goldwyn-Mayer) (Review—February 27).

B

Badly Broke (1 reel) (Charles Puffy) (Universal Blue-Bird Comedy) (Review—January 30).

Bankrupt Honeymoon, The (2 reels) (Harold Goodwin) (Fox-Imperial Comedy) (Review—February 6).

Beautiful Cheat, The (6,583 feet) (Laura La Plante) (Based on story by Nina Wilcox Putnam) (Directed by Edward Slomon) (Review—February 20).

Be Careful Dearie (1 reel) (Joe Moore) (Educational-Cameo Comedy) (Review—February 6).

Behind the Front (5,555 feet) (Wallace Beery and Raymond Hatton) (Based on story by Hugh Wiley) (Directed by Edward Sutherland) (Paramount-Farce Comedy) (Review—February 20).

Ben-Hur (12,000 feet) (Based on novel by General Lew Wallace) (Ramon Novarro) (Directed by Fred Niblo) (Metro-Goldwyn-Mayer) (Review—January 16).

Between Meals (1 reel) (Paul Parrott) (Pathe-Hal Roach Comedy) (Review—January 9).

Big City, The (2 reels) (Edna Marion) (Universal-Century Comedy) (Review—February 20).

Big Game, The (2 reels) (Pee Wee Holmes and Ben Corbett) (Universal-Comedy) (Review—February 20).

Black Bird, The (6,688 feet) (Lon Chaney) (Directed by Tod Browning) (Metro-Goldwyn-Mayer) (Review — February 13).

Bluebeard's Seven Wives (7,774 feet) (Ben Lyon) (Based on play by Blanche Merrill and Paul Schofield) (Directed by Alfred A. Santell) (First National) (Review—January 2).

Blue Blazes (4,700 feet) (Based on magazine story by Frank C. Robertson) (Pete Morrison) (Directed by Joseph Franz) (Universal) (Review—January 6).

Braveheart (7,256 feet) (Based on play "Strongheart" by William C. DeMille) (Rod LaRocque) (Directed by Alan Hale) (Producers Distributing Corp.) (Review—January 23).

Buried Treasure (2 reels) ("Our Gang" Comedy) (Pathe) (Review—February 20).

Buster's Bust-Up (2 reels) (Arthur Trimble and Pete the dog) (Universal-Century Comedy) (Review—January 23).

Buster's Nose Dive (2 reels) (Arthur Trimble and Pete the dog) (Universal-Century Comedy).

Brotherly Love (1 reel) (Cliff Bowes) (Educational-Cameo Comedy) (Review—January 30).

C

Call of Hazard, The (2 reels) (Fred Humes) (Universal-Mustang Western) (Review—January 2).

Careful Please (2 reels) (Lloyd Hamilton) Educational-Comedy) (Review—February 13).

Casey of the Coast Guard (Helen Ferguson and George O'Hara) (Pathe-Serial) (Directed by Will Nigh) (Review—February 13).

Charley, My Boy (2 reels) (Charles Chase) (Pathe-Hal Roach Comedy) (Review—January 23).

Combat (6,714 feet) (House Peters) (Directed by Lynn Reynolds) (Universal) (Review—February 27).

Counsel for the Defense, The (6,622 feet) (Based on novel by Leroy Scott) (Betty Compson) (Directed by Burton King) (Associated Exhibitors) (Review—February 13).

Count of Luxembourg, The (6,400 feet) (George Walsh) (Based on Operetta by Franz Lehar) (Directed by Arthur Gregor) (Chadwick Pictures Corp.) (Review—February 27).

Cowboy and the Countess, The (5,345 feet) (Buck Jones) (Directed by R. William Neill) (Fox) (Review—February 13).

Cowboy Musketeer (4,500 feet) (Tom Tyler) (Directed by Bob DeLacy) (F. B. O.) (Review—January 2).

Crowning the Count (2 reels) (Eddie Gordon) (Universal-Century Comedy) (Review—February 27.

D

Dance Madness (6,393 feet) (Conrad Nagel and Claire Windsor) (Directed by Robert Z. Leonard) (Metro-Goldwyn-Mayer) (Review—February 6).

Dancing Mothers (7,169 feet) (Alice Joyce and Conway Tearle) (Based on play by Avery Hopwood) (Directed by Herbert Brenon) (Paramount).

Danger Girl, The (5,660 feet) (Priscilla Dean) (Based on play, "The Bride," by George Middleton and Stuart Oliver) (Directed by Edward Dillon) (Producers Distributing Corp.) (Review—February 6).

Dolly Gray (1 reel) (Red Seal Song Car-Tune) (Review—February 6).

Drop from Heaven (1 reel) (Fox-Variety).

Driftin' Thru (4,820 feet) (Harry Carey) (Directed by Scott Dunlap) (Pathe) (Review—February 27).

Dumb Friend, A (1 reel) (Arthur Lake) (Universal-Blue Bird Comedy) (Review—February 13).

Egypt Today (707 feet) (Fox-Variety) (Review—February 20).

Elsie in New York (2 reels) (Fox-O. Henry Story).

E

Enchanted Hill, The (6,326 feet) (Based on novel by Peter B. Kyne) (Jack Holt) (Directed by Irvin Willat) (Paramount) (Review—January 9).

F

Famous Melody Series (1 reel each) (Pathe Song-Story-Scenic) (Review—January 23).

Felix the Cat Flirts with Fate (1 reel) (Educational-Pat Sullivan Cartoon).

Felix the Cat Kept on Walking (1 reel) (Educational-Pat Sullivan Cartoon) (Review—January 23).

Felix the Cat Spots the Spook (1 reel) (Educational-Pat Sullivan Cartoon) (Review—January 30).

Feud, The (2 reels) (Earl Foxe) (Fox-Van Bibber Comedy Series) (Review—January 2).

Fifth Avenue (5,503 feet) Marguerite De La Motte) (Based on story by Arthur Stringer) (Directed by Robert G. Vignola) (Producers Distributing Corp.) (Review—February 20).

Fighting Tailor, The (2 reels) (Fox Imperial Comedy) (Review—January 16).

Film Facts (1 reel) (Red Seal Magazine) (Review—January 16).

Film Facts (1 reel) (Red Seal Magazine) (Review—January 30)

First Year (6,038 feet) (Based on stage play by Frank Craven) (Matt Moore) (Directed by Frank Borzage) (Fox) (Review—February 6).

Fish For Two (1 reel) (Red Seal-Novelty) (Review—February 13).

Flaming Affair, A (2 reels) (Sid Smith) (Fox-Imperial Comedy) (Review—January 30.

Flaming Waters (6,591 feet (Pauline Garon and Malcolm McGregor) (Directed by Harmon Weight) (F. B. O.) (Review—February 6).

Flaming West, The (2 reels) (Edmund Cobb) (Universal-Mustang Western).

For Sadie's Sake (2 reels) (Jimmie Adams) (Educational Comedy) (Review—February 6).

Funnymooners (2 reels) (Ralph Graves) (Pathe-Mack Sennett Comedy) (Review—February 6).

G

Gilded Butterfly, The (6,200 feet) (Alma Rubens) (Directed by John Griffith Wray) (Fox) (Review—January 16).

Going Good (2 reels) (Wanda Wiley) (Universal-Century Comedy) (Review—January 2).

Golden Strain, The (5,989 feet) (Based on story by Peter B. Kyne) (Kenneth Harlan) (Directed by Victor Schertzinger) (Fox) (Review—January 9).

Gold Push (1 reel) (Pathe-Paul Terry Cartoon) (Review—January 9).

Good Cheer (2 reels) ("Our Gang") (Pathe Comedy) (Review—January 9).

Gooseland (2 reels) (Alice Day) (Pathe-Mack Sennett Comedy).

Gosh Darn Mortgage, The (2 reels) (Pathe-Mack Sennett Comedy) (Review—January 2).

Grand Duchess and the Waiter, The (6,314 feet) (Adolphe Menjou) (Based on play by Alfred Savoir) (Directed by Mal St. Clair) (Paramount) (Review—February 27).

Great Arena, The (1 reel) (Spotlight) (Pathe).

H

Hair Cartoon (1 reel) (Red Seal-Cartoon) (Review—January 16—February 6—February 20).

Hands Up (5,883 feet) (Raymond Griffith) (Directed by Clarence Badger) (Paramount) (Review—January 30).

Hearts of the West (2 reels) Edmund Cobb) (Universal-Western) (Review—February 6).

Helpful Al (2 reels) (Al Alt) (Universal-Century Comedy) (Review—February 6).

Her Lucky Leap (2 reels) (Wanda Wiley) (Universal-Century Comedy) (Review—January 30).

Hero of Piperock, The (2 reels) (Peewee Holmes) (Universal-Mustang Comedy) (Review—January 30).

His Secretary (6,433 feet) (Norma Shearer) (Directed by Hobart Henley) (Metro-Goldwyn-Mayer) (Review—January 2).

Hodge Podge No. 40 (1 reel) (Educational-Magazine) (Review—January 9).

Honeymoon Squabble, The (2 reels) (Edna Marian) (Universal-Century Comedy) (Review—January 30).

Hot Cakes for Two (2 reels) (Alice Day) (Pathe-Mack Sennett Comedy) (Review—January 16).

Hot Dog (1 reel) (Arthur Lake) (Universal-Blue Bird Comedy) (Review—January 30).

Hunting in 1950 (1 reel) (Pathe-Aesop Fable Cartoon).

I

Infatuation (5,794 feet) (Based on W. Somerset Maugham's play, "Caesar's Wife") (Corinne Griffith) (Directed by Irving Cummings) (First National) (Review—January 16).

In the Air (2 reels) (Trio of Fat Comedians) (F. B. O.-Standard-Cinema Comedy) (Review—February 20).

J

June Bride, A (1 reel) (Pathe-Paul Terry Cartoon) (Review—January 30).

Just Suppose (6,270 feet) (Based on play by A. E. Thomas) (Richard Bartheimess) (Directed by Kenneth Webb) (First National) (Review—January 30).

K

Keep Trying (1 reel) (Cliff Bowes) (Educational-Cameo Comedy).
Kiss For Cinderella, A (9,621 feet) (Based on novel by James M. Barrie) (Betty Bronson) (Directed by Herbert Brenon) (Paramount) (Review—January 9).
Ko-Ko Baffles the Bulls (1 reel) (Red Seal-Max Fleischer Cartoon).
Ko-Ko Song Car-Tune (1 reel) (Red Seal-Song Cartoon) (Review—January 16).
Ko-Ko Steps Out (1 reel) (Red Seal-Max Fleischer-Cartoon) (Review — January 23).
Ko-Ko's Paradise (1 reel) (Red Seal-Max Fleischer-Cartoon) (Review—February 27).

L

Lighter than Air (1 reel) (Pathe-Aesops Fable Cartoon) (Review—January 16).
Little Brown Jug, The (1 reel) (Pathe-Paul Terry Cartoon) (Review—January 30).
Live Cowards (2 reels) (Al St. John) (Educational-Mermaid Comedy) (Review—January 2).
Long Pants (2 reels) (Glenn Tyron) (Pathe Hal Roach-Comedy) (Review—January 30).
Lover's Island (4,627 feet) (Hope Hampton) (Based on magazine story by T. Howard Kelly) (Directed by H. Diamant-Berger) (Associated Exhibitors) (Review—February 27).

M

Mannequin (6,981 feet) (Based on magazine story by Fannie Hurst) (Alice Joyce) (Directed by James Cruze) (Paramount) (Review—January 30).
Man with the Scar, The (2 reels) (Fred Humes) (Universal-Mustang Western) (Review—January 30).
Mare Nosturm (11,000 feet) (Alice Terry) (Based on novel by Vicente Blasco Ibanez) (Directed by Rex Ingram) (Metro-Goldwyn (Review—February 27).
Marvels of Motion (1 reel (Red Seal-Slow Motion Novelty) (Review—January 2).
Marvels of Motion (1 reel) (Red Seal Slow Motion) (Review—January 30.
Marvels of Motion (Red Seal-Slow Motion-Novelty) (Review—February 6).
Mazie's Married (2 reels) (Alberta Vaughn) (F. B. O.-Series) (Review—January 13).
Memory Lane (6,825 feet) (Eleanor Boardman and Conrad Nagel) (Directed by John M. Stahl) (First National) (Review—February 6).
Mike (6,755 feet) (Sally O'Neill) (Directed by Marshall Neilan) (Metro-Goldwyn-Mayer) (Review—January 23).
Million Dollar Handicap, The (6,095 feet) (Based on novel "Thoroughbreds" by W. A. Fraser) (Vera Reynolds) (Directed by Scott Sidney) (Producers Distributing Corp.) (Review—February 13).
Moana (6,133 feet) (Record of Expedition by Robert J. Flaherty to Samoa) (Paramount) (Review—February 27).
Moving Day (2 reels) (Fox—Married Life of Helen and Warren—Series).
Montana of the Ranges (2 reels) (Josie Sedgwick) (Universal-Mustang Western) (Review—February 6).
Mummy Love (2 reels) (Neely Edwards) (F. B. O.-Standard Cinema Comedy) (Review—February 27).
My Stars (2 reels) (Johnny Arthur) (Educational-Tuxedo Comedy) (Review—January 23).

N

Nell Gwyn (9,000 feet) (Dorothy Gish) (Directed by Herbert Wilcox) (Paramount) (Review—February 6).

O

Officer of the Day (2 reels) (Harold Goodwin) (Fox-Imperial Comedy) (Review—February 13).
Old Virginia (1 reel) (Fox-Variety) (Review January 23).
Outsider, The (5,424 feet) (Based on play by Dorothy Brandon) (Jacqueline Logan) (Directed by Rowland V. Lee) (Fox) (Review—January 30).

P

Page Me (2 reels) (Bobby Vernon) (Educational-Christie Comedy) (Review—February 27).
Palace of Pleasure, The (5,467 feet) (Adapted from play by Benjamin Glazer) (Edmund Lowe) (Directed by Emmet G. Flynn) (Fox) (Review—January 23).
Parisian Modes in Color (1 reel) (Hope Hampton) (Educational-Fashions) (Review—January 30).
Partners Again (5,600 feet) (George Sidney and Alexander Carr) (Based on play by Montague Glass and Jules Eckert Goodman) (Directed by Henry King) (United Artists) (Review—February 27).
Pathe Review—Issued each week.
Pay the Cashier (1 reel) (Paul Parrott) (Pathe-Hal Roach Comedy) (Review—February 27).
Perfect Clown, The (5,700 feet) (Larry Semon) (Directed by Fred Newmeyer) (Chadwick Pictures) (Review—January 2).
Perfect Lie, The (1 reel) (Neely Edwards) Universal-Blue Bird Comedy).
Pinch Hitter, The (6,259 feet) (Glenn Hunter) (Directed by Joseph Henabery) (Associated Exhibitors (Review—February 20).
Prep School (1 reel) (Arthur Lake) (Universal-Blue Bird Comedy) (Review—January 2).
Prince of Broadway, The (5,800 feet) (George Walsh) (Directed by John Gorman) (Chadwick Pictures) (Review—January 9).

Q

Queen of Diamonds, The (5,129 feet) (Evelyn Brent) (Directed by Chet Withey) (F. B. O.) (Review—February 13).

R

Reckless Lady, The (7,336 feet) (Based on story by Sir Phillip Gibbs) (Belle Bennett and Lois Moran) (Directed by Howard Higgin) (First National) (Review—February 13).
Reelview (1 reel) (Red Seal-Magazine) (Review—January 16).
Reelview (1 reel) (Red Seal-Magazine) (Review—February 6).
Road to Glory, The 5,600 feet) (May McAvoy) (Directed by Howard Hawks) (William Fox) (Review—February 20).
Rocking Moon) 6,013 feet) (Based on novel by Barrett Willoughby) (Lillyan Tashman) (Directed by George Melford) (Producers Distributing Corp.) (Review—January 30.
Run-Tin-Can (2 reels) (Neal Burns) Educational-Christie Comedy) (Review—February 20).

S

Salty Sap (2 reels) (Billy Dooley) (Educational-Christie Comedy) (Review—January 2.
Saturday Afternoon (3 reels) (Harry Langdon) (Pathe-Mack Sennett Comedy) (Review—January 30).
Sea Beast, The (10,250 feet) (Based on novel "Moby Dick" by Herman Melville) (John Barrymore) (Directed by Millard Webb) (Warner Bros.) (Review—January 30).
Sea Scamp (2 reels) Educational-Juvenile Comedy) (Review—February 20).
Searchlights (1 reel each) (Red Seal Instructive) (Review—January 16-February 6).
Six Shootin' Romance, A (4,837 feet) (Based on "Dashing" by Ruth Comfort Mitchell) (Jack Hoxie) (Directed by Cliff Smith) (Universal) (Review—January 23).
Skyrocket, The (7,350 feet) (Based on magazine story by Adele Rogers St. John (Peggy Hopkins Joyce) (Directed by Marshall Neilan) (Associated Exhibitors) (Review—January 23).
Soft Pedal, The (1 reel) (Paul Parrott) (Pathe-Hal Roach Comedy) (Review—January 30).
Song and Dance Man, The (6,907 feet) (Based on play by George M. Cohan) (Tom Moore and Bessie Love) (Directed by Herbert Brenon) (Paramount) (Review—February 13).
Song Car-Tune (1 reel) (Red Seal Novelty) (Review—January 30).
Soul Mates (6,073 feet) (Based on story by Elinor Glyn) (Aileen Pringle) (Directed by Jack Conway) (Metro-Goldwyn-Mayer) (Review—January 16).
Soul of the Cypress (1 reel) (Red Seal-Gem of the Screen).
Splendid Crime, The (6,069 feet) (Bebe Daniels) (Directed by William De Mille) (Paramount) (Review—January 2).
Steel Preferred (6,717 feet) (Based on magazine stories, "The Adventures of Wally Gay," by H. S. Hall (Vera Reynolds) (Directed by James Hogan) (Producers Distributing Corp.) (Review—January 9).
Stella Maris (5,786 feet) (Based on novel by William J. Locke) (Mary Philbin) (Directed by Charles Brabin) (Universal) (Review—January 30).
Still Alarm, The (7,207 feet) (Based on play by Joseph Arthur and A. C. Wheeler) (Helene Chadwick) (Directed by Edward Laemmle) (Universal) (Review—January 9).
Stop, Look and Listen (5,305 feet) (Based on musical comedy by Henry B. Smith) (Larry Semon) (Directed by Larry Semon) (Pathe) (Review—January 23).
Strenuous Life (1 reel) (Pathe Sportlight) (Review—February 6).

T

That Royle Girl (10,252 feet) (Based on magazine story by Edwin Balmer) (Carol Dempster) (Directed by D. W. Griffith) (Paramount) (Review—January 23).
Three Blind Mice (1 reel) (Pathe-Aesop Fable Cartoon) (Review—January 9).
Three Faces East (7,419 feet) (Jetta Goudal) (Based on play by Anthony Paul Kelly) (Directed by Rupert Julian (Producers Distributing Corp.) (Review—February 20).
Tight Cargo (1 reel) (Charles Puffy) (Universal-Blue Bird Comedy) (Review—January 30).
Too Much Money (7,600 feet) (Based on play by Israel Zangwill) (Lewis Stone and Anna Q. Nilsson) (Directed by John Francis Dillon) (First National) (Review—January 30).
Traffic Cop, The (5,193 feet) (Lefty Flynn) (Based on story by Gerald Beaumont) (Directed by Harry Garson) (F. B. O.) Review—February 27).
Trimmed in Gold (2 reels) (Billy Bevan) (Pathe-Mack Sennett Comedy) (Review—February 27).
Tumbleweeds (7,254 feet) (William S. Hart) (Directed by King Baggott) (United Artists) (Review—January 2).

U

Uprising Generation, The (1 reel) (Pathe-Sportlight) (Review—January 30).

W

Wandering Papas (2 reels) (Clyde Cook) (Pathe-Hal Roach Comedy).
Wedding Song, The (7,373 feet) (From the novel by Ethel Watts Mumford) (Leatrice Joy) (Directed by Alan Hale) (Producers Distributing Corp.) (Review—January 2).
What's the World Coming To (2 reels) (Clyde Cook) (Pathe-Hal Roach Comedy) (Review—January 16).
When Love Grows Cold (6,500 feet) (Mrs. Rudolph Valentino) (Based on novel by Laura Jean Libbey) (Directed by Harry O. Hoyt) (F. B. O. Gold Bond) (Review—February 20).
Whirlpool of Europe, The (756 feet) (Fox-Variety) (Review—January 16).
Whispering Whiskers (2 reels) (Billy Bevan) (Pathe-Mack Sennett Comedy) (Review—January 30).
Wicked City, The (1 reel) (Pathe-Aesop Fable Cartoon) (Review—February 20).
Wide Open Faces, The (2 reels) (Ralph Graves) (Pathe-Mack Sennett Comedy) (Review—January 9).
Windjammers (1 reel) (Pathe-Aesop's Fable Cartoon) (Review—February 6).
Winged Rider, The (2 reels) (Edmund Cobb) (Universal-Mustang Western) (Review—February 13).
Wives of the Prophet, The (6,560 feet) (Based on novel by Opie Read) (Featured Cast) (Directed by J. A. Fitzgerald) (Lee-Bradford) (Review—January 9).
Woman of Letters, A (2 reels) (Fox—"Married Life of Helen and Warren Series")
Womanhandled (6,765 feet) (Based on story by Arthur Stringer) (Richard Dix) (Directed by Gregory LaCava) (Paramount) (Review—January 16).

Y

Yankee Senor, The (4,902 feet) (Based on novel, "Conquistador," by Katherine F. Gerould) (Tom Mix) (Directed by Emmett Flynn) (Fox) (Review—February 13).
Your Husband's Past (2 reels) (Tyler Brooke) (Pathe-Hal Roach Comedy) (Review—February 6).

MORRIS R. SCHLANK

presents

HELEN HOLMES

IN

The TRAIN WRECKERS

A Fiery Romance of Blood and Iron

DIRECTED BY
J. P. McGOWAN

Distributed by
RAYART PICTURES
Foreign Distributors:
Simmons-Kann Enterprises

CHARLES R. ROGERS *presents*

HARRY CAREY

in "DRIFTIN' THRU"

The drifter; you wouldn't expect him to be it, but he turned out to be all man.

The prospector; one of the screen's finest characters. If you don't love him, see a doctor about your heart.

The girl; as sweet as you could ever hope for.

The picture; finer than anything Carey has yet done. A Western that tugs at the heart and puts a tingle into your spine.

Pathépicture

TRADE MARK